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Decolonising Photographic Landscapes:
A Visual Engagement with Chilean Gardens

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Abstract

Colonial agencies have framed the view of the land, not only by promoting a perspective of an empty place, but also in the way in which all natural resources have been named and classified. The perception of the landscape in Chile still occurs as a mirror to that which was perceived as being in a distant land, and this perception has constrained the way people can envision, plan and experience its territory today. This research undertakes a decolonial visual inquiry into photographic landscape in Chile. By engaging specifically with an everyday landscape and the garden, this research reworks relationships between people and their perceptions in lived environments. Through this investigation I seek to interrogate how colonial views of the land have framed experience and perception of Chilean territories, from the infrastructural, to the everyday.

Focusing on gardens as the sites to engage with decolonial approaches, this research was undertaken at two distinct locations, Puerto Varas and Iquique. I look at how gardens as landscapes are perceived, made and represented. I further work through photographic practice to develop alternative views of landscape that involves people within the places they inhabit. Working with photography as a tool to get involved at these sites, I extend Flusser's concept of the technological apparatus by investigating photography as a process of ongoing creation. Consequently, I create a series of visual experiments which critically explore the issues emerging during this research, and allow me to create an alternative way of representing Chilean landscapes whilst reworking their form, content and circulation through an engagement with decolonial practices, theories and inhabitations.

Consequently, this inquiry has several implications for the three main problems it addresses. Firstly, the representation of landscape (and its colonial imposition); secondly, the photographic apparatus and its relation to textural descriptions and the metadata; and, finally, decolonial experimentation as a process of practical engagement.

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1. Introduction

One of the first things tourists encounter when flying into Chile is a video at the point at which their flight is ready to land in Santiago. This video, produced by SAG (Agricultural and Livestock Service) explains Chile's strict agricultural entry regulations. The reel begins with the phrase: 'Welcome to Chile, a country that makes you feel good', followed by a geographical description that highlights the extent and diversity of Chile's climate: 'its natural wonders range from the world's driest desert to massive bodies of ice'. A clarification follows: 'Because of these natural barriers our products are unique and high quality; help us to protect our nature and the product obtained from it through hard work and dedication. Upon arrival complete the form you will be given, regarding entry of products that endanger our wildlife.' Finally, a statement on the purity of Chilean land: 'We want to maintain the natural purity of our land for our children and future generation, so they can also experience a country that is good for you. We are all responsible for Chile' (Sagminagri, 2013). These lines are accompanied by images of tourists interacting with, and contemplating, Chilean landscapes. They depict snow in the mountains, Los Andes and the Pacific Ocean, the desert and the Southern Ice field. Chilean landscapes are presented as potential, a 'pure place' that 'makes you feel good'.

I introduce this research with the description of this video because it expresses some of the issues and contradictions that can be found in the relationship that Chileans have with their landscape. The video highlights, in particular, the notion that nature is a passive recipient that allows people to dwell in it, but also exploit its resources. The critical point arises when this view (nature as passive experience) is contrasted by other everyday realities such as volcanic eruptions, earthquakes or flooding. For example, during the period I was writing my upgrade document, three major disruptions were taking place in Chile. In the south (near Puerto Varas) the summer drought caused major forest fires around the province (February 2015), in the process burning down two of the major Monkey Puzzle (Araucaria) Forest Reserves in the country. The fire's smoke obstructed the

highways, some of which were restricted for the safety of their users. Simultaneously, the Villarrica Volcano, 300 km from Puerto Varas, was experiencing one of the biggest eruptions of the decade, exploding on the night of the 3rd of March during the tourist high season. As the fires of different forms gathered the attention of the media, 2000 kilometres to the north near Iquique on the Andes high plateau, rain began to fall violently. For more than 48 hours (from 23rd-25th March 2015), strong rain fell on the Atacama Desert, the driest in the world, causing floods, landslides and violent torrents that destroyed tracks, houses, and the lives of many of the inhabitants. As if this was not enough, on the afternoon of the 22nd of April 2015 a large and strong explosion marked the beginning of a violent eruption of the Calbuco Volcano (the nearest volcano to Puerto Varas). All four tragedies ocurred simultaneously creating a feeling of national catastrophe, as well as a reversal of the usual weather conditions: the usually dry north was suffering from an excess of water, and the normally rainy south, from a lack of it.

In this context, there is some urgency to critically engage and analyse the contradiction expressed in everyday relations, to the landscape in Chile. Consequently, this research has been concerned with the present state of the relationship that some communities have with the representation of landscape, looking at issues of colonialism but also the aftermath of different periods of assault the country has suffered.

In order to look at this question and be transparent about my own bias, I believe it is relevant first to give account of how this research is framed through my own experiences, ideas and knowledge about this relevant issue. I would like to start this description by providing an image, a passage from my childhood. In 1986 my father, brothers and I travelled for the first time to the southern territories on the newly opened *Carretera Austral* (Austral road). It was an amazing scenario, a road in the middle of the forest with two metre high Nalcas (a sort of Patagonian Rhubarb) and ancient trees. Tourism in that area was not yet developed, so we went camping in a four wheel-drive car,

which allowed us to fully traverse the area; flat tyres were an everyday eventuality. During our trip, I remember an overwhelming sense of being in nature in some pure state of what is supposed to be a landscape, no mediation, just a sense of divine encounter. This idea of purity could be examined by looking at how images of this new road were used by the media at the time. The *Carretera Austral* was built to connect isolated towns between Puerto Montt and Chile Chico. The road was built during the dictatorship, mainly by the Military Corps of Labour (Cuerpo Militar del Trabajo) between 1976-1989. Images of the road played a key role in Pinochet's political propaganda. Even today some old road signs can be found with his name on them: *Carretera Austral General Augusto Pinochet U.* As the youngest child of a conservative family who actively collaborated with the dictatorship, it was a moral duty to always go south. In contrast, the North[1] was treated violently or with a passive violence (by omitting them from the printed media). A good example of this can be seen in a news video shown in 1971 portraying military exercises of the newly acquired Hawker Hunter planes[2] (figure 1.1), which featured a war aircraft flying over the desert shooting the empty ground as a foretoken of the military coup that happened a couple of years later (September 11th, 1973). The image of the war aircraft shooting the place where the Movimiento Obrero[3] (1908) started as a direct violence towards the landscape depicts not only a political struggle, but also a sign of the northern desert landscape as an empty place where war can be rehearsed.

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[1] When I refer to the north or south of Chile it is always in relation to Santiago, the capital and my place of birth.

[2] The Hawker Hunter was acquired by the Chilean air force in 1967 from Great Britain and began to arrive in 1971. Two years later they became one of the symbols of the military coup of September 11, since they were used for the bombing of the main presidential building, Palacio de la Moneda. (EMOL, 2001)

[3] The Workers' Federation of Chile (FOCH) began as a group of railway workers with a mutualist orientation linked to the Democratic Party. In the middle of the decade of 1910, it began to integrate the workers of saltpetre and acquired a national character. Likewise, the Democratic Party lost influence by imposing on the organisation, the revolutionary ideas of the Socialist Workers Party led by Luis Emilio Recabarren. It later converted into the Communist Party, assuming the Federation to be of anti-capitalist and revolutionary attitude that manifested itself strongly in the social mobilisations that characterised the 1920s. (Memoria Chilena).

Figure 1.1. Video still. Hawker Hunter aircraft pilots were shooting and bombing the Atacama Desert in the year 1971. Footage found on YouTube (https://www.youtube.com/watch?v=LNQXaqMZyoE) uploaded by Chilean Air Force. Not clear origin or purpose of the film.

The north/south axis, which I will use as a critical axis for this research, is not just a geographical orientation but also a symbolic materialisation of a political view of the land. It was not until I moved to London that I realised that my view of the landscape in Chile was framed by a historical, social and political agenda. The processes undertaken during this research have been a process of understanding of how my view of the territory has been framed with a view of it that reinforces a perception of the place as empty and ready for exploitation. I realised I needed to embark upon a process that allows me to critically examine my own beliefs, mental process and art production, in order to be able to produce a work that effectively looks at the landscape in an alternative manner (from a Mignolo's (2011) decolonial standpoint). In this sense, during these almost four years of research, I witnessed myself creating strategies of image production that could decolonize the image of the land, failing more than once, by reproducing a view framed by a colonial mind set (educated

by German nuns, and British universities). So, by trying to reproduce an alternative [4]view of the landscape I was also trying to reframe my own knowledge.

As a photographer, my practice has been strongly influenced by the discomfort produced by these sorts of contradictions; by the way the representation and perception of the landscape have framed our identity and how differently this can be perceived in everyday life. Most of my previous work aims to visualise the different realities that can be experienced in different cities in Chile. In 'Ciudad Ideal' (2010) or 'Ideal City' for example, I portrayed different houses belonging to suburbs built within the modern standards of the city (super-modernity) such as efficiency, economy and seriality. The choice of location and the model of the houses I shot were strictly related to the historical and political context of each one of the sites. This, concerning Chilean geographical and cultural diversity, was in contraposition to official discourse framed by a centralized view of the territory that pretended to treat Chilean identity as a whole, not acknowledging the differences between places and cultures. This means always considering the territory in contraposition to central valley geography, for example, to look at the north as dry and the south as rainy, or to look at the *Huaso*[5] as the official traditional Chilean identity, first omitting nations such as *Mapuche* and *Aymara*.

As a Latin American and Chilean artist, my practice has been framed by the properties and contingencies that this geopolitical condition dictates. In this sense, since the 1960s Latin American art practices have been strongly influenced by an awareness of their peripheral condition (Goffard, 2013, p. 71). Curator Gerardo Mosquera, in his book Copying Eden. Recent Art in Chile[6] refers to this condition as a culture of appropriation and signification. This means that artists in a peripheral

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[4] Throughout this text, I will use the word 'alternative', as its definition states: 'an attributive (of one or more things) available as another possibility or choice' (Oxford Dictionary, 2017). A way to describe my aim to decolonize landscape perception as a different possibility to the institutional representation of the territory.

[5] *Huaso* is the common name for Chilean countrymen a word used primarily around the Central Valley area.

