



FROM SPACE TO PLACE

FROM SPACE TO PLACE *—a photographic field study*

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- Come with me! I'll show you a view, you can follow me, I'm going straight up.

With slow small steps we move up the cliff together. First Reinhold and then me. Initially, it seems a bit dangerous, not to me but I'm thinking of his age, Reinholds. His steps are careful but at the same time accustomed and safe after all the years along with this cliff.

- Look here, such a beautiful view of the bay and the plot. I really like to sit here and drink coffee on a balmy summer evening.

The moment strikes me, and I suddenly realize that this is important, this is a unique opportunity. I stand there on the cliff with Reinhold and his rake, and I can see that image. The image that tells of Reinhold's most beloved place at his and Birgitta's allotment, a place where he spent most of his adult life's summers. Now this last summer is over and the Canadian poplar, which was once planted as a care tree when the cottage was built, has begun to shed its first leaves for the coming winter. The allotment is now handed over to the daughter-in-law, but both Reinhold and Birgitta plan to return next year.

So, there I stand with the opportunity in my hand, and I am afraid of losing it. My home is filled with cameras of different varieties, analog in every conceivable format, digital, both the first simple, but also the more advanced with full format sensor, but they are not here, I have chosen a different path.¹ I ask Reinhold if it's okay for me to take a picture and then I place the tripod on the cliff.

One exposure, then another.

Then comes the thought of what I might lose through my choice. I can only hope that I have let in just the right amount of light through the pinhole and that I did not touch the tripod too much when I pulled up the piece of tape, or even worse, captured the piece of tape in the picture so that it obscures Reinhold. Maybe I cut his leg or even worse his head, maybe the film was poorly winded, and it became a double exposure. I only know that I saw something I wanted to capture in a picture, then I aimed the opening of my homemade pinhole camera at the imaginary subject and let in some light.

We move down the cliff together, just as quietly and safely but in a different direction. The opportunity is over, and I take notes to remember the moment.

My theoretical and practical starting point is a demarcated space of 325,000 sqm where I look into the possibilities of photography as a storytelling tool.

This essay should be understood as an important component in my photographic project that explores the same area. By meeting the place with a photographic field study as a research method, I want to interweave the place's physical location with historical values, oral stories and to some extent emotional aspects, as places are often referred to through memories that touched us through sight, smell or other impressions. A focused look at an everyday context that can be seen as a microcosm of human interaction with landscapes and each other.

In this essay I want to take a closer look at how a space becomes a place, in theory but also by examining history writing through different variants of archives and through oral stories where the image is often a recurring entry to describe what was or what anyone remembers. Layer upon layer, I weave together both my own works from my field study, but also other artists from whom I have taken inspiration.

I also want to go deeper into the photographic method to investigate how the camera and alternative photographic techniques affect my gaze, and thus also the story, in the encounter with people and nature on the site. Since my work is based on a specifically selected location, I also want to investigate a photographic opportunity to talk about boundaries. Boundaries define an area, a demarcation can be territorial, economic or mark an edge against something as a decoration. It can also be disputed and thus often the subject of a conflict.

How can we, through photography in an expanded context, visualize the complex relationship between place, human, non-human seen from both contemporary and historical perspectives?

A question that should be seen more as a thought to carry with you while reading this essay. Maybe there is something here that can approach an answer.

Whatever its aesthetic merits, every representation of a landscape is also a record of human values and actions imposed on the land over time. (1)

¹ Deborah Bright. "The Machine in the Garden Revisited: American Environmentalism and Photographic Aesthetics." *Art Journal* 51, no. 2 (1992)

FROM SPACE TO PLACE

I have spent many hours walking through the area, initially as an unknown visitor, usually with overcrowded packing consisting of towels, floating toys and coffee in a thermos. On really hot days, it became a habit to go to this place. The allotment area occupies the entire 325,000 sqm of Skeppstadsholmen at Gothenburg's harbor entrance. My goal was usually the inviting and relatively empty beach with surrounding cliffs, it was much later I started to expand my gaze and floating toys were changed to camera and the goal became another. The place turned out to be well documented in archives and due to its position also very attractive although relatively unknown. There is something here that arouses my curiosity, a microcosm to explore from different entrances.

For generations, people have come here and together created a common history, they have made the place something more than a position on a map, as people do, we fill places with history and meaning. In *Land Matters*, Liz Wells describes the landscape as a social product, how it tells something about cultural histories and attitudes. Landscapes are the result of human intervention to shape or transform natural phenomena of which we are simultaneously a part.⁽²⁾ Furthermore, Wells describes the relationship between space and place, that naming, and representation renders space into place.

⁽³⁾ [I] (Roman numerals refer to the appendix on the left)

Geographer Tim Cresswell summarizes the definition of a place as a location with meaning. He stresses that the place is defined both by its location, the physical landscape, the history of the place, but also by the sense of the place, both individual and shared, which is associated with the place. ⁽⁴⁾ In my choice of this headland in the harbor entrance, its overall definition is a *space*, Skeppstadsholmen is then a location with its physical landscape and Torslanda Havsbadskoloni is *the place* with a function, interwoven with history and the present with human presence. Cresswell continues his definition of place by saying that it is also a concept created by man and thus also a part of the society and cultural context that surrounds it. ⁽⁵⁾ Places where people live and work also become part of economic power structures.

The experience of a place is something we usually attribute to people, how our relationship with the environment creates and affects the place. Humans, experiences and nature is there to be experienced.

² Liz Wells, *Land Matters: Landscape Photography, Culture and Identity (International Library of Cultural Studies) [Electronic resource]*, London: I. B. Tauris & Company, Limited, 2011, p. 1-2.

³ Ibid.

⁴ Tim Cresswell. "Place: Encountering Geography as Philosophy." *Geography* 93.3 (2008): p.132-39.

⁵ Ibid.

I 'Space' is conceptually complex and etymologically slippery (sometimes apparently contradictory). It may refer to that which is not known, and thus cannot be precisely categorised (for instance, 'outer space'). It may reference expanses of land, or of time, with potential - as in 'space' for development, 'space' to play, 'space' to think ... 'Living space' or 'play space' indicate determinate areas within which function is specified (but precise use - lifestyle, or games played - may be fluid).

