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Jarrold Hore, *Visions of Nature: How Landscape Photography Shaped Settler Colonialism*

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Jarrold Hore, *Visions of Nature: How Landscape Photography Shaped Settler Colonialism* (Oakland: University of California Press 2022), 333pp. Paperback. US\$29.95. ISBN: 978-0-5203-8126-1.

Jarrold Hore's *Visions of Nature* brings to bear an interdisciplinary approach on materials like nineteenth-century landscape photography, Euro-American geographic practices, and nature writing to illustrate how these enabled both physical and imagined possession of land in places like Aotearoa New Zealand, Australia, and California. Hore connects his analysis of nature (which he defines as the cultural manifestations of the spatial relationship between settlers and land) to Patrick Wolfe's central tenets of settler colonialism, including the logic of elimination in conjunction with the erasure of settler interventions within different environments and involvement in Indigenous dispossession and genocide (p. 7). The book is divided into seven chapters, each dealing with a different issue or approach connected to settler territoriality.

Chapter One takes a "geo-biographical approach" to introduce photographers like John Watts Beattie, Edward Muybridge, and Carleton Watkins, whose images contributed to the creation of settler conceptions of nature and physical and mental transformations of land and space (p. 35). The introduction to both Watkins and Muybridge perhaps overemphasizes the impact of literary romanticism and authors like Emerson and Thoreau on their work without framing these artistic crosscurrents within the larger milieu in the United States of America that included authors, artists, and printmakers. This may be partly due to Hore's emphasis on local scales versus more extensive imperial networks (pp. 19, 42).

In Chapter Two, Hore analyzes the entanglements of nineteenth-century photography and Euro-American geographic knowledge, including surveying and mapping in creating settler conceptions of nature. Hore's discussion of waste in this chapter is particularly insightful. He argues that waste as a concept did not have a singular fixed definition, but was applied to different environments (highlands, lowlands, coastal regions) in disparate ways depending on settler initiatives and Indigenous resistance (pp. 65-72). Lowland environments like those found in Australia and California conformed more readily to "European ideas of cultivated landscapes before the arrival of settlers" (p. 67) and thus lent themselves more easily to the physical and mental possession and transformation by settler populations. By contrast, highland spaces were less easily controlled and transformed, being more frequently subject to the language and framing of waste. Finally, Hore points out that Indigenous resistance and uneven expansion by settlers into regions like Waikato in Aotearoa New Zealand fostered settler conceptions of waste.

Chapter Three probes the relationship between landscape photography, time, and space. Drawing on examples like Muybridge's photographs of the glaciers in Yosemite, Hore argues that new understandings of geological time influenced landscape photographers, scientific and popular understandings, and conceptions of nature and space (pp. 76-78, 82-83). There is some robust visual analysis of Watkins's photograph of *El Capitan and Cathedral Rocks, Yosemite* in support of his investigation of the connections between the sublime, the geologic theories of Josiah Whitney, landscape photography, and settler conceptions of nature (pp. 79-81).

Chapter Four addresses the relationship between Indigenous presence and absence within landscape photography. This chapter delves into the racial implications of creating settler landscapes and the confusion and contradictions inherent in such processes from the very start. Hore states that the presence of Indigenous peoples in settler media was limited and regulated to the discipline of ethno-photography (p. 109). In some ways, this well-known adage of colonial histories of photography oversimplifies much more complex encounters and interactions between Indigenous communities and new technologies like photography. Studies of localized Indigenous uses of photography, such as Māori use of portrait photographs within meeting house spaces or Amy Lonetree's *People of a Big Voice: Photographs of Ho-Chunk Families by Charles Van Schaick 1879-1942* yield much-needed nuance to these encounters and interactions. However, Hore's research creates a good foundation for comparative studies addressing why Indigenous communities adopted and found portrait photography more effective for their own ends than landscape photographs.

Chapter Five concerns the amalgamation of romanticism, science, and natural history, leading to the creation of an aesthetic within landscape photography that was deeply enmeshed with colonial values and morals vis a vis land and space. Chapters Six and Seven discuss the development of national identities and a reorientation of settler perspectives on nature in opposition to urbanism. As an art historian, my one critique is that at various points, more sustained visual analysis of the photographs used as supporting evidence would have strengthened Hore's argument. Overall, *Visions of Nature* is a thought-provoking investigation into the relationship between landscape images, imaginary and settler colonialism, and a worthy contribution to multiple academic fields of study.

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