[6] I used Mosquera's definition because his book provides one of the first efforts to map contemporary art in Chile in relation to global trends, making evident suggestions into the peripheral condition of Latin-American art.

condition, transform, redefine and use, in accordance with their beliefs and interests, the aesthetics and ideas that were dictated by the hegemonic cultural centres (Mosquera & Berríos, 2006), allowing the emergence of a new set of dialogical relations. By dislocating those aesthetics, artists have re-signified and re-appropriated a colonial aesthetic, decolonizing, as I will analyse later, in some cases, their own practices. Photographic art practices in Chile after the 1970s created a cultural space that was a displacement of the printmaking discipline (Goffard, 2013, p.93). During the 1970s, a group of artists related to the printmaking workshop (named CADA group), created a space of art production that appropriated certain global art strategies. Their aim was to express a desire for socio-political change and was based on the purpose of a series of urban interventions in Santiago with images that questioned the living conditions of the dictatorial Chile (Memoria Chilena n.d.). Despite the changes in the production of art in a more globalised context, these peripheral and conceptual appropriations remain in place (Goffard, 2013). Consequently, I could argue that all my art production has always created a dialogue between these peripheries and more Eurocentric discourse. This mixture of local and global allows me to create possibilities of appropriation and reinterpretation of processes that aims to give form to an alternative view of the landscape. In this sense, it can be argued that this local/global relationship would be the first of many dialectical relationships that would be analysed during this research.

By acknowledging my own position, I aim to acknowledge a starting point where the question that has guided this research has been cemented, acknowledging my own contradictions and processes, particularly how my own view of the landscape has been framed by a knowledge based upon (and revealed from) a Eurocentric education. This means a view of nature and landscape as a passive force (Demos, 2016, p.14), there for me to contemplate it. The aim is to look at how other Chileans negotiate these views in their everyday life. Moreover, I am interested in looking at the extent to which colonial agencies cement these sorts of discourses. This means an agency that has created a view of the landscape that is in contraposition to European landscape, a view of a place that hasn't

been inhabited, so man has the duty to exploit it. Consequently, as practice-based research, the aim of this text is to question how these colonial agencies are expressed in the Chilean landscape, thinking about how this reflection could lead to a practice of landscape representation that looks at the territory from an alternative perspective.

In this sense, as a means to access the relations and representations that are in place in the everyday in Chilean landscape, this research will look at an everyday space where people can implicitly refer to these relationships. Hence, when looking at strategies of production and engagement into peoples narratives related to the landscape, interest turns to gardens to reveal the micro-expressions of landscape relations. Gardens, it is claimed, will allow people to refer to concrete everyday space relationships as a symbolic place that materialises their other relationships to landscape. Looking at gardens as a place allows me to reflect upon the locality, but also to re-inscribe and re-appropriate peoples' perceptions of their land. Through this research I engage with a storytelling of peoples' relationship to landscape that is not too abstract (as the idea of landscape is). It is through this strategy of knowledge production that the title of this research originates: "Decolonising Photographic Landscapes: A Visual Engagement with Chilean Gardens" with the aim of understanding gardens as a private space with the potential to visualise individual landscape relations.

Gardens, as it will be analysed later during the fourth section, *Gardens as metadata of landscape,* are an enclosed and limited piece of land where humans manage nature. For this investigation I will focus on those gardens that are leisure spaces, that is, a private enclosure of a vernacular space. So, I will be concerned with analysing gardens beyond their aesthetical classification, but as a 'cultural form' that allows me to visualise and critically observe the relationship people have with landscape and nature. In this sense, the aesthetic aspects of the gardens visited will serve as a way to describe

the owner's relation to it, but not as a core to examine or propose a general view of how landscapes are created in Chile.

My aim is to understand how photographic practice can contribute to the decolonizing perceptions of landscape. That is, how our experience and appreciation of landscape is influenced by the images we have seen and also the previous knowledge we hold. The relevance of this, as I will explain later in depth during the third chapter, is to critically examine how this previous knowledge has been framed by a historical relationship of a colonial view of the territory that aims to facilitate the exploitation of its resources. One of the main challenges this research confronts regarding its practice, is how to represent contemporary landscape in Chile. Particularly how to engage with photography as a means of representation given that photography relies on similar representational strategies of visual appropriation provided by colonialism. Consequently, this research aims to create strategies for production that appropriate the photographic apparatus, giving form to a new view of the landscape which would allow me to re-make (or at least question) Quijano's (2000) *colonial matrix of power*. This means challenging the ecology of power structures in place today that have been perpetuated to control labour, but also nature, its resources, and products in South-America.

This research is concerned with the present state of the relationship some communities have with the representation and ideas around the notion of landscape, looking at issues of colonialism, but also the aftermath of different periods of violence the country has suffered[7]. In the process of reflecting on these issues, the contingencies, histories and social structures in place in Chile will also be taken into account. As it will be seen later, landscape and nature in Chile is not something that is experienced passively from the other side of a window or while promenading around a local park. It

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[7]. It is relevant to note that I will not be analysing those violent political and social episodes, but the aftermath of them. Therefore I will not directly question the dictatorship itself, but rather how the changes this period forced into Chilean cultural identity, and how it has influenced our current relationship towards landscape.

is something that affects everyday life, shaping the way people inhabit and relate to the land. As T.J. Demos (2016) explains, European colonialism was a regime that was 'not limited to the governing of peoples but also the structuring of nature' (2016, p.14). A Cartesian dualism, that separates human from the non-human. He adds that colonial views of nature have been 'destructive and utilitarian, idealised and eroticized nature has been colonised in concept as well as in practice' (Demos, 2016, p.14). In order to address this issue, I will introduce resources from different theoretical traditions in order to better understand what is at play in the questions relating to the representation of landscape. This means that, in order to address issues of landscape in Chile, it has been necessary, as I will explain in detail later, to bring up resources that allow me to describe the different layers of issues that materialised in the perception of landscape in Chile. For example, post-colonial theory will allow me to frame issues concerning the colonial influences on the perception of landscape in general, differently. Decolonial thinking will allow me to understand those issues in relation to Chile (in the Latin-American context) theoretically and practically. So, by using these two different resources, I have been able to take into account the paradoxes that arise from the way landscape images reproduce a colonial view of the world, which encourages people to see landscape as an empty territory ready for contemplation and exploitation.

In view of this, Mignolo's decolonial thinking will be explored, allowing me to see the relevance of gardens and the representation of landscape from a local perspective, but also to understand the *colonial matrix of power* that is in place. In this regard, it is relevant to point out that the *colonial matrix of power* in Chile is historically present, not just regarding Europe/US influences, but also internal power relations between Santiago (the capital) and both research sites.

At this stage, it will be relevant to clarify the three main criteria that inform the choice of locations included in this research. Firstly, the two locations are geographically and culturally contrasting, allowing for parallels and distinctions to be made between them, moreover to use this axis, north

south, as an element to critically engage in the perception of the territory. This enables me to question the dominant discourse that purports Chile as a unified territorial identity, by considering other narratives that arise from the locality in order to question and re-inscribe those views into an alternative decolonial view of the land. Secondly, both cities have a strong colonial history since they were both affected by distinctive European migrations (British (1880) in the case of Iquique, and German (1853) in the case of Puerto Varas) that determined their history, landscape and local architecture. Finally, access to both locations was facilitated by previously held local contacts who arranged visits to private gardens, and interviews with participants.

This thesis has been divided into six sections. This introduction is followed by a section which analyses the methodology. A third section looks at landscape and its representation. A fourth section looks at gardens in Chile. A fifth section aims to analyse the processes conducted during the practice of this research, followed by a final section on the conclusions arrived at.

Section two will address this research method, analysing the theory that has informed the decision-making and the issues related to the practice. Which tools have been used, and why? I will recount all decision-making and explain the rationale, particularly for the practice of this research. Following I will explore Schneider and Wright's (2006) research on art and anthropology, and in particular, their view on how the border between disciplines is not stable, but a negotiation among artists and ethnographers. I will introduce issues around ethnography as a tool for study in order to look at the issues and relationships that take place in both locations. I seek to understand how those who inhabited those spaces relate to landscape in their everyday space, raising their voices, contradictions and concern as a pivotal component of the issues that will be analysed later. I will also question some of the issues that arise from the production of art from ethnographic data, particularly issues of the appropriation of data. In this sense, it will combine different methods in its approach to practice, particularly anthropological tools such as spatial analysis, fieldwork notes and

interviews; and artistic practices such as the use of photography and composition, but also data and archiving practices. In this respect, I will look at the relevance of the observations of the materiality of the space, in order to engage with those visual and extra-visual elements in place in a garden.

The observation of material culture in the fieldwork will be combined with semi-structured interviews, creating the conditions for this research to engage with the narrative and meaning that these spaces hold for their inhabitants. I will focus my attention on the material world around gardens, looking at the relevance of those objects by listening to information provided during the interviews, but also the dispositions and relationships that are in place in each space. For example, one woman took considerable time explaining how a small sculpture of the Virgin Mary arrived in her garden, a sculpture that otherwise, I am sure, would not have garnered attention. Consequently, by portraying the materiality of the garden as an essential element to understanding spatial relationships, my aim has been to bring in theoretical resources that highlight the relevance of the materiality of the space, taking all factors into account, this means objects, nature, and the people that dwell in those spaces. In light of this, new materialism theory (Coole & Frost, 2013) will be key to understanding gardens as a space of change and meaning, particularly the idea that nature is not a passive recipient but an active agent that creates bridges between human/non-human relations in the space. This is therefore an element that will allow me to look at the visual and the extra-visual elements in a garden. I will frame some of the relevant concepts that are key to the understanding of this research, such as landscape, land, and territory, but also the notion of the extra-visual. Consequently, the data and photographs taken during the fieldwork will be informed by these narratives, but also by the observations that take place at those sites. Finally, the collection of data and images taken during the fieldwork will allow me to engage with Warburg's notion of the *interval* (Michaud, 2004). This involves working with creating sequences of images where meaning is created, not in one particular place, but in the space between them. I will use this as a dialectical tool to engage with a series of micro-experiments.