Liz Wells in *Land Matters*

II



In a reverse perspective, it is difficult to draw any conclusions more than that nature adapts and takes the place that works best based on the most suitable living conditions, even if people change the original conditions. Based on its location and construction, a place can both include and exclude and constantly change in harmony with the development of society, a social construction. Place-based norms are also something that comes with the human construction, more or less, these unspoken rules exist in the world of common sense where people construct a common context.⁽⁶⁾

My curiosity about this particular place started with a random meeting where I was told that someone has a ceiling consisting of old boards from a shipping box picked up in the harbor of Gothenburg. It was said that the boards have text that testifies to the destination, from Detroit to Gothenburg. Cars were transported in the boxes.

The conversation continues and is now about an aircraft hangar that not only burned down but was burned down. [II] Someone set it on fire. Not just anyone but a person who could be traced to the allotment area next to the hangar. The same allotment area whose cottages were built from recycled wood from the Gothenburg exhibition when it was demolished in 1923. Wood that was picked up for free or for a small sum and transported by horse and carriage to the other side, Hisingen, at that time far from the city center past the harbor entrance to a remaining headland at the newly built airport in Torslanda. The headland was left over when building the airport and was considered strategically unusable due to its protruding location towards the sea, an area that is difficult to define and mostly consists of barren cliffs. It was decided that plots would be outlined in the landscape and donated, alternatively sold cheaply, to those who wanted to set up an allotment garden. The area was inaugurated in 1924 and was named Torslanda havsbadskoloni.

III



Skeppstadsholmen, which at first was considered an unusable area, could in the next moment, through an idea from an airport manager and chairman of the Gothenburg Allotment Association, become an opportunity for someone else for a new purpose. The landscape would be adapted to a purpose for human interaction. In the coming years, Skeppstadsholmen will undergo a drastic change from an anonymous barren headland to lush garden land with implanted trees as protection against the sea winds. The shipping boxes from Detroit not only became ceilings but were also transported whole to be converted into storage or extra cabins that became useful in the allotment area. [III]

III



6 Tim Cresswell. "Place: Encountering Geography as Philosophy." *Geography* 93.3 (2008): p.132-39.

I get it told in different versions with different weight in the details and I am fascinated by how the stories are laid as layers on top of each other with different degrees of transparency between them. How they add a new perspective to my experience of the place and constantly create new issues for me to examine and immerse myself within. The stories lead me on to the regional archive in Gothenburg, I want to look for evidence that does not exist. Pictures of events that may have occurred or other imagery of what has not been told. From the archive I also get maps and protocols that breathe stable organization built with traditions. The archive becomes my raffle and I take my winnings home.

THE ARCHIVE

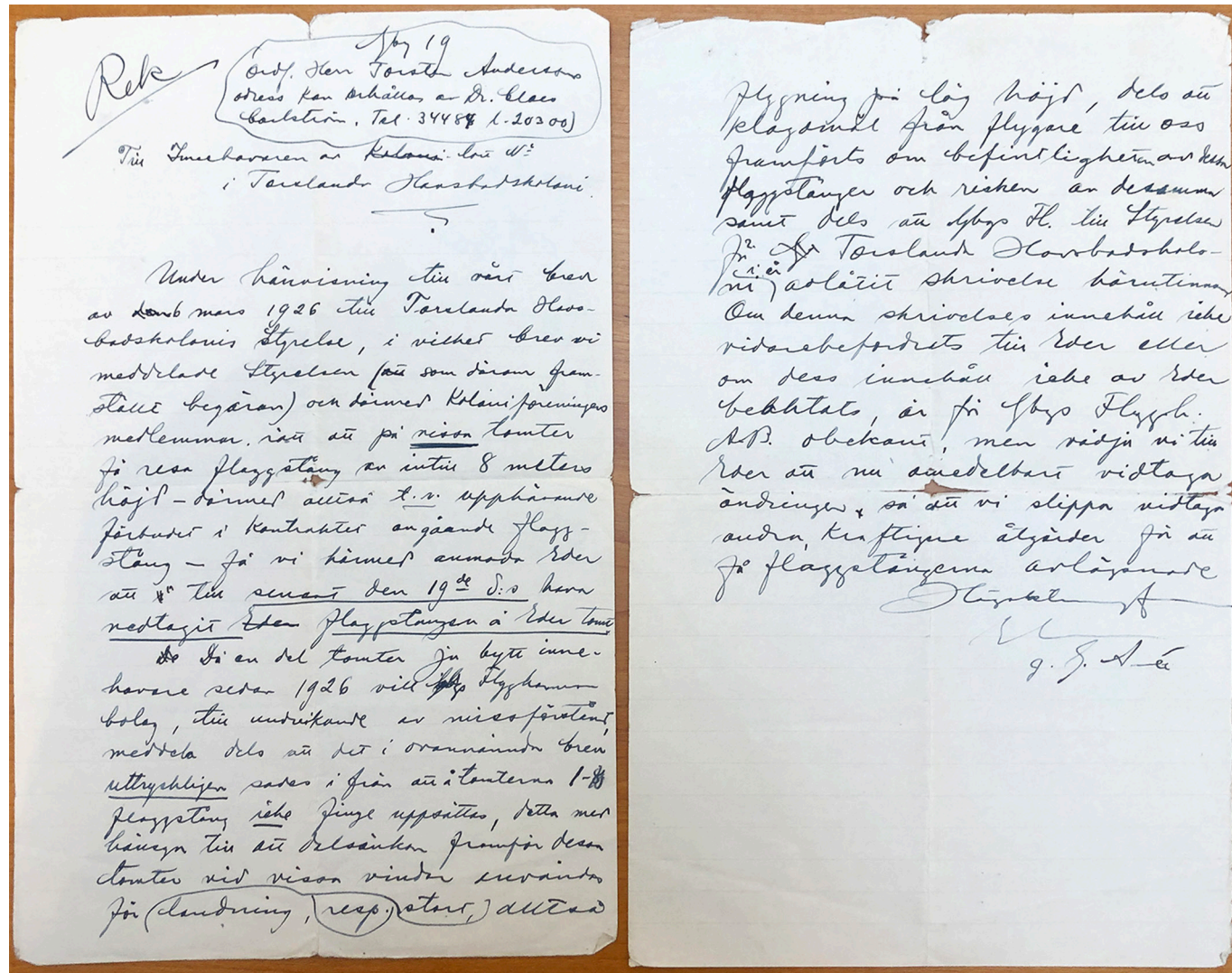
It is dizzying to think about the challenging handling of images that an archive may need to consider. Not only must the origin, author and intentions be assessed, but also a variety of other material and procedures that belong to the archive's responsibility. Based on the current ongoing flow through various digital platforms, it is almost impossible to see an unbroken chain of images, which is really something that must challenge the traditional approaches in archival science. In addition, there is uncertainty both now and, in the future, about how digital files can and will be read and interpreted. At the same time, an increasingly rapid development of technology means an equally rapidly obsolete technology. [7] The thought of archives today and in the future worries me in a strange way. Perhaps the archive is a kind of desperate attempt by us humans to preserve an authenticity of something that was human activity in various contexts, excerpts from humanity albeit in a perishable and indefinite form. Perhaps it is the indefinite and the nostalgic with the archive that attracts so many artists. The French artist Christian Boltanski worked mainly with archives as an artistic form, where often individual and shared memories were at the center. His body of work often bears traces of objects, personal belongings and photographs. [8] Perhaps *Les Archives du Coeur* is the work that takes human documentation the farthest by recording human heart beats and archiving them on the Japanese island of Teshima, only at that place and without digital access. [9] One can sense an obsession with remaining, but at the same time something beautiful and vain in wanting to preserve the most important thing in a human being, a heart that beats.

