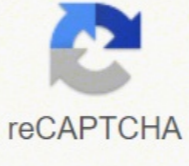




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Social landscape photography definition

The Tetons & the Snake River, Grand Tetons National Park, 1942 c. Ansel Adams Mobile Homes, Jefferson County, Colorado, 1973, Robert Adams The desire to go home that is a desire to be whole, to know where you are, to be the point of intersection of all the lines drawn through all the stars, to be the constellation-maker and the center of the world, that center called love. To awaken from sleep, to rest from awakening, to tame the animal, to let the soul go wild, to shelter in darkness and blaze with light, to cease to speak and be perfectly understood. — Rebecca Solnit, *Storming the Gates of Paradise: Landscapes for Politics* PHOTOS Social landscape photography portrays the effects of human beings on the earth; it is photography of the human-built or human-altered landscape. It may incorporate the natural landscape, the usual domain of landscape or nature photography—but it is most distinctly not about the natural world. In the more traditional approach human beings, any sign of human beings like roads and cabins, and any human effects on earth are notably absent. I believe this general attitude is a deliberate absence. Consider the work of the exceptionally talented—and exceptionally limited—photographer, an American icon producing iconic photographs of the American landscape, Ansel Adams. Despite my love of his photos, Adams rarely shows people (and when he does, as in his Manzanar Japanese-American internment camps series, they look like rocks). Dust Bowl, Dallas, South Dakota, 1936, uncredited Yakima Washington, 1939, Dorothea Lange Sharply contrasting with Adam's photos are those from the Farm Security Administration during the Great Depression. These vividly and intentionally portray the effects of human beings on the earth—sand storms, fleeing farmers, destroyed farms. This is the crux of social landscape photography—how we human beings interact with the earth. This expanding awareness reflects our larger concerns with global climate change. Point de vue du Gras, France, 1826 or 1827. Joseph-Nicéphore Niepce Boulevard du Temple, Paris, 1838. Louis-Jacques-Mande Daguerre Nelson's Column under construction, Trafalgar Square, England, 1844, William Henry Fox Talbot Social landscape photography has been around since the first photographs—or heliographs as they were first called. Consider the first photographs by Niépce, Daguerre, and Talbot. All involved buildings and people, implicitly the interaction between human beings and the earth. Quai d'Anjou du Matin, Paris, 1924, Eugène Atget New York City, 1888 c. Jacob Riis, from *How the Other Half Lives* Consider Eugene Atget at the turn of the last century. Recognizing the massive changes on Paris and environs created by the industrial era—and for other reasons, financial in particular—he assiduously photographed "The City of Light." Likewise, his contemporary, Jacob Riis, newly emigrated from Denmark to the United States, photographed tenements in New York City which resulted in major changes in housing laws and the end of the most dangerous housing. For contemporary examples, look at the aerial photos of numerous photographers like Alex MacLean; Marilyn Bridges with her book, *Markings: Aerial Views of Sacred Landscapes*, and the highly popular series called *The Earth From Above* by Yann Arthus-Bertrand. *Fleet of B-52 Bombers* at the "Bone Yard," Tucson, Arizona, 1991, Alex MacLean Mesoamerica, 1986 c. from *Markings: Aerial Views of Sacred Landscapes* by Marilyn Bridges Icebergs & Adelle penguin, Adelle Land, Antarctica, date unknown, Yann Arthus-Bertrand In 1975, confirming the need for an expanded sense of landscape photography, the prestigious photographic venue, The George Eastman House, in Rochester NY, presented the startling exhibit, *New Topographics: Photographs of a Man-Altered Landscape*. Oddly enough, given last names, one of the featured photographers was Robert Adams, no relation to Ansel—a dramatic contrast. Attesting to the importance of this genre, since 1981 various adaptations of the original exhibit have been circulating worldwide. In 2013 Greg Foster-Rice and John Rohrbach edited and published *Reframing the New Topographics*, which brings the genre up to date. Pages from "The New Topographics" In my own work and teaching, motivated primarily by the global climate crisis, I detect a clue to my new direction, long nascent, but now more clearly evident: *Social Landscape Photography*. *Downtown development* in Detroit, 2016, photo by Skip Schiel LINKS The New Topographics, on artsy.net *New Topographics: "Landscape and the West - Irony and Critique in New Topographic Photography"* by Kelly Dennis "Deadpan Geometries: Mapping, Aerial Photography, and the American Landscape" by Kim Sichel "What is landscape - further thoughts" by Bob Coe Photos of Boston's new Seaport district If you're interested in pursuing landscape photography professionally, it's definitely possible to do so without obtaining a degree in photography. Going the education route may have some benefits, and it is one way to develop your skills as a photographer, but it isn't the only way. Whichever way you choose to go about building a career as a landscape photographer, creating a strong online portfolio that showcases your technical skills, creative eye, and unique style as a photographer in the genre is among the most important things you can work