Alongside the above and taking into account how landscape images have been settled in reproducing a colonial view of the world, I will utilise resources from different theoretical traditions to understand what is at play in the representation of landscape from a decolonial perspective. In order to do so, I will first address the notion of landscape, and secondly how this concept could be represented from a decolonial perspective. I will first show how photography has been a colonial tool of governance and how this way of seeing affected the perception of the space in Chile. Secondly, by considering Mignolo's (2011) notion of decolonial thinking, this research will reflect upon the question of how this representation can be challenged in order to uncover and understand the power structures that are in place. I will examine the work of the Peruvian photographer, Martin Chambi (1891-1973), as an example of decolonial images that make use of image production strategies which contravene the dominant power structures. To examine the properties of digital photography today, this research will consider Flusser's (2000) formulation of the *photographic apparatus* in order to reflect upon strategies of image production that can potentially create a decolonial image of Chilean landscape. Flusser's relevance led me to consider all stages of the process of making a photograph, not as a unique action, but a series of decisions. I focus my attention on one of the final actions taken in the photographic process - to add metadata to the image files. I decided to critically enquire into the relationship metadata has with digital photography, setting up a series of strategies that enabled me to produce images that reflect upon the issues in the perception of landscape in Chile today. This came in light of Manovich's (2009) approach towards metadata as a tool to create image narratives. Consequently, this first section will provide an introduction towards the general issues related to how landscape have been represented in Chile and Latin America, but also how this representation can be altered and re-inscribed in a decolonial context.

The third section interrogates how representations of landscape have been settled on reproducing a colonial view of the world. The section is divided into three chapters. In the first, entitled *To*

Represent the Landscape. Photography, Agency and the Apparatus, the aim is to question how colonial agencies express representation and perception in Chilean landscape, looking first at how photography as a technical apparatus has facilitated a colonial view of the land, but can also be thought-through strategies of re-appropriation and dislocation and so can be reframed as a decolonial tool. In particular I will look at how this perspective affected the perception of space in Chile. By looking at the way Chile has been photographed, it has been possible to look at how photographic agency has reinforced colonial agencies in the perception and representation of landscape.

During the second chapter, entitled *Understanding a different landscape*, the first travellers' drawings and classifications of the new land will be presented, and how this Eurocentric approach framed the way landscape is perceived today. I will look at Mignolo's (2011) notion of decolonial thinking to reflect upon the question of how this representation can be challenged to uncover and understand the power structures that are in place. Martin Chambi's (1891-1973) work will assist me in reflecting upon decolonial images that make use of image production strategies that contravene the dominant power structures.

In the third chapter, entitled *Photographing a Landscape,* I will interrogate the agency and the role that photography reorients this visual study towards the extra-visual[8] or more than visual elements of a garden in order to re-create a space that can reflect upon the status and power relations in place in the garden as an everyday space. Flusser's (2000) approach in *phenomenological doubt[9]* and theory of the photographic apparatus will allow this research to reflect upon strategies of image production that can potentially create a decolonial image of Chilean landscape.

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[8]. The extra-visual, or more than visual, will be analysed in the next section and refers to the information that is not just visual, which can be collected and is relevant to understanding the relationships and issues in place.

[9] Flusser's *phenomenological doubt*, is a core concept of this research because it allows me to look at photography as a sequence of actions, considering all processes that take place, particularly image /metadata relations.

The fourth chapter, entitled *Image and the extra-visual, the role of metadata in creating narratives*, aims to understand in more depth, strategies of image production in order to create an alternative view of the landscape in both locations. The potentialities of the use of metadata as a tool to engage with image creation that can dislocate the meaning of a photograph, will be taken into account. It is relevant to question the action of adding metadata and whether or not it can create new forms of digital narrative. In order to address these issues, Flusser's (2000) notion of the agency of the technical apparatus will be taken into account, exploring first the meaning and use of the word metadata, before moving on to the issues associated with analogue archives. I will address the issue of how ubiquitous metadata implies a standardisation of the reading of an image, at the same time facilitating its inscription into a cosmology of relations dictated by the network the image is in. This chapter will conclude by seeking an understanding of the role of text and the new dynamics that images create in a digital environment.

The research moves to a new section that aims to reflect upon fieldwork issues. The section takes a decolonial approach towards the everyday and the issues of locality, focusing attention on a specific type of landscape: the garden. Looking at how colonial agencies are expressed in gardens, I will use them as a site to critically engage with these questions, but also as a strategy of engagement and image production with everyday landscape relations. This means, by describing a place, people express their ideas and beliefs in relation to landscape. This approach aims to understand the relations that take place in both study sites - Puerto Varas, and Iquique. With some consideration of how people reflect on landscape, I will try to avoid official discourses that, as I will analyse later on in this case, do not always mirror local needs and beliefs. By focusing on the extra-visual elements of the garden, or the invisible information and relations I observed during the fieldwork, this section aims to explore how people perceive this particular everyday environment.

The second chapter, entitled *Paradise land, Puerto Varas as a promise of nature,* examines the historical and social context of Puerto Varas and how ideas of paradise and nature were forged into peoples' imaginations. I will start by focusing on some of the historical and social issues in the constitution of Puerto Varas, followed by the current conditions that create the relations that people who inhabit these places, have. By looking at this social, political, historical and material conditions of the city, the aim is to bring to the fore the extra-visual elements that have informed my practice during and after the fieldwork.

The third chapter entitled *From the Pampa to the desert and back,* explores fieldwork issues in Iquique and how this city has a history of struggle. In this context, and in order to understand how the Iquique experience of landscape came into being, I will critically review the history of Iquique, articulating the elements that constitute the relationship people have with their landscape today. Throughout the writing, I critically assess those historical events and influences that have framed a view of the territory that takes the landscape as an inadequate space that is difficult to inhabit in constant comparison to the central valley.

The fourth chapter entitled *Inside/outside. Limits, permeability and the relationship with the other* puts forward, as the title describes, the relationships that people establish with their community and their everyday environment. I will look at the interaction between individuals and their community, particularly the urban social structure in both places. I will first study how Puerto Varas is constituted and the shape that those interactions take in the city, followed by how this happens in Iquique, to map and address the inner social structures of both sites of study.

In the fifth chapter, entitled *Pachamama as an alternative,* using the experiences collected during the fieldwork, I will critically consider how gardening draws the human and non-human together in a set of relationships that is both ancient, and modern, finding alternative views of this relationship.

The notion of *Pachamama* will enable me to reflect upon alternative views of the landscape in relation to the Latin American context. Consequently, this section will present an analysis of how gardens in both places allow me to examine the relationship that both communities establish with nature.

The sixth chapter, entitled *Conflicted Copy and issues on appropriations,* will consider some categories such as what is considered natural, native, alien or weed in a garden and how these concepts have been culturally entangled. By considering nativeness, I will reflect on the cultural value that some species have in both study sites, looking at how these considerations have framed the relationship and envisioned gardens in Chile. By drawing resources from the story and ideas gathered from garden owners during the fieldwork, this chapter will focus on the difficulties of growing plants in downtown Iquique, but also the constant battle towards what is considered to be a weed in Puerto Varas.

After concluding and analysing all the issues revealed during this section, I will move towards the next section, the fifth, entitled *Photographing Chilean landscape, some notes on the output*. This section aims to construct an account of the chronology of the events and decision-making during this research - to reflect on the references, outputs and the decision-making that took place during the practice dimension of this investigation. It is important to remember that photography, as the medium chosen to conduct the practice, will be key when reflecting upon the question of representation of gardens in Chile from a decolonial perspective that involves *thinking and doing*. My intention is to distance this research from the theoretical approach that treats photographic acts as 'frozen events' (Flusser, 2000, p. 9), replacing these events with a set of actions that constitute the image; a set of actions that will be explored further in this section. By analysing those processes, my aim is to understand them and to think critically about the issues and problems that rise in the

quest to engage with a decolonial aesthetic, an alternative view of landscape in Chile. Consequently, during this section, my aim is to explain the different stages and how this research came into being.

As a consequence, the first chapter entitled *The pre-photographic decisions. A first experiment on where and how to engage,* proceeds from those pre-photographic decisions taken in the process of pre-producing an image (first readings and fieldwork preparations[10]). Furthermore, this chapter analyses how the photographs need to be understood not as an indexical apparatus, but as a diagrammatic apparatus built upon a series of relations and ideas that later constitute a set of images. This means how, by thinking about photography as a schematic representation that visualised the processes of taking the image, I think about the different elements that are key in the practice (i.e. metadata).

This pre-photographic theoretical account will be followed by a second chapter, entitled *Archiving and organising, the invention of new strategies*, exploring the relationship and decision-making after the shoot. By looking at the work of Hiller (2011), I begin to consider different strategies to engage with my own fieldwork images archive. In particular, I engage with the description of the processes of adding the data from the images taken, and how by doing this I create different categories and images in a juxtaposition that has defined the narratives told by those images. This means that, by collecting data available in the garden such as weather conditions, noise level, the height of the fences and other landscape descriptions related to both locations, I was able to use them as metadata that was added to the image, relating and creating new compositions that by its juxtaposition allows me to engage with an alternative view of the landscape related to both locations.

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[10] A key reading at this time was Flusser, (2000). *Towards a philosophy of photography*. Also relevant was Mitchell, W. J. T. (1994). *Landscape and power*, and Kitchin, R., & Dodge, M. (2011). *Code, Space: Software and Everyday life*.

The next chapter, entitled *Experimenting on Landscape Representation,* explores the ideas and decision-making processes whilst performing different image experiments - particularly how, by critically engaging with the relation between image/text, I could draw resources and ideas related to the different theories that have emerged during this research. Consequently, this text will draw to a close with a visual exploration consisting of a collection of experiments that aim to create an alternative view of the land, by combining the images produced during the different fieldwork visits with other types of data available.

This section will draw to an end with a chapter entitled *Some notes on the Output*, which as the title explains, consists of notes on the final decision-making that allowed me to engage with two different forms of output to materialise the practice related to this research. Thus, it is the photograph and its agency combined with interviews and other sources of data, that will allow us to create a digital platform - a sort of datascape that will be possible to navigate through the use of metadata. At the same time, this relationship between image/text will allow me to engage with a material form of output, a book.