7 Jessica Bushey. "Social Media Platforms as Default Archives: Unintended Consequences." In *Order & Collapse*. Gothenburg, Sweden: University of Gothenburg and Hasselblad Foundation Press. 2016: p.144-145.

8 Christian Boltanski, exhibition at Magasin 3:
<https://www.magasin3.com/exhibition/christian-boltanski-les-archives/> (Retrieved 2021.12.21)

9 Art site Naoshima and belonging islands:
<https://benesse-artsite.jp/en/art/boltanski.html> (Retrieved 2021.12.21)

IV



My selection from the archive is personal. I had no plan when I went in through the doors of the regional archives and had to start by searching, starting with databases. It was rather random searches because at this stage I did not know much about my chosen place. Random choices led on to material collected by the archivist and new choices were made, choices based on what I want to tell or tackle in my particular project. An alternative story on top, or as another layer of the past. The archive also contained the basis for a structure for the area, directly written in various protocols, there are, or at least were, well-defined rules on how someone with an allotment cottage in the area should act. The height of flagpoles generated several protocol points and reminders, there is also a letter from a pilot who describes in detail how an approach and landing become more problematic due to these particular flagpoles, the airport was a priority. [IV]

Also rules of order in each garden. Rules that in today's area can give rise to giggles and meaningful smiles but which to some extent become highly relevant and alive when someone chooses not to follow unwritten rules and lay an artificial lawn instead of cultivating their garden as in the rest of the allotment area. Traditions in selection are also highly valued and performed as they have always been done according to the protocols, one such example could be the midsummer celebration with a flower parade. [V] Tradition and nostalgia are powerful structural instruments well rooted in the archive.

Days later, after reading loads of protocols, newspaper articles, letters and scanning pictures and other curiosities, I realize that some parts that I am looking for do not seem to exist. I think about what all this material really says about this place and about the people's relationship to their context. Details about that fire that completely destroyed the airport hangar are noticeably omitted and also other stories that I received orally. I decide to create an alternative, expanded archive.

V

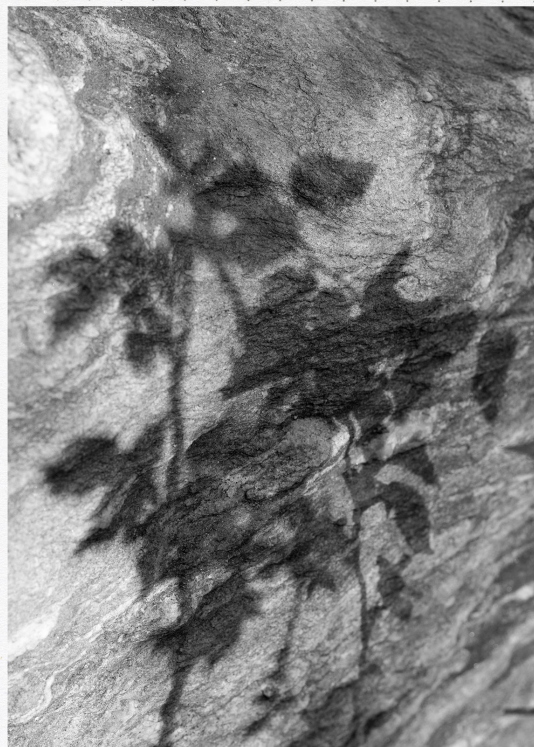




1. rör
2. hämtar mäsägg
3. lämnar ett
4. alltid
5. blandar mjöl och salt
6. håller i mjölk
7. rör
8. gräddar
9. äter



Förfallet fortsätter
medlem
med skyldigheter
ansa
gräs utan ogräs
kontraktsbunden
för trivsel och trevnad.



Herr T. Carlsson.
Göteborg

Kred. B 104.

12 juni 1924.

12 An:	10 st. rosor (små skott)	à 0:25	2:50
	6 " blommor	à 0:25	1:50
	12 " käppar till växter		1:--
	3 " trädbuskar	à 1:--	3:--
		<u>Kronor</u>	<u>8:--</u>



Avröjning

mellan Bergbanan och Dagens Nyheter.

Göteborgsutställningen

blir kolonistuga.