on. The only way to do this is with regular practice and by taking a ton of photos. *Getting Started by Studying Photography* Many landscape photographers have a formal educational background in photography, and there are some perks to going this route if you have the time, resources, and interest. You can find a degree program at an art school, or, for less of a commitment, look for individual courses in skills that you'd like to improve upon. By pursuing a degree in photography you'll be exposed to many genres within the field, not just landscape photography. However, if landscape photography is your main interest, you can always try to weave it into as many of your assignments and projects as possible. As a landscape photographer, you won't be shooting in a studio setting, so you don't necessarily need to be a pro at studio photography, directing models, editing skin tones, and other skills that are essential if you were to focus on, say, portrait photography. Instead, you'll need to understand how to work in different natural lighting conditions, and all the ins and outs of how your camera settings will impact your final image. It's less about fancy and complicated equipment, and more about becoming a pro at the fundamentals. Another area in which getting some formal education may help is with post-production. Many landscape photos really come together in the editing process, where you can draw out the different colors, textures, and contrasts of the environment. Of course, the downside to going through a photography program is that they can be costly and take up time that you might be better spending visiting different locations to build up your landscape photography portfolio. If you know you want to get super focused on landscape photography specifically, a general photography program may feel too broad. *Getting Started as a Self Taught Portrait Photographer* If you're more of the learn-it-yourself type, you can absolutely build up a stellar landscape photography and start pursuing commissions, selling prints, or booking jobs without the need for a formal degree. Whatever you choose to do, to truly master the craft of landscape photography, you have to spend time outside of the classroom shooting. That's the best way to develop a deep understanding of how to best capture the landscapes before you. Part of standing out as a landscape photographer is developing a look or style that people associate with you. Whether it's the tones and colors you bring out in your photos, the types of landscapes you shoot, your unique framing, or something else about your images that makes them yours, having an aesthetic or thematic thread that ties together the images in your portfolio will help potential clients know what they can expect if they hire you. The best way to develop your look is, of course, by shooting and experimenting with your craft. As a self taught landscape photographer there are tons of resources available to you to help you improve your skills and your eye. Things like YouTube videos and articles can go a long way in helping you fill any gaps in your technical knowledge. Spending time studying the landscape portfolios of other photographers you admire, and identifying what it is about their images that makes them work, can help you zero in on the kinds of images you'd like to create yourself. One of the nice things about school that you miss out on as a self-taught photographer is the quality, honest feedback from other professionals. Constructive criticism can be a powerful learning tool, so if you can find some other way to get it as a self taught photographer, you'll only become better at your craft. One way to do this is by submitting your work to publications and contests. You may not get the most detailed feedback, but it can help give you a better understanding of which of your images resonate most with a wider audience. Establishing Your Landscape Photography Career The best way to go about getting paid clients as a landscape photographer will depend on the type of landscape photography you want to do. If your landscape photography leans more in the direction of art photography, your approach will be different than if, say, you were targeting sportswear clients for commercial gigs. No matter what kind of landscape photograph you plan to do, it's essential to have a thoughtfully curated portfolio that showcases your best work and gives the viewer a good sense of the breadth of your skills. You'll be sharing your landscape photography portfolio widely, so you want it to be an excellent representation of your abilities. If you want to sell prints and show your work in galleries, you'll need to get involved in your local art scene and look for opportunities to show your work. Getting your work published can also help your career, since having publications to your name can help legitimize you and show that there is a wider audience for your work. If you're planning to explore a more commercial route, landscape photographers are regularly commissioned by tourism boards to create images for advertising their region. Travel and nature publications are also potential clients. Finally, you can pitch to brands that have products that can be advertised with landscape imagery, such as car companies and outdoor gear companies. Whichever of these is most in line with the kind of work you want to be doing, make sure you're gearing your portfolio toward that kind of imagery.

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