As I have been summarising along these lines, this research explores the present state of the relationship that particular communities have with the notion of landscape; using garden as a place that focuses the ideas people hold of their land. Looking at issues related to how the *colonial matrix of power* has framed a colonial view of the land that facilitated exploitation, but also that restricts people's view of the land to a constant comparison of other distant places. Thus, this research aims to engage with a decolonial aesthetic, which allowed me to create an alternative image of the landscape.

2. Method

Each time I embark upon a new project I begin with a question, a discomfort[11] about something that has been, until that point, difficult to articulate. To formulate the question or to visualise its journey into a production strategy can take years, but at the point when I can articulate an idea, I am also able to plan a strategy to produce a new project. I start with an idea, a set of actions, and usually my camera. My photographic practice evolves as a set of actions distinct from the idea of a 'frozen event' (Flusser, 2000, p. 9) that relates photography to one click - a unique encounter. For me, all stages involved in a photographic project evolve and contaminate each other through the process. My first discomfort starts when I am able to articulate the idea into a better question, a critical view of my everyday. I follow a plan that mutates and changes shape in the process of coming into being. Theory and practice mix and inform one another. In the case of this research, I started with the experience of how to be in the landscape. Trying, by observing my own experience in a given place, to set out the terms of inquiry for the research. This means that by being in the landscape, I aim to understand and critically interrogate the relationships that are performed in the space in order to address the present state of the representation of landscape in Chile. Moreover, during the process of creating an image (or a set of images as is the case for this research), I needed to be confronted by photography as 'the object of a two-fold question. The question of their origin (and consequently their truth content) and the question of their end or purpose, the uses they are put to, and the effects they result in' (Rancière, 2004, p.21), are in constant tension between the indexical property of photography and the process of displacement and re-appropriation that they may undergo. It has been central to this research to address the tension between 'the logic of fiction and the logic of facts' (Rancière, 2004, p.35) and attempting to break this dichotomy in the process of construction of meaning within a particular context. Consequently, after some reading, interviews, and taking photographs I was able to rearticulate the question: How do colonial agencies express themselves in

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[11] I use this word in the sense of feeling an uneasiness, a mild pain when observing something that does not make sense which, at that stage, I do not have the knowledge or language to understand.

the Chilean landscape? Moreover, how could my practice be articulated to contribute to the

delinking[12] (Mignolo, 2014) of landscape representations from the *colonial matrix of power* (Quijano,

2000)?

It is important to remember that photography, as the medium chosen to conduct the practice, will

be key when reflecting upon the question of the representation of gardens in Chile. This, taking into

account a *decolonial* approach (Gómez & Mignolo, 2012) requires involvement in a *thinking and

doing*[13]. In this sense, the main challenges that this research confronts regarding its method, is how

a photographic practice can engage with and represent the contemporary landscape in Chile in light

of the statement 'photography relies on the same representational logic and on the same strategies

of visual appropriation that give succour to colonialism' (Rubinstein, 2013), and therefore has

historical roots as a colonial tool of governance (Pinney, 1997). In particular, how western

imperialism has been a project of mapping the world by representing it 'in a way that allows first

conquest then exploitation and finally tourism' (Rubinstein, 2013). Photography and its indexical

capacity have facilitated this categorisation of the new territories, creating a view of the land that

visualised colonial agencies. Consequently, it is creating strategies of production that focus on the

process of image production, and how these photographs need to be understood, not as an

indexical apparatus, but as a *diagrammatic*[14] (Deleuze and Guattari, 1987) apparatus. The aim has

been to appropriate the photographic apparatus giving form to a new view of the landscape to allow

this research to escape (or at least question) the *colonial matrix of power.*

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[12] With this concept, I am pointing to Mignolo's re-casting of Samir Amin's ideas of *delinking from capitalism (1990),* to a *delinking from the colonial matrix of power* (Mignolo, 2014).

[13] *Thinking and doing* are affirmed as dimensions of human praxis that, instead of continuing to be categories for the classification and hierarchy of people, are interwoven as powers for the configuration of, as it were, areas for boarding complex issues of today's world, including the issues of esthetic (Gómez & Mignolo, 2012, p.12). For Mignolo (2014) look at theory-practice relationship as a way to overcome 'European eighteenth-century distinction and hierarchy between "knowing, rationality" and "sensing, emotions"'(Mignolo, 2014) for the purpose of emphasising 'sensing, thinking and doing' as part of any research experience, aiming to decolonise knowledge. For Mignolo *thinking and doing* will mean a practice that is lead by theory but also a theory that is lead by practice.

[14] As previously explained, diagrammatic understanding of photography requires us to look at images as a sort of schema. This issue is explored further in the next section on photographing a landscape.

Consequently, the methodological and photographic proposal is to create an alternative view of the landscape. An approach that can delink from its historical colonial impositions (Rubinstein, 2013). As I will expand on later in chapter three, photography was invented by Antoine Hercule Romuald Florence in Brazil three years earlier than Daguerre. It can be argued that photography is not only a colonial tool, but also has the potential to be re-inscribed and re-thought, to reclaim as part of a decolonial project. I propose, in this thesis, to reflect upon photographic instrumental realism (Allan Sekula, 1983) and to consider its practice as an ecology of relation, decision, and action that goes beyond its indexical relation to the photographed object. In this sense, Flusser's (2000) notion of the agency of the technical apparatus has allowed this research to understand and appropriate the photographic apparatus as a mixture, where the hierarchies of "given" categories (Gómez & Mignolo, 2012), in particular related to its technology, are themselves questioned. In this sense, and as I will expand later, I will use the term *Quiltro*[15] photography, thinking of photographic apparatus as these mixtures of categories and givens.

Therefore, this section aims to analyse all ideas related to the actions and decisions relative to the photographic practice, in order to critically explore the processes of creating a decolonial image of the landscape in Chile. This is intended to highlight some of the relationships between theory and practice, particularly in light of Mignolo's *thinking and doing* (2011, p.xxiv). In doing so, my aim is to look at strategies to appropriate and re-inscribe photographic apparatus as convergent with categories and influences.

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[15] A Mapudungun word (the language used by Mapuche, the indigenous inhabitants of south-central Chile and southwestern Argentina). It is widely used in Chile to denominate stray dog or mongrel; this means that its breed is the consequence of an unknown mix of several breeds. In the first version of this text, I used the word mestizo, which creates relationships with the work of Chambi, and a theoretical tradition. 'The term "mestizo" will be used to designate the mélanges that occurred in the Americas in the sixteenth century—mélanges between individuals, imaginative faculties, and lifestyles originating from four continents (America, Europe, Africa, Asia)' (Gruzinski, 2002). Looking more deeply into Mignolo's (2008) *decolonial* approach, I found it is more appropriate to consider the Mapuche word Quiltro, that can escape from the 'normative forms of control of scientific knowledge' (Mignolo, 2008, p.248) being similar, but part of the local knowledge.

I will introduce resources from different theoretical and practical traditions to understand what is in play in the questions relating to the representation of landscape. This research will combine different methods in its approach to practice, particularly ethnographic tools such as spatial analysis, fieldwork notes, and interviews. This methodology will reflect 'on the world in new ways via close association with ideas, people, and things' (Wilson & Leach, 2014), making it possible to look at landscape relations as 'multifarious and complex social relations' (Wilson & Leach, 2014). On the other hand, artistic practices such as the use of photography and composition, but also data and archiving practices, will allow this research to enunciate the problems and visualise them in order to become 'a process of questioning, testing of hypotheses, and questioning again, iteratively' (Lapointe, 2015), allowing me to focus on the process rather than on the results. In this sense, it has been relevant to frame observations related to the materiality of the space, to engage with those visual and *extra-visual* elements in place in a garden. This observation of material culture in the fieldwork will be combined with *a semi-structured interview with open-ended questions* (Beth, 2002), creating the conditions for this research to engage with the narrative and meaning that arises from the inhabitants of these spaces.

As I will explain later, all the narratives collected during the fieldwork have informed my practice, allowing me to discover those spaces through the stories recounted to me. At the same time, these narratives allow me to engage with some theoretical issues. For example, the word Pachamama (which will be elaborated upon in depth later in a section named after this concept, in 4.5. Pachamama as an alternative,) arose as a relevant notion after hearing it repeatedly during the second field trip. Consequently, at the beginning of each chapter, I worked with the voices of the interviewees to highlight and put into context, what would be elaborated. The aim is not only to contextualise, but also to commit to writing, the relationship between practice and theory as an intertwined dialogue between the experiences of being and doing in a place, and thinking about

those experiences.

Consequently, the data and photographs taken during the fieldwork will be informed by these narratives but also by the observations that take place at those sites. Finally, the collection of data and images taken during the fieldwork allowed me to engage in a series of practical micro-experiments, which will allow me to look at how to represent landscape in Chile.

2.1. On Decolonial Method.

One of the key elements of the methods used in this research has been to engage with a decolonial *thinking and doing* (Mignolo, 2014). The intention of this research is to approach it as an analytical effort to understand and overcome the logic of coloniality beneath the rhetoric of modernity and control structures arising from the transformation in South America (Mignolo, 2011, p.10). I could argue that the goal of decoloniality is to delink (Mignolo, 2014) in order to create an argument that focuses on the problems and traditions arising from the particularities of the Latin American context. Above all, it sustains the idea that the world is built through modernity/coloniality (Quijano, 1998). In this sense, the decolonial choice (Gómez & Mignolo, 2012) will allow me to think critically about the hierarchies of those "givens" such as nature, technology, extractive industries, and reason. Particularly the limits arbitrarily dividing my understanding of the world which together contributed to the creation of the colonial matrix of power. In this context, and as I will explore further in the next section on landscape and representation, the action of categories will also have an impact on the way people perceive landscape today in Chile. Thus, as decolonial thinking and doing comes from the prospective assumption that the locus of enunciation offset their modern/colonial configurations that limit its regional scope (Mignolo 2011: xv-xvi), this allows me to rethink and reshape some categories. Following Mignolo's (2008) ideas, it can be argued that definitions are one of the normative forms of control of "scientific" knowledge. The definition presupposes the determination of something, an object, and control of the definition by the enunciation (Mignolo, 2008, p.247). Heberlein (2008) reminds us that naming was also a strategy of appropriation within the colonies, 'naming the newly opened territories was an act of ethnocentric reinscription' (Heberlein, 2008, p. 77). For example, there are places in the south of Chile today, such as Puerto Montt (21 km south of Puerto Varas) which was previously named Melipulli, the "town of four hills" in Mapudúngun. Colonisers 'inscribed their own presence on the earth while erasing prior presences' (Heberlein, 2008, p. 77). Consequently, throughout this research my preference is to

name plants, places, and ideas by the concepts that arise from both locations and to place, in brackets, its translation in order to highlight the relevance and meaning of its common name. I will look at local ways of naming ideas, using a concept that reflects the ideas collected during the fieldwork. For example, I will look at the ideas related to the word Quiltro, and try to describe the cultural mix inhabiting Iquique, or naming species by their native referent, such as using the word 'Pewen' instead of 'Araucaria' (monkey puzzle tree). The aim is to frame the views and relationships I establish with the places with which this research has engaged. At the same time, in order to address the pluricultural mixture of ideas that are in place in South America (*pluriculturalidad*), theorists, philosophers, poets, and artists will co-exist in this writing.