VI



In *Archive Stories*, I want to expand my archive searches with oral stories I received through conversations and add my own photographs from the area. Working with the archive has become a way of talking to the place and increasing the understanding of a past time that exists in parallel with the present. The work is a mix of photographs from the archive, borrowed photos and own photographs taken during the project. The images are presented with texts that have their origin partly in the archive, letters, protocol books or newspaper articles, partly notes that I kept during personal meetings with different people who own allotment cottages in the area. Images and texts behave as free units, composed of a rhizomatic reading that looks both backwards and forwards, free to interpret. *Archive stories* also contains an underlying story about how the area has been affected by economic development over time. Coastal attractive plots that since the start in 1924 are owned by the city of Gothenburg and leased out to allotment holders who either inherited a cottage or bought it for millions, a development in the real estate market that also entered the allotment area even though a tenant only owns the cottage, not the plot.

Archives give us the opportunity to try to understand how something has evolved over time, they become a kind of attempt at a memory bank, a collectively selected memory where the selection over time must become increasingly narrow given the enormous production of different data in our time. The archives also become a way of creating narratives by combining and bringing together images in new meetings.

In several projects, the artists Klara Källström and Thobias Fäldt have worked to investigate historical narratives, media issues and how knowledge is produced, what is visible and what is told. The *On this Day* series treats and mixes two completely different archives, one with date-stamped everyday images from Beijing, China, and the other archive with world events in text, from the Anglo-American website onthisday.com.^[10] In the meeting between the image and the text, something of a crash occurs but also a new reading of our time, image and text refers to the same day but at the same time make visible how so-called important events in the West are just part of other realities going on in the world at the same time. Images that meet in different contexts and reshape reality are today a matter of course through digital technology, but at the same time nothing new, it was only slower in the past. From 1924 until his death in 1929, Aby Warburg created his *Bilderatlas Mnemosyne*, [VI] named after the Greek goddess of remembrance, Mnemosyne. It has been called a visual map to our cultural memory.^[11]

10 Klara Källström & Thobias Fäldt, project On This Day: <https://kk-tf.com/on-this-day/> (Retrieved 2021.12.21)

11 Virtual tour Aby Warburg: Bilderatlas Mnemosyne exhibition at Haus der kulturen der Welt: <https://warburg.sas.ac.uk/virtual-tour-aby-warburg-bilderatlas-mnemosyne-exhibition-haus-der-kulturen-der-welt> (Retrieved 2021.12.21)

VII



Using large wooden boards covered with black cloth, Warburg arranged and rearranged, in a long combination process of addition and subtraction, black and white photographs of art historical and cosmographic images. Here and there he also included photographs of maps, manuscript pages and contemporary images taken from newspapers and magazines. The individual panels in turn were then numbered and ordered to create even larger thematic sequences. In its 'final version', the Mnemosyne Atlas consisted of sixty-three panels. [12]

An early way to offer in art theory, the opportunity to create new and different readings. Already during the earliest photo history, we can see how selection affects the reading and understanding of the first commercially published photo book from negative, *The Pencil of Nature*. [13] Henry Fox Talbot had long experimented to arrive at a photographic process that did not disappear over time, and it was his salt prints from negatives that eventually created the twenty-four photographs included in *The Pencil of Nature*'s six parts between 1844 and 1846. [14]

Talbot was responsible for a very careful selection of photographs placed one after the other to show different uses for the new medium of photography, ranging from the ability to reproduce other art to documenting architecture, vegetation and to photography as art in itself. In *Photography: The Key Concepts*, David Bate describes an image from the book that shows books on a shelf, the image bears the text:

A Scene in a Library. [15], VII

We can see books in a row below each other and it would be easy to interpret it as if the image shows a typical bookshelf, authentic, from 1844, but Bates also describes that this is not the case. Due to the old photo technology's need for a lot of light, Talbot had to arrange this 'authentic shelf' provisionally outdoors in his courtyard. [16] We thus see a depiction of how Talbot has arranged an image of a bookshelf.

The Pencil of Nature remains a book from the very earliest years of photography that says more about photographic technology and the photographer, than about the decade itself or what Talbot's real intentions were. Not less interesting but something else.

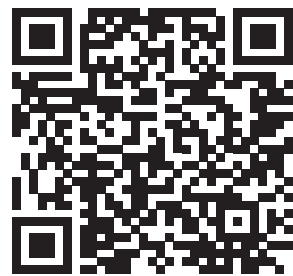
12 Description Mnemosyne Atlas:
<https://warburg.library.cornell.edu/about> (Retrieved 2021.12.19)

13 The Metropolitan Museum of Art, *The pencil of Nature*
<https://www.metmuseum.org/art/collection/search/267022> (Retrieved 2021.12.19)

14 Ibid.

15 The Metropolitan Museum of Art, Image, *A Scene in a Library*:
<https://www.metmuseum.org/art/collection/search/283066> (Retrieved 2021.12.19)

16 David Bate, *Photography: The Key Concepts*. Second ed. Bloomsbury Academic, London. 2016, p. 239.



FIELD STUDIES

How can one approach and research a place through photography, a reflection on time and space where traces of presence are woven together and tell stories. During the beginning of the project, the word 'collector' appeared to me. For every walk through the area, I understood more and more about this place. Things that may at first pass by, become something to think about over time. It's about looking at details and physically relating to the landscape. What at first glance was an everyday cottage becomes after a number of passers-by something more, the cottage bears traces of different times in building materials, a since long-stopped expansion testifies to something that happened, conflict, separation, change of ownership, death?

A garden that has been left untouched asks questions, a bench that has been moved from one day to another to the other side of the headland. In the details and traces of activity, there are stories from different perspectives that require time.