At this stage, it is relevant to note that this research uses the word 'decolonial in Mignolo's (2008) terms. Since 'decolonial' has been widely used across different schools of thought to re-think coloniality, it is relevant to point out that use of the word in the thesis, refers, in turn, to Mignolo's (2008) own use of it taking into account the relevance of exploring the issues, histories, and relationships that are shared in South-America (analysed later in section 3.2. Understanding a different landscape).

Within this thesis I explore the concept and theories raised by Mignolo. This research has somewhat distanced itself from the local critique (Rivera Cusicanqui, 2010) of Mignolo. Silvia Rivera Cusicanqui (2010) elaborates upon a strong critique that focuses on three main issues; first, she directs a critique towards Mignolo and those decolonial academics who create theories from the center (US-Europe), highlighting the relevance of the place of enunciation. Secondly, Cusicanqui points out the relevance of the relationship between theory and practice, directing a critique towards knowledge creation in institutions that are not linked to a particular practice. Finally, on the concept of hybridity, her critique concerns bringing indigenous notions into the ground to advocate for pluriculturalism. This means that during this thesis I will use local concepts such as that of Quiltro,

Pachamama, or Pehuen, to re-inscribe this knowledge as part of a local understanding of them.

Cusicanqui elaborates a decolonial critique placing it within issues of decolonial practice. She states that it cannot be a decolonial discourse or decolonial theory without a decolonial practice (2010, p.7) posing a strong critique of decolonial thinking that has been produced in academia, and not responding to the contingencies and movements that are in place now on the continent. Similarly, Cusicanqui criticises issues around the ideas of enunciation in terms of how middle-class intellectuals situate their theories above indigenous peers. She also describes how the northern academies imposed their knowledge, erasing certain categories and ideas already established in South America (2010, p.10). For her, the decolonisation project cannot exist solely as theory, but requires a decolonising practice (Cusicanqui, 2012, p.100-101). Mignolo and other decolonial academics perform as supplanters of the indigenous populations as a "change so that everything remains the same" that bestows rhetorical recognition and subordinates, through patronage'. She creates a direct critique, asserting Mignolo has 'regurgitated them entangled in a discourse of alterity that was profoundly depoliticised.' (Cusicanqui, 2012, p.102). Despite this personal critique, Cusicanqui has made great contributions to decolonial theory and practice. She is constantly challenging the academic structures, aiming to build 'South-South links that will allow us to break the baseless pyramids of the politics and academies of the North', aiming to create fertile 'dialogue among ourselves and with the sciences from our neighbouring countries' (Cusicanqui, 2012, p.107).

Cuaicanqui's text elaborates ito address the criticism directed towards her, providing responses to those who see her as an indigenous person who does not understand the complexities of the mixtures in the south. For her, Néstor García Canclini's formulation of hybridity 'assumes the possibility that from the mixture of two different beings a third completely new one can emerge', but for her, there is a need for deeper understanding, bringing the notion of 'ch'ixi that expresses the parallel coexistence of multiple cultural differences that do not extinguish but instead

antagonise and complement each other'(Cusicanqui, 2012, p.105). This is a notion that could add some complexity to the understanding of the word *Quiltro* in this research. She believes that other understandings of these mixtures do not pay 'attention to the internal dynamics of the subalterns', and that 'cooptations of this type neutralise´(Cusicanqui, 2012, p.102). Despite Cuasicanqui's critique and antagonism towards Mignolo, she creates an understanding of the issues in place that takes into account the geopolitical powers that are also in place in academia. In this sense, reviewing her critique made it possible for this research to address a deeper understanding of South American diversity, where all (plurinationalisms) are accounted for.

So, for this research and my practice, Cusicanqui's critique has been relevant but less productive regarding the writing of a PhD as part of a British institution. For me, valid enunciation can be made by all agents in the systems, not relegated to specific groups, and this includes academics living in places other than South America. Mignolo and Quijano, amongst others referred to in this research, have allowed me to create dialogue across the north and south that takes into account the complexities of diversity and appropriations of colonial discourse and history, to create a piece of writing that can also fulfil the requirements of PhD logic. Moreover, in order to fulfil the requirements for the submission of this thesis, I need to create bridges between different theories and thinkers that do not all originate solely from the global south, but also from different locations (including Europe and North America).

Regarding the practice, Cusicanqui's critique has been useful in highlighting its relevance, not considered practice into side-work for theory, but as a fundamental element in the production of knowledge. Despite Mignolo's work also highlighting the relevance of this relationship as a means to overcome the 'European eighteenth-century distinction and hierarchy between "knowing, rationality" and "sensing, emotions"'(Mignolo, 2014), Qusicanqui's call responds to a need to understand practice from the conditions of local practices (in terms of political, historical and

sociocultural issues that are at stake in any given research). So by focusing on creating a visual practice that emphasises 'sensing, thinking and doing' as part of this research experience, I seek to address colonial issues in a way that allows me to decolonise my knowledge and practice.

By addressing the decolonial option I try to overcome, with different methodological practices, (as I explain below) those colonial impositions. My aim has been to engage with a photographic practice that focuses on the performative action, not as 'frozen events' (Flusser, 2000, p. 9), but as a sequence of decisions that question the apparatus. Photography is practiced here with a post-representational strategy that takes into account the visual and *extra-visual* aspects that are in place. This is in order to overcome, as I will explain further, the representational strategies of visual appropriation provided by colonialism that see the colonial territories as empty and ready for exploitation. So, by following different strategies, I aim to consider photography to be a technical apparatus that has a history, but also as part of a cultural mixture that coexists (different decolonial art-practices).

So, this research emerges as a intertwining relationship between theory and practice, in particular seeing photography as a way to re-inscribe the history, contingencies, and political forces that are in place. The aim is to overcome the different cultural forms that make possible the survival of the deep forms of the coloniality of power which are still installed in our minds, our practices, and inscribed in our bodies (Gomez, P in González, 2016). In this sense, my decolonial option, as will be seen over the course of this thesis, has presented me with a constant struggle to subdue my colonial mind. So, many different forms of experimentation and a constant negotiation between my experiences, feelings, and knowledge will take place. This, as a strategy that allows this research to take into account Cuasicanqui's critique, but understanding the relevance of Mignolo's proposal and, in turn, to create and constitute a critique that can be inscribed into a British institution.

2.2. Interdisciplinary Strategy

The practice of this research has been framed by interdisciplinary strategies of production, using ethnographic tools to access and understand the culture. Arnd Schneider and Chris Wright (2006) have extensively researched the crossover between art and anthropology. They have explored how the border between the two disciplines is not a 'static, stable or unified entity' (Schneider & Wright, 2006 p. 36), but a place of negotiation in which both disciplines lend strategies and practices to each other. To cross borders in art practice is not something new; different artists have adopted this approach in the past, from the Surrealist movement of the 1920s and 30s, to Susan Hiller's approach to archives and the collection of data. Additionally, and more locally, an example of crossing borders in art practice can be seen in Chile during the 1970s in the CADA[16] part of the *Escena de Avanzada* (Advanced Scene) (Richards, 1987). This has often been simultaneously productive and problematic - these problems above all revolving around the issues of the gathering and interpretation of data (Schneider & Wright, 2006 p. 36). I intend to create the opportunity for this research to appropriate visual representation strategies that are not traditionally anthropological modes of representation, and at the same time, to question the issues on the notion of landscape using anthropological methods. In their text, Schneider and Wright draw our attention to 'how contemporary art allows for, and even celebrates, ambiguity or free play between text and image, discourse and figure' (Strohm, 2012, p.111), highlighting how the interdisciplinary approach could lead to 'new ways of seeing', allowing this research to access a more experimental realm. This perspective has been key to understanding the method used for the purpose of this research, looking at the potential that a

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[16] Colectivo de Acciones de Arte (Art Actions Collective) CADA emerged in 1979, marking a turning point in the development of Chilean art. CADA sought to transcend the logic of resistance imposed by the political reality of the time, leading to a fusion of art and life. It was formed by the sociologist Fernando Balcells, the writer Diamela Eltit, the poet Raúl Zurita, and visual artists Lotty Rosenfeld and Juan Castillo (Memoria Chilena).

combination of practice and theory could have for this investigation. I develop an artistic practice based upon photography and at the same time, theoretically interrogate what the notion of landscape means in Chile. In particular, my intention has been to represent not only the visual, but also some of the relationships that take place within the realm of the *extra-visual*. This means the relationship takes place with the information that is not visual, which can be collected, and which is relevant to understanding the relationships and issues in place.

Moreover, it can be argued that this approach is based on the crossover between art practice and anthropological methods. This leads to an approach that combines a photographic art practice with methods of spatial analysis and semi-structured interviews. At this point it is relevant to explain my engagement with the anthropological method described here. The spatial analysis used was framed by Chris Tilley's (1994) perspective in relation to the analysis of space and place as a research tool, 'regarding space as a medium rather than a container for action' (Tilley, 1994, p.10). Key to this research was the observation of spatial disposition and the movement performed within it which takes into account the fact that 'space does not and cannot exist apart from the events and activities within which it is implicated' (Tilley, 1994, p.10). Space has given this research an insight into peoples' perceptions and beliefs around ideas of gardens. In this sense, this was informed by an analysis of the constitution of space and embodiment experience that took place in each garden visit.

Similarly, interviews have been key to the understanding of place. The use of *semi-structured interviews with open-ended questions* (Beth, 2002) was selected for the purpose of meetings. This allowed me to obtain information, not just in relation to what was said during the interviews, but also regarding the context and the behaviour of the interviewees. This methodological tool turned out to be useful because it afforded me enough flexibility to follow up on the interviewee's dialogue and open up new lines of enquiry. Through each interview I allowed participants to explain

themselves and for the most part, speak about their relationship towards gardens. The interviews conducted in both locations were structured around three main topics: firstly, their family history and how they came to live there. Secondly, a question about the history of the garden, and lastly, a question about their relationship to the community. The first question aims to lead into a conversation where the interviewee could describe their own background, their family history, and their relationship to the place. The next question went into a more detailed account of the history of the garden and how it came into being (reviewing plants, ownership, and who works the land). This second line of enquiry allowed me to engage in conversation on the materiality of the garden which, by following their description, led into dialogue about how they perceived the landscape. Lastly, a final question was posed for the purpose of eliciting information about how the interviewee engages with their relationship to the community and the city, and how this framed the way they perceived and related to their territory. This last question seeks conversation that offers some insight into the issues of how gardens are placed in a context and how these relationships are negotiated (inside/outside). The rationale for these questions was to facilitate a conversation where participants could engage on the topic of landscape and their territory. In particular, the aim was to map their personal beliefs and how they relate to their environment. This meant creating an environment of open dialogue where, from the outset, they felt comfortable to talk about how they perceive and relate to their environment.

To gain access to the participants interviewed during this research, I contacted a local producer for each site who assisted me in selecting the interview sample. Each time I went, I contacted someone different[17] to help me, so I was able to access more varied groups of people. From those contacted, not all were able or willing to participate in the research, so that created the first narrowing of the sample. Of those who allowed me to interview them, all had something to say about their garden (or

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[17] The selected producers were people I encountered before this research and I knew them to be well connected locally and also to have previous experience in art practices and also in producing local photoshooting connections.

wanted to say something about it, no one was indifferent to the space). I also tried to engage a sample with diverse social conditions and backgrounds to better understand the difference the conditions create in relation to perception of the landscape.

Consequently, by looking at the methodology used to interrogate the crossover between art practice and anthropological methods, this research finds common ground with the non-representational (Thrift, 2008), or more-than-representational, theory. Thrift, as I will explain in the next section, argues that photography fails to capture change. Thrift's (2008) approach provided this investigation with a means to undertake a theoretical reflection to study elements that are more representational (extra-visual).

From this standpoint, Katherine Hayles' (2001) approach towards 'practice theory' has been instrumental in understanding how to deal with the issues related to working between fields, by reframing the problem of theory/practice as a discussion between information and materiality and attempting to overcome this separation. It is relevant to differentiate this from Mignolo's previous point. Mignolo (2014) looks at this *theory-practice* relationship as a way to overcome 'European eighteenth-century distinction and hierarchy between "knowing, rationality" and "sensing, emotions"'(Mignolo, 2014) for the purpose of emphasising 'sensing, thinking and doing' as part of any research experience, aiming to decolonise knowledge. It is not clear in Mignolo's proposition how he overcomes the division between the three elements. Hayles explores the idea that information is distinct from materiality and is different 'not only to a dangerous split between information and meaning, but also to a flattening of the space of theoretical inquiry' (Hayles, 2001, p. 94). Moreover, she explains that it is a division that humans impose to better understand certain fields of knowledge. Hayles' argument enables an understanding of materiality in both theory and practice, not as a division, but as a 'condition of virtuality' where materiality is interpenetrated by information patterns - the division between theory/practice, 'the slashes turn out to be permeable

membranes rather than leak-proof barriers' (Hayles, 2001, p. 76). Following Hayles' approach, it is also productive to visit Deleuze and Guattari's assertion that 'the focus of artistic activity always remains a surplus-value of subjectivity' (Guattari et al., 1995 p. 131) in which one should expect 'to produce assemblages of enunciation capable of capturing the points of singularity of a situation' (Guattari et al., 1995 p. 128). This means that through this research I expect to 'detach and de-territorialise a segment of the real in such a way as to make it play the role of a partial enunciator and reshape both the subjectivity of the artist and those potential audiences (Guattari et al., 1995 p. 79). My aim was to look at gardens, and through photographic practice (framing a segment of the real), detach and re-signify it, allowing myself and the audience to reflect upon the perception and representation of landscape in both chosen locations.

These conditions of a practice/theory approach, or what Mignolo refers to as thinking and doing, will mean a practice that is lead by theory but also a theory that is lead by practice. For example; during my first month of research I came across some existing research about the potential of gardens as a methodological tool to engage with peoples' perceptions of landscape (Tilley, 2008). During the first field trip I realised that when interviewees talk about their notions of landscape, they tend to repeat common ideas, like the beauty of the lake or the solitude of the desert. Conversely, when asking them about their garden, they engage in a more practical everyday conversational style and this gave me better insight into how they perceived, and lived in, their environment. I discovered the first issue related to my ethnographic approach. I observed, through the reading of different texts, that gardens could allow me to engage with a storytelling of people's relationship to landscape that wasn't too abstract. Moreover, by looking at previous work, especially Tilley's (2008) work on Swedish gardens, he used gardens as a strategy to address everyday experience and the relationship of people, to the landscape. Tilley's work looks at how everyday nationalism is reproduced through the material practice of gardening, through a series of interviews and ethnographic work. In order to create these relationships, I decided not to limit myself solely to the camera as my main technical

apparatus, but to measure the extra-visual conditions that would allow me to understand the place. Gardens will be perceived as spaces that materialise everyday relationships to landscape. In this context, gardens appear as places that visualise a set of actions.

Consequently, my methodological approaches to practice were informed by Tilley's research related to gardens in the first instance. Theory and practice come as a feedback loop of interrelations in which one feeds the other. When returning from my second field trip, I realised that photography allowed me to explore and visualise those sets of actions. In this sense, it can be argued that gardens and the camera are crossover practices with layered meanings that allow me to reflect upon ideas, actions, and places - gardens and camera as nouns that are seen as relevant actors, allowing this research to gain an understanding of these material elements in both theory and practice. Once again this view was informed by experience and practice, but also by Hayles (2001) and Mignolo (2013). As a condition of virtuality, gardens will be related to landscape and, similarly, photography to representation. All of these extra-visual conditions will be a form of meta-information that, in the controlled conditions of an enclosed space (the limits that define their materiality), had facilitated a closer view of both. This means that by taking a closer look at garden and camera as active elements, it is their material properties that are interpreted by the information that is a consequence of its observation in place. Garden and camera share a method of enquiry that places them as a meta-technology that speaks of larger issues of which they are a part (landscape and representation).

In this sense, and as has been previously explained, this research theory/practice approach aims to actively create an alternative view of the landscape that questions those colonial impositions (Rubinstein, 2013); seeing all processes undertaken (both theoretical and practical) as a means to re-inscribe and re-think, and to reclaim the approach as part of a decolonial project - understanding and appropriating the photographic apparatus as a mixture, a Quiltro photography that actively

engages but also questions those representational strategies of the visual appropriations made by colonialism. By adopting this methodological approach, I aim to overcome one of the main challenges this research confronts regarding its practice in relation to the question of how to engage with photography as a means of representation, and as a non-representational practice, given that photography relies on similar representational strategies of visual appropriation to those used by colonialism.

It is relevant at this point to review the approach of this research, towards materiality. In particular, the aim is to focus on the relationship between objects and to understand those connections as a contextual space. Consequently, I will direct my attention to new materialist theory (Coole & Frost 2013) as a means by which to address the relationship between humans and non-humans that includes nature as a relevant agent. My intention is to escape from a 'Cartesian-Newtonian understanding of matter' (Coole & Frost, 2013) that sees matter as a motionless and inert substance subject to predictable causal forces 'from which human subjects are apart' (Coole & Frost, 2013). Matter is seen by new materialisms as immanent, agents that self-transform thinking into more complex terms that are 'constantly forming and reforming in unexpected ways'. One could conclude, accordingly, that "matter becomes" rather than "matter is' (Coole & Frost, 2013). Therefore it can be argued that new materialism does not privilege human bodies, but all bodies (human, animal, nature, and machine), recognise a capacity for agency. This new ontology erases the division between human/non-human, and objects can no longer be separated from their environment. Therefore, by looking at how things, people, and conditions are related to the garden, I have been able to create a body of work that does not focus solely on the visible, but also on those *extra-visual* and relevant aspects of the site.

As a result, objects, humans, and nature will take a fundamental role in the practice of this research and by looking at them as research elements I will be questioning the restriction that photographic

practice imposes, attempting to overcome its constraints by using an interdisciplinary approach towards practice. This entails an analysis of all elements, visual and extra-visual, as part of the relevant data collected that has later been analysed. Consequently, the question of how to represent gardens in Chile has raised an initial challenge; how to represent a place going beyond its visual representation?

2.3. Definitions Of Land, Territory And Landscape

The following section aims to clarify some of the concepts used in this thesis. I will start by looking at the notion of landscape, thinking about this concept not as a static category, but as a useful indication of the different issues that arise from its meaning. This is because the definition is not one, but many. The word has been used broadly in various fields of studies such as architecture (Corner, 1999), geography (Taylor, 2008; Cosgrove, 1998; among others), anthropology (Ingold, 2004), visual culture, (W.J.T Mitchell, 1994), and art (Gombrich, 1960), among other fields. This conceptualisation of the use of the word will allow us to create a path to later reflect on a pair of similar concepts; land, and territory. Both have direct relationships to the ideas of landscape and have allowed this writing to indicate different issues that are in place in gardens in Chile.