I collect details and listen with the body. Cameras, paper, light, chemistry, pens are my tools. Each new image becomes like another piece of the puzzle to understand something unknown. In *Conversations on Nature*, the artists Chrystel Lebas and Sofija-Silvia worked with different photographic methods in two national parks near Rijeka in Croatia. Their projects consisted of field studies with the overall theme of nature, time and temporality. One starting point was to ask what we could learn about the history of these specific places, about human ideals, and about different views in forestry and horticulture, by examining how these landscapes were designed, and also including buildings from earlier eras. [17] They spent long periods in each national park to observe and photograph in combination with interviews with those responsible for forest management. Lebas worked with long exposure times at dusk, the familiar thus became something else, when we do not see clearly, we are forced to trust instincts, intuition, sounds and smells become more important than sight. [18]

Silvia has grown up in the parks' immediate environment and has followed political shifts and strategic development plans during long time. At a detailed level, she has followed the development in one of the areas that has fluctuated between being inhabited and abandoned and then rediscovered by, among others, the travel industry.[19]

17 Liz Wells. Modes of Investigation: On Photography and Environment in Akademin Valand. *Broken: Environmental Photography*. 2014, p. 189-191.

18 Chrystel Lebas. Images, Risnjak National Park, Croatia:
<http://www.chrystellebas.com/presence/presence.htm> (Retrieved 2021.12.21)

19 Sofijasilvia. Images, Silent Islands Brioni:
<http://sofijasilvia.com/work/landscape-silent-islands-brioni> (Retrieved 2021.12.21)

VIII The German philosopher Heidegger believed that it is not possible to stand outside the experience, but that life relates to the world. Through the lived body we gain access to the world from our own experiences, self-experienced or through others.¹ Furthermore, Merleau-Ponty took Heidegger's thoughts further in his concept of the world of life, to be-to-the-world, where M-P expresses that the living body is intertwined with the world in an interactive communication.²

1 Jan Bengtsson, (red.), *Med livsvärlden som grund*. Studentlitteratur, Lund, 2005

2 Maurice Merleau-Ponty, *Kroppens fenomenologi*, 1. uppl., Daidalos, Göteborg, 1999

Both artist's joint work then took the form of an exhibition at the Museum of Modern and Contemporary Art in Rijeka, where a symposium opened up for discussions between art critics, artists and those responsible for animal husbandry in the concerned national parks.^[20] The different parts create together a greater understanding that extends beyond the specifically photographic and becomes a matter for a greater cause.

In the field, when I visit the place, different meetings constantly occur and sometimes I do not think much about them, sometimes they make a bigger impression.

As I photograph and move within a relatively small area, my presence there also becomes increasingly known and my relationship to both what I photograph and those I meet is constantly changing. This fascinates me and occupies my thoughts more and more. It is as if the act of photographing and spending time with a place has become a separate part of the project and it is not possible to ignore certain phenomenological aspects that will become part of my photographic act. Phenomenology [VIII] as knowledge recognizes the intuitive that works with both emotion and tactility, which Elizabeth Edwards in *Visual Sense: A Cultural Reader* believes cannot be ignored. By not only relating visually to photography but allowing multiple senses to interact, we can expand the understanding of photography's ability to tell both as an object and as an image.^[21] When meeting people in the allotment area, the photographic act becomes extra clear, there is someone both behind and in front of the camera and it creates a tension. Today, it is a matter of course to be able to see your photographed image directly after the exposure, the digital development has opened up wide for the photograph's expanded possibilities, thus also the possibility for the person being photographed to be able to see the image of themselves directly. Over time, it becomes clear to me that the immediacy of the digital image is something that bothers me and removes focus from the place and the meetings.

When the opportunity to see the image directly in the digital camera is there, I discover that my new ideas during photographing are chosen based on what the camera has already registered, the images I just saw lead me on instead of the place and the meetings themselves. The digital camera blurs my gaze.

Photo history is full of metaphors around eyes and camera lenses, moments and sections of reality. Edward Weston writes in his diary from 1932 in a more developed form:

20 Liz Wells. *Modes of Investigation: On Photography and Environment in Akademin Valand. Broken: Environmental Photography*. 2014

21 Elizabeth Edwards. 'Photographs, Orality and History' in Edwards, Elizabeth, and Kaushik Bhaumik. *Visual Sense : A Cultural Reader*. Oxford: Berg Pub, 2008

IX



Photography is not at all seeing in the sense that the eyes see. Our vision, a binocular one, is in a continuous state of flux, while the camera captures and fixes forever a single, isolated, condition of the moment. [22]

The forever fixed moment chosen by me as a photographer becomes something other than what I want to tell, precisely in this context I need a different method, something that to a greater extent tells something more, in a way I do not decide. A camera that forces me out of control and that to some extent allows chance or maybe coincidences to record, something that records unpredictably.

At a flea market I stand for a long time and measure in the air against a cigar box, it probably looks strange and lasts a little too long and the seller wonders what I do.

- It will be perfect as a camera, I answer, pay and go.

Over the next few days, I build a pinhole camera with a carefully designed cardboard insert that will fit a medium format film that can be winded to another spool.[IX]

My new camera makes me stop thinking about the already photographed images and instead listen to the place, the seconds-long shutter speed makes everything that move blurry and with a metal box on a tripod, people soon stop asking how the picture turned out. The exception is a group of children who have heard that I am photographing, and they want me to take a picture of them and their specially braided meter-long wick that will help start a soaked October fire. They line up in front of the box and then they want to see how the picture turned out.

- You have to wait a few days, I say, whereupon one of them says:

- but you've seen it!

- no, I haven't seen the picture either, I answer, and they look at me suspiciously.

For these children, my camera does not have much to do with photography, not as the photography they know. The only thing that is familiar is my way of asking them to stay still, then the quiet, frozen moment that always occurs in reality when someone poses in front of a camera.

With my new tool I remain undisturbed while photographing during the allotment holders' working days, they work with chores listed on the common Facebook group and I survey. It feels better to be around them when it is obvious that I am busy counting seconds, taking notes on the number of exposures and figure out how many laps I need to wind the film on an increasingly thick roll. They can marvel and continue to tell me interesting memories of the area and I can monitor with a harmless camera. The Facebook group becomes my map for the working days, I know where they might be, often in smaller or larger groups, rarely alone.