The word landscape has been framed in relation to the field studies that used the term. In this sense, J.B. Jackson asserts, in his book *Discovering the Vernacular Landscape* (1984), that we need a new definition of landscape that escapes the common dictionary definition that describe landscape as a 'portion of land which the eye can comprehend at a glance' (Jackson, 1984, p.3). Through this research, we will frame the notion of landscape as a representation, an experience, but also as an idea. So as a complex set of relations, as Kent Taylor (2008) asserted, it means change over time and across cultures. Landscape represents not only territory, but a 'subjective notion of an ideal, perhaps elusive, nature' (Taylor, 2008, p. 3), an experience of landscape as a 'dynamic medium' (W.J.T Mitchell, 1994, p. 2), a space that is fluid in its meaning.

According to this understanding of landscape as a negotiated social form, different sets of relationships take place such as the experiences of the environment and the value that is given to certain places in a community. As W.J.T. Mitchell (1994) asserts, landscape, as a social object, plays a

double role in culture: it naturalises the way people relate to their territory. The concept 'represents an artificial world as if it were simply given and inevitable, and it also makes that representation operational by interpellating its beholder in some more or less determinate relation to its givenness as sight and site' (Mitchell, 1994, p. 2). In this sense, it is fundamental for this research to question how notions of landscape are shaped, looking at the givens of the Chilean context, how these representations are made operational, and finally how nature is given a role in shaping the notion of landscape in the Chilean context. Therefore throughout this research, landscape will appear as 'a medium of exchange' (Ibid.) through which notions are constantly being negotiated between different people who give meaning to the spaces they inhabit. The word 'landscape' will not just be seen to denote a physical territory or its representation, but a symbolic place that enacts the tension between how a place is perceived (in reality) and how it is imagined (as an ideal space)[18]. As W.J.T. Mitchell terms it, between the 'foreground' and the 'background'. This is to say, a *foreground* is what is in front of our eyes, and *background* is made up of knowledge gained from what has been seen previously. In this sense, he also points out that it is a social process that defines the *background* (what we know is related to the context we insert) - the ideal space, based on aesthetics or moral criteria (Ellison & Martínez, 2009) of a given community. Consequently, if we follow this line of thought, we could agree that landscape can no longer be seen as a framed picture on a wall isolated from its context, but as a concept that is bound up in a culture and a territory. Moreover, it is not only bound up with the visible world of territory but also the invisible ideas (the extra-visual) that create the images, framing the ways people relate and inhabit space.

W.J.T. Mitchell (1994) notes that the historical narratives of the notion of landscape and its representation 'are tailor-made for the discourse of imperialism, which conceives itself precisely (and simultaneously) as an expansion of landscape understood as an inevitable, progressive

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[18] There is a tension between these two formulations. This means that the real will only be possible to access in relation to what has been imagined (and the knowledge that is framed from it). In the case of Chile, this creates constant tension and these tensions are what I will navigate throughout the experiment, but also by making them explicit.

development in history' (p. 14). In this sense we could argue that representations of the landscape are a negotiation between the real and the ideal that can create spaces and juxtapositions but also dislocations, estrangements, and paradoxes (Andermann, 2013, p.38), constantly creating tension in the relationship between places and those who inhabit them.

So far we have been analysing the definition of landscape in relation to the theory of social construction. A perception of the world that is framed by the context of the viewer, and which sees landscape as a passive painting but also as a negotiation in which context and history play a fundamental role. This view does not consider nature to be an active force in the shaping of the notion and perception of landscape, but as scenery in which the social takes place. Therefore, in order to understand the conditions for our case study, we will further explore other lines of thought that will allow us to understand nature as an active element in the constitution of the notion of landscape. Therefore it will be relevant for this research to map the context and history, but also how people refer and relate to ideas of landscape.

Following the statement of the three related concepts, I will now analyse the first part of the word landscape: land: a word used here to describe a portion of earth owned by an individual, or home of a nation. The etymology of the word teaches us that its origins came from the old English word lond, land, 'ground, soil' also 'definite portion of the earth's surface, home region of a person or a people, territory marked by political boundaries' (OED, 2018). Stuart Elden in his paper Land, terrain, territory (2010) refers to land as a key determinant of power struggle, since it is something that cannot be created, but an available resource that is distributed as an economical, political, and cultural manifestation (Elden, 2010, p.806).

Edward Soja (1971) suggested that conceptually distinguished land and territory is relevant, despite its correlated use. He defines land in relation to property, as a resource that is distributed, for which

there is competition. Conversely, territory is related to control, a figure to maintain the order. Consequently, territory will have a more profound layer than land, a concept that needs to be approached in itself rather than through territoriality, and in relation to land and terrain. In this respect Elden suggests that it is important to clarify the difference between the two concepts, arguing that 'territory needs to be interrogated in relation to state and space' (2010, p.800-801) as the political realm and the context where these concepts are signified.

Territory as a concept has a similar realm to that of landscape; it is used in different fields of knowledge. So its meaning is varied in relation to the context within which it is being used. In this sense, territory as a concept used in this research has been relevant to framing, materialising, and naming the places I worked within. The etymology of the term territory can be traced back to the Latin word *territorium* 'the land around a town' and terra, or land. But some writers (Delaney, 2008; Connolly, 1996) note how the meaning of the word can also derive from *terrere* 'to frighten'. Consequently, *territorium* would mean 'a place from which people are warned off '(OED, 2018). David Delaney (2008), in his book T*erritory: A Short Introduction,* states that 'Territory is land occupied by violence' (p.14). Places where limitations and borders are drowned by, or imposed upon, a community. In this sense, Stuart Elden also reminds us of how 'creating a bounded space is already a violent act of exclusion and inclusion' (Elden, 2010, p.807) - places where bounded spaces need to reinforce and maintain, '(territories) require constant effort to establish and maintain' (Sack, 1986, p:19). They are a result of a communal relationship to geography but also depend on strategies that aim to affect, influence, and control this given relationship.

So, territory could be considered a political technology related to governance. In this sense, it can be argued that territories (as imaginary bounded spaces) are human social creations, key cultural artefacts that 'incorporate features of the social order that creates them' (Delaney, 2008, p.10). They are a manifestation of the culture, a community of institutions that creates them. In this sense,

territories are political and historical entities that cannot be understood without analysing the culture, geography, and history of the community that is bounded. They are often key to being able to 'understand aspects of collective and individual identities' (Delaney, 2008, p.12).

Soja also reminds us of how this control and imposition on the territories and its border has been, in Western territory, related to property. He stated that space has been 'viewed as being subdivided into components whose boundaries are ''objectively'' determined through the mathematical and astronomically based techniques of surveying and cartography' (Soja, 1971, p:9). Therefore it can be argued that territory is more the land, 'rendering of the emergent concept of 'space' as a political category: owned, distributed, mapped, calculated, bordered and controlled' (Elden, 2010, p:810). This implies that territory goes beyond being an economic object, making its political and power relations more visible. Consequently, territory has been conceived in this writing as a 'mode of social/spatial organisation, one which is historically and geographically limited and dependent, rather than a biological drive or social need' (Elden, 2010, p.810). A way of naming and framing the relationships between the relationship of communities, to the geographical, material, historical, and political space they inhabit.

To summarise, it has been relevant to this writing to use these three concepts, referring to each one as a way to name an ontology of meaning that has contradictions and implications. In this sense, working with landscape as a complex of concepts will allow us to develop the questions that concern this research, into a specific scenario. Additionally, territory will serve this research to name the relationship community has with a specific geopolitical definition of space (as will be to refer to their relationship to the city or to the region). Finally land will facilitate a means by which to grasp individual cases grounded in gardens.

2.4. The extra-visual as a production method.

To address the issues related to the term extra-visual, I will first clarify its use here to then expand my account of the relationship between the ethnographic fieldwork, with emphasis on the extra-visual as an image production strategy. By providing a number of examples of the interaction with participants, the image was taken and the use of all data collected, so it can be clear what part it played in guiding my practice-based decisions.

To begin with I would like to visit the etymology of the word-forming element of the meaning of the term extra-visual. The first stance, extra, will refer to the Latin word 'outside; beyond the scope of; in addition to what is usual or expected' (O, 2018). The second part, visual, is a word first recorded in the early fifteenth century meaning 'pertaining to the faculty of sight;' or 'coming from the eye or sight', which came from the Latin word *visus*, past participle of *videre,* 'to see'. So, the word forming means 'outside or beyond vision'. Consequently, when using the term extra-visual, or more than visual, I am referring to the information that is not just visual, which can be collected and is relevant to understanding the relationships and issues in place.

The use of this term has been illuminated by Jan Kenneth Birksted (2004). He proposes that the challenge of looking at landscapes and gardens 'is to devise ways of dealing with observation and analysis of domain-specific form and representation' (2004, p. 8). For this purpose, a consideration of all elements in place is needed, not just the three-dimensional visual space-time, but also the extra-visual ones. Gardens need to be conceived beyond their two-dimensional visual representation in a way that deals with this layering of meaning and the juxtaposition of dualities. He calls for me to deal 'with observation and analysis of domain-specific form and representation when considering the (extra) visual and mobile beholder in landscape and gardens' three-

dimensional space and time' (Birksted, 2004, p.8). In other words, in order to represent gardens, there is a need to go outside of the picture frame and understand space in all its complexity. This includes all of the everyday processes as rhythms and actions that give meaning to those places, and entails consideration of all the extra-visual aspects of the garden. This means its rhythms and actions, but also its physical conditions which will allow me to understand the notion of the garden from a new perspective that intends to go beyond the conventional visual representation that describes gardens through what can be seen.

Consequently, by looking at the method used to interrogate the crossover between art practice and anthropological methods, this research finds common ground with the non-representational (Thrift, 2008), or more-than-representation, theory. Thrift argues that to use solely representational approaches fails to capture movement and change, amongst other relevant non-visible issues (Thrift, 2008). Thrift's (2008) approach provided this investigation with a means through which to undertake a theoretical reflection to study elements that are more representational, which means looking at non-visual elements that are relevant to the understanding of the relationship in place within the garden. Moreover, it allows me to look further in order to create new strategies of production that engage with my aim of creating an alternative decolonial image of the landscape. Similarly, Rubinstein (2014) argued that for photography 'not to lose its social and cultural relevance, it must follow, not only the visible manifestations of capital, but also the invisible forces of production and flows of speculation'. There is no longer a subject-object inanimate relation, but a feedback transmission where 'space ceases to operate as a three-dimensional Euclidian topology and acquires streaming and performative qualities'. (Thrift 2008, p.43-44). Hence, photography can no longer be seen as a definitive act of photographing, but as a set of procedures and decisions that can translate into a set of images and captions.