That curiosity, the never-ending fascination with what light can do with materials. The feeling that when I see something I want to take home, there is always the possibility of the photograph there, or as Talbot puts it before he solved the technical aspect of making the image stay without slowly fading away:

*It was during these thoughts that the idea occurred to me...how charming it would be if it were possible to cause these natural images to imprint themselves durably and remain fixed upon the paper!
And why should it not be possible? I asked myself.[23]*

To *Imprint themselves*. From the very earliest days of photography, the idea of photography is established as an imprint of reality. This basic phenomenon around the experience of the photographic image is also described by Wells in *Land Matters*, where she believes that landscape photography with its strong indexicality is especially often associated with authenticity, but Wells emphasizes that despite the strong sense of authenticity built into the photographic medium it is the photographer behind the device who plays the role of visual narrator. [24] Photographers consider subject matter, form and style, method and metaphoric implications. Projects are researched, objectives clarified, photo-methodologies are tested, and images premediated.[25] It is such systematic considerations that give authority to the photographer as investigator and storyteller.

As a photographer, I have an ambivalence in wanting to steer in one direction but at the same time prefer chance. To photograph and experiment as a collector, listen, take notes, remember, in a constant renegotiation with my own intentions.

In my photographic research of Torslanda havsbadskoloni I have chosen the method to follow different paths in a broader perspective, therefore it has also felt natural for me to let these different perspectives be captured through various techniques, in a photographic depiction the camera does not always have to be the most fitted tool straight through. In my various entrances, there are also camera less methods that are closer to a materiality and which thereby have a direct contact with the place, something that in some cases has been relevant in my research.

23 Quotation, Henry Fox Talbot:

http://www.luminous-lint.com/app/vexhibit/_PROCESS_Calotype_02/2/0/0/ (Retrieved 2021.12.21)

24 Liz Wells. *Land Matters: Landscape Photography, Culture and Identity*

(*International Library of Cultural Studies*) [Electronic resource], London: I. B. Tauris & Company, Limited, 2011, p. 281.

25 Ibid.

X



A Cyanotype contact photograph, when elements on top of the paper have prevented light from activating the cyanotype's chemistry. After being exposed to UV-light (daylight sun or uv-lamp) the objects are removed and the paper washed with water. The water renders the paper insensitive to light and fixing the image. The blue color renders from the chemicals.

At the same time, the camera less photography is a bit opposite to the lens-based one, it stands outside the human gaze and interacts with objects and place and thus becomes at the same time a direct representation and abstract illusion of something that has been. In Susan Derges' photographs, we meet the elements in direct contact, and she often uses camera less methods, a cast of light pollution in the form of moonlight and city lights give tinted images that tell about the place right there and then.[26] As in her pictures from River Taw [27] where she places a photo paper directly below the water surface and illuminates with flash, the movement in the water and any leaves that have been between paper and light create an impression, a kind of direct translation of water.

Working with camera less methods in relation to nature represents the absolute beginning of the history of photography. Already in *The Pencil of Nature* there was a contact print from a piece of lace, creating a camera less photography. In Talbot's footsteps, others, such as John Herschel and Anna Atkins follow who, by changing the chemical constituents, produce a result of Prussian Blue images that Herschel decides to call Cyanotypes. This technique becomes elegantly used by Anna Atkins in her carefully composed images of algae, also famously put together in what is usually considered to be the very earliest photo book from 1843. [28] [X]

It is also with the discovery of the camera less contact print that the development towards a scientific use increases. Cyanotype soon became a way to print cheap maps but also architectural blueprints as contact prints. Later, avant-garde artists during the First World War will also bring camera less techniques to life in art. [29]

There is a contradictory character of photographs made without a camera. Batchen continues;

on the one hand, such photographs stress the materiality of the process of their making, its physicality and directness. But on the other, they offer an often immaterial style of image, translucent and abstract in form and impossible to identify with the world they inhabit. They obstinately represent only themselves.[30]

In Batchen's description, the camera less photograph appears as an entity, and in my mind I imagine how several entities can form a narrative together.

26 Barnes, Martin, Neusüss, Floris Michael., Cordier, Pierre, Derges, Susan, Fabian Miller, Garry & Fuss, Adam, *Shadow catchers: camera-less photography*, Rev. and expanded ed., Merrell, London, 2012, p.94-98.

27 Susan Derges. Image, *The River Taw* (full moon, Blackthorne), 11 April 1998, unique dye destruction print, 66 x 24 inches (image & paper)

28 Geoffrey Batchen. *Emanations: the art of the cameraless photograph*, DelMonico Books-Prestel, Munich, 2016.

29 Ibid.

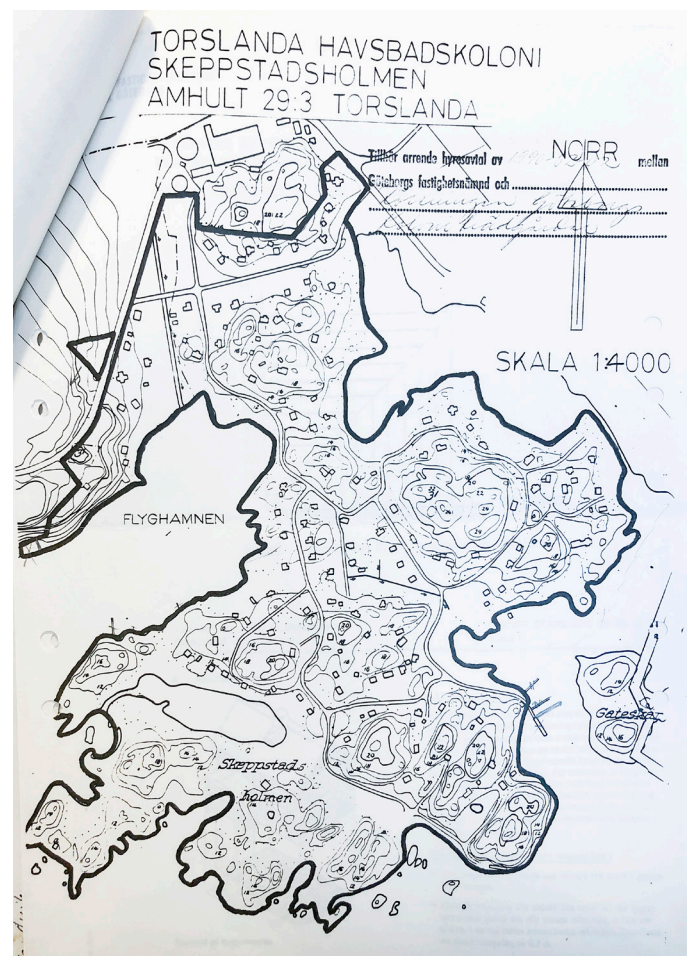
30 Ibid.

XI



When the location Skeppstadsholmen became the place of Torslanda Havsbadskoloni, it happened through a demarcation, the border of the allotment area. Most of this demarcation is natural as the headland is largely surrounded by water. In the remaining demarcation, there have been doubts and changes depending on the environment. At one point, I move on the other side of the road to the part with a narrow stretch of forest which was previously part of the airport. Partly hidden I find remnants of a cottage [XI] and it reminds me of a text I read in the archive. Some plots had to be mortgaged due to the route of the airport and the person who owned the house seems to have been forgotten. It was someone who owned a cottage but not the land where it was placed. The conditions that apply to allotment areas, then as now. When the airport became redundant and the runways were eventually converted into a golf course, the house foundation ended up in a gap in the landscape. A remnant of ownership that has ended up outside a new demarcation.

XII

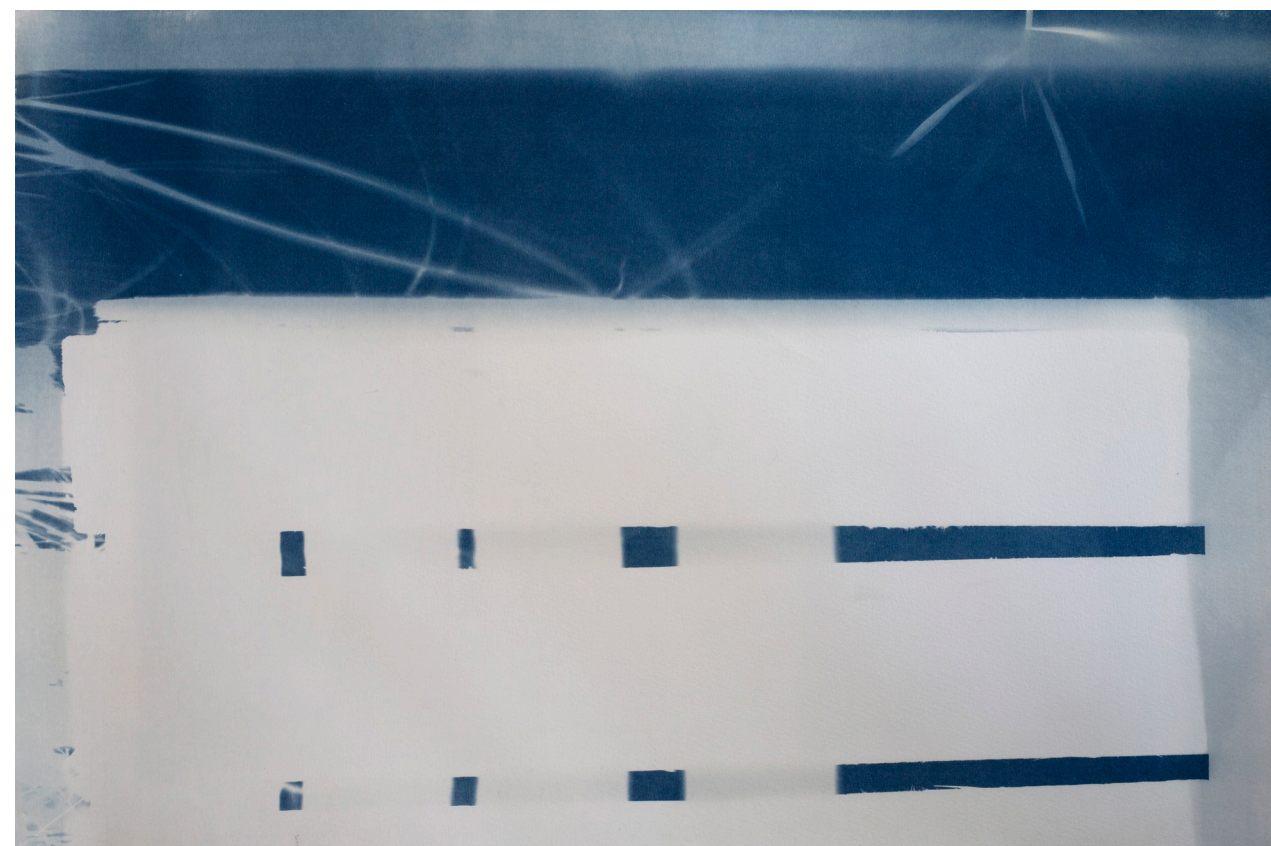


I move along the border, climb, slip and crawl. Something drives me in the belief that I have to experience the area to better understand my project. Sometimes I am forced to turn around not to slip into deep water and continue by swimming around. The border is not completely accessible, it is there on the map but in reality, I have to adapt to the landscape. The map from the archive [XII] has a great deviation from today's reality, the open bay on the map is today overgrown and stories about the teenagers' sailboats echo in my mind when I try to imagine what it could look like. I imagine young people at full speed rigging sails on their way to meeting places at sea, many more than what I see now, I see no one. According to a letter in a meeting protocol, the border around the allotment area must be kept open making it possible to get around, there is no private land. To experience the place along the border, I decide to try walking around the headland and at the same time explore the landscape and search for traces of the allotment holders today and their history. The studies of the border consist of Cyanotypes and notes made during the exposure time. The cyanotypes say something directly about the place, they have sometimes been formed by a rock where the folds in the paper create shadows, on another occasion a chemically prepared paper is placed under a rusty foundation, a remnant from the time when the steamboat transported allotment holders to Skeppstadsholmen. The notes indicate what happens during the exposure, it can be a sudden meeting, a conversation that took place nearby, an observation or a thought that was raised in my mind. Each image has an ID in the form of a position specified in latitude and longitude. I could return to the exact same places, but the imagery could never be the same. The shadow of the foundation is there now but may disappear with time, likewise the vegetation, it can change, or the flower cart that someone puts outside the cottage might be gone. An ephemeral image of a place but still concrete.



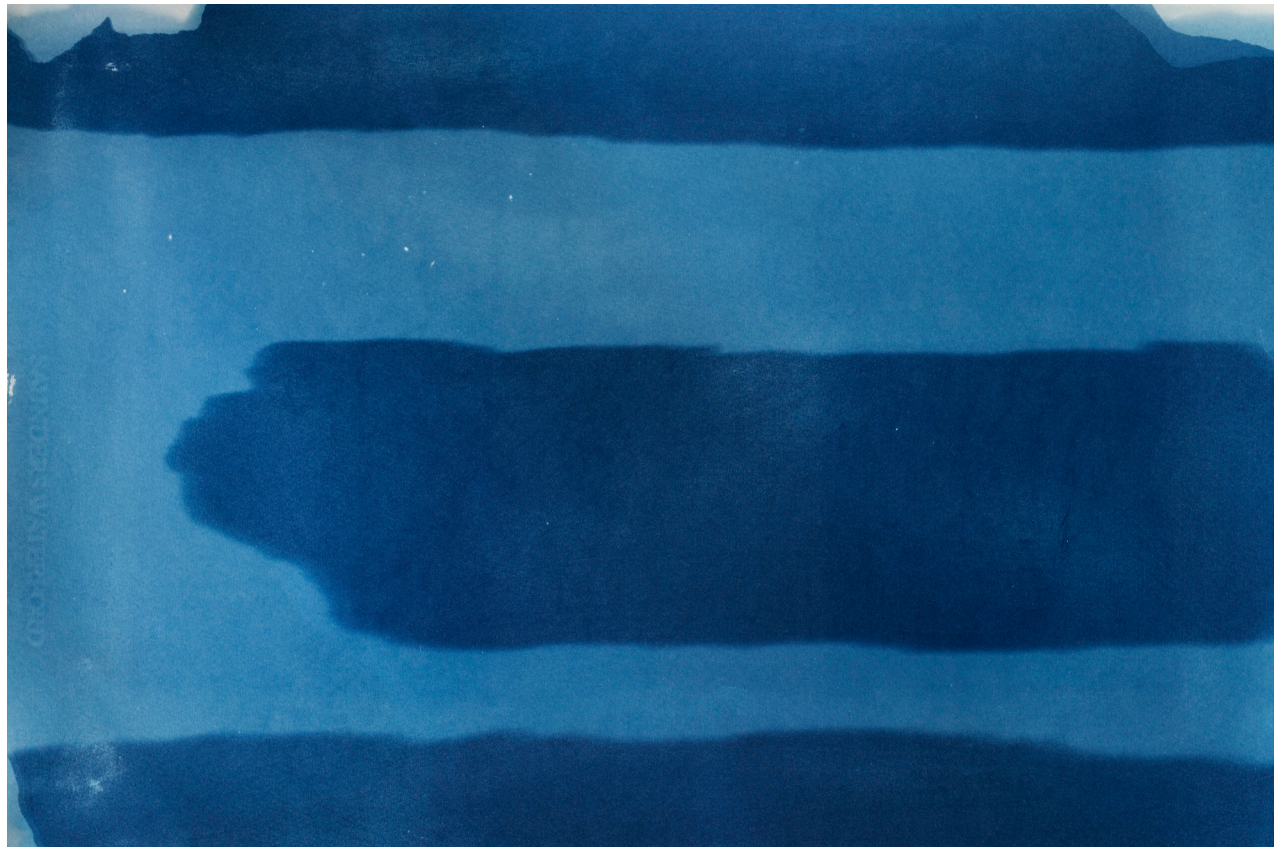
57°41'43.0"N 11°46'27.0"E

A secret place, only visible to those who dare to be close.
Steep and treacherously dark parts, climbs down gently.
Waiting.
A child in an orange life jacket waves from the sea,
Blue Velvet passes in my thoughts
I wave back.



57°42'06.0"N 11°46'50.0"E

Passes by but returns.
It was something she said that time we saw each other.
She, who came with a bouquet of flowers,
and I thought it would be difficult,
remove, rearrange but without taking over.
She was talking about the cart; it must be it.
Empty.
The season seems to be over.



57°41'42.0"N 11°47'03.0"E

Stumbles and swears, curses the rust,
thought I had already passed.
Someone else has been here, with Falcon remaining.
Now it will catch up with the rusty foundation.
If it's here, I can imagine the steamboat, here or there,
still the same fjord.

My blood accompanies Falcon.

The unchosen.

In this essay, I have discussed a number of choices made through a photographic field-work about a chosen place. By considering the archive as a space with a possible built-in creative intensity, archive material intertwined with contemporary findings become an active part in understanding the present in an ongoing narrative. In the field studies, I emphasize how the photographer, by adapting the gaze, becomes aware of the act of photographing and how it affects the choices that develop the process further. I also propose how the camera less imagery contributes to an expanded understanding through the immediate meeting between the site-specific and the material. Built into the definition of a place is also the question of demarcation through different perspectives. The chosen or the unchosen, occupies the same space.

There is always an adjacent place that shares the same space, a different perspective that communicate a completely different story. It is about the politics of the place through social constructions and how visual culture through photography can express alternative ways of meeting a place. In my photographic work about Torslanda Havsbadskoloni, I want to enter into a dialogue with my encounters, both nature, people and history but also with my own processes that are in constant motion as long as I work with the project. It is a rhizomatic search that I follow on intuition.

So, there I stand with the opportunity in my hand, and I am afraid of losing it,

a thought I aroused in the introduction of this essay that describes the meeting with Reinhold when he asked me to follow in his steps up to a view. Perhaps it is precisely on such an opportunity, which can be identified with a before and an after, that photography achieves its very special place.

At least for me.

The place continues to challenge me in its simplicity.



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This essay was also exhibited as one of seven artists books in my installation
325 000 sqm – from Space to Place during the exam-show *Counting time in dog years*
at Röda stens konsthall in May 2022.