So, for this research I will work with an understanding of photography as a set of actions, a performative sequence of rhythms. I have intended to represent not only the visual, but some of the relationships that took place in the garden as an everyday space, the extra-visual, or more than representation, as Thrift (2008) termed it in his book Non-representational theory. The garden, as a strategic site to look at the issues of landscape, will allow us to reflect upon what Anibal Quijano (2000) has termed the colonial matrix of power of today. Therefore, in order to create these relations, I decided not to use the camera solely as a technical apparatus, but to measure some extra-visual conditions that allowed me to understand the place.

Following Birksted's (2004) ideas regarding the extra-visual which add to those exposed by Thrift's non-representational theory, I will focus my attention on those elements that are in place. On the one hand those geographical conditions such as temperature, humidity, quality of the soil, etc. On the other hand, the actions and rhythms that exist in a garden, such as the repetition of seasons every year and the work that is performed in relation to them, but also all of those everyday activities such as sweeping or weeding that are repetitions of the daily condition of inhabiting the space, and all narratives and histories collected during the interviews and my ethnographic fieldwork. Consequently, by looking at the different elements, actions and rhythms that are in place in the garden, I intend to take into account Mignolo's decolonial view of nature. Moreover, I intend to re-imagine the garden's questioning of the colonial knowledge that has been imposed upon it, understanding the contradiction between the discourse that arises from the different notions of landscape, but also the performance and conditions that are shaped in the everyday.

Therefore, by focusing on the extra-visual elements of the garden, or the invisible information and relations I observed during the fieldwork, this research had the aim to explore how people perceive this particular everyday environment, creating an alternative representation of the land that can go beyond the visible.

In particular, ethnographic fieldwork was composed for a series of observation tools. First were the semi-structured interviews. As I will explain in detail later, they were commanded by a free script that aims to recognise and understand the central issues of the relationship between the garden and its land, and ultimately to its landscape. During and after the interviews I took notes that later became part of the archive of non-visual information that informed my photographic practice. In this sense, the information retrieved during the interviews worked in two separate realms. Firstly, during the interview itself, because it oriented the photographic practice, was to look and capture with my camera what was illuminated by the stories people told me about their gardens. For example, in one of the gardens visited in Puerto Varas, the lady I interviewed started to explain to me how relevant the presence of the Virgin Mary was to her, making a parallel between nature and the figure. So, as I will explain in more detail later, by listening to her, I realised the predominant position of a Virgin Mary sculpture located in her garden would, without her voice, not cause me to pay much attention to it. Consequently, when I started photographing the garden, I created a frame that represented her as small as her true size, but as a central piece in the picture. At the same time, the relevance of this religious figure to her, oriented my theoretical research into looking at Caroline Merchant's (2003) research on feminist ecology, that also led me to look at Pachamama notions through the work of Mignolo (1998).

The second realm of how the narratives collected during the interviews served the practice of this research, happened later when I had collected all information and had started to experiment with it. All the information gathered during my ethnographic fieldwork was what informed each experiment. As I will reflect on in detail later in chapter five, each experiment took some of the stories, the images and other data collected to create a new view of these distant places. For example, in the experiment #Botany: what it means to be from somewhere; an experiment that reflects upon the issues related to colonialism and species categorisation. By analysing the data

collected related to the type of species planted in gardens in both locations, I could realise that palm (Iquique) and roses (Puerto Varas) were the most common to each location. So I was able to reflect, experiment, and create an image that aims to reflect upon how alien species are part of the identity of each location.

To summarise, all information collected during my fieldwork allowed me to access a different layer of meaning that went beyond the visual. Different data sets related to the social, cultural, political, historical, geographical, physical, and botanical conditions of the gardens, that constitute a diagram of relationships and meaning which allowed me to record and analyse the culture within which each garden was located. All these notes create ethnographic fieldwork with the emphasis on the extra-visual as an image production strategy that allows me to look at, understand and direct my attention towards things that would otherwise have been invisible in my observations of the place. I actively observe and record everything each participant acknowledged during my visit, focusing my attention on the experience of being in that specific place, using this extra-visual layer as an entry point to create an alternative image of these landscapes.

2.5. Gardens as a Strategy of Production.

As the Oxford Dictionary suggests, gardens are pieces 'of ground devoted to the cultivation of flowers, fruit, or vegetables'. Anderman (2013) proposes that landscapes, as meaningful spaces in Western culture, have two forms of relationship. One as a dwelling space that relates to gardens, and a second as a transition between the borders of the wild (Anderman, 2013, p.34) (understood in the sense of the unknown, of what is outside of the secure place), between movement and stillness, being and passing. It is a hybrid space that exists between the private and the public (inside/outside) (Taylor, 2008, p.6). It goes right to the limit of the house, constituting a 'liminal phenomena' (Casey, 2009, p.155) that negotiates the everyday meaning, relations and its own limitation as a material space. In this sense, the distinction, brought into cultural geography studies first by Corner (1999) and later by Taylor (2008), between *landskip* (a place of contemplation) and *landschaft* (a working place), cohabit within a garden. This is because gardens can be perceived not only as spaces of contemplation (images) but as places of transformation, worked and inhabited in everyday experience. Consequently, gardens as meaningful places exist in the simultaneous contraposition of dualities; gardens are ideas, places and actions (Francis & Hester, 1990, p.8). Therefore, I could argue that gardens often mix reason and nature to formulate the wild, the land and the chaotic, or they impose the civility form on nature. This is to say, gardens exist as imaginary spaces (ideas), that have meaning (places) and where people live and experience their everyday life (actions), constituting a set of relations, a 'complex ecology of spatial reality' (Francis & Hester, 1990, p.8) that materialise culture.

This question of gardens as places of meaning brings a new understanding to some existing representations of gardens. As we have previously analysed Birksted (2004) points, gardens need to be conceived beyond their two-dimensional visual representation, taking into account the extra-visual or more then visual elements of the gardens.

As I explained in the previous section, during this research I followed Birksted's (2004) ideas regarding the extra-visual and also those exposed by Thrift's non-representational theory. This in order lo focus my attention to those elements that are, on the one hand, geographical conditions (temperature, humidity, quality of the soil, etc.), and on the other hand, the actions and rhythms that exist in a garden. This in order to take into account Mingolo's decolonial view of nature, this means to look at the place and its conditions as a complex system of relations that has a context and a history, allowing this research to question of the colonial knowledge that has been imposed upon it.

All data collected during these visits had to been appropriated, combined and interpreted through strategies of artistic production, a series of small experiments that opened up new dimensions of the exploration process. The final output of this research will be positioned in the field of artistic research, allowing me to bring together different fields of study in order to understand the issues related to the practice and the study of culture. My aim, as previously explained, is to create a set of actions in which the photographic act (and data retrieval) could be understood as a set of rhythms and a diagram of a photographic performance where the chosen technical apparatus has set the program and the performed action. This results in a set of actions that correspond to those performed in the gardens, but also to the understanding of photography, as previously stated at the beginning, as a continuous, rather than 'frozen event' (Flusser, 2000, p. 9).

2.6. The photographic process.

There have been different visual-power matrices that compose colonial photography, particularly concerning the representation of landscape in Chile. These visual structures are identified as belonging to two main groups. One as scientific/travel photography that aims to describe and categorise the land looking at the potentialities for exploitation, and a second form that portrays modernity (images of infrastructure). Both forms of colonial photography aim to create an extractivist view of the land, where the territory is seen as having the potential to be modernised and exploited. Photography as a colonial tool has relied upon its documentation capacity, its indexical relation to the photographed object (Pinney, 1997). A decolonial photographic practice will therefore aim to look at the landscape in its present state and to highlight the way people inhabit and negotiate the contradictions that arise from these views of the territory. Such an approach will look, in particular, at post-representational strategies that allow the practice to re-inscribe the use of the photographic tool.

Consequently this research has taken decolonial forms of doing, thinking about Mignolo's formulation of thinking and doing (Gómez & Mignolo, 2012) and looking at the practice instead of its representation, turning towards a photographic practice that incorporates not only the visual, but also the extra-visual. This strategy aims to mark out the performativity of the photographic action, not as a 'frozen event' (Flusser, 2000, p. 9), but as a series of decision-making acts.

This means, for the purpose of this research, to focus on the present state of the landscape in Chile, looking at how it has been appropriated, been given value, or made invisible. At the same time, it allows me to think about photography as a context characterised by a mixing that can be appropriated to create an alternative view of the landscape; mixing the traditional, local, modern, cosmopolitan, high, and popular views into a set of experiments that aim to visualise the

contradictions and negotiation these mixtures create.

Consequently, by understanding and appropriating the photographic apparatus as a mixture, it enables me to also think critically about the hierarchies of those "given" categories - in particular those related to the technology itself. The extra-visual as a post representation strategy (as will be explained to a greater extent later), has been a strategy for the reappropriation of the camera, taking into account the experience of the process of making a photograph, and those elements that are found during this process.

Consequently, for the purpose of understanding all these decolonial processes and Quiltro photographs, it is relevant to engage with the photographic process. In pursuit of this, Flusser's notion of a program as the operation that can be performed automatically by an apparatus, as well as the issue of how an apparatus affects this automation, were key to addressing the first stage of the making process. In this respect, the issue of agency was relevant to positioning the views and observations that took place in the garden, and to question: To what extent have my intentions been able to 'subordinate' (Flusser, 2000, p. 47) the camera's program in order to achieve my intentions? Moreover, how can this subordination give space to a process of re-appropriation of the photographic practice that could lead to the production of a decolonial image that proposes an alternative view of the land? Could I think of collaboration rather than subordination?

The first pre-photographic stage of the research consists of decisions made prior to all garden visits. These decisions were mostly technical, relating to which pieces of equipment would be suitable for photographic sessions with the intended subject matter. The purpose was to create a set of rules that allowed images to form a visual correspondence with one another and which could later be constituted as a set. This would also make it possible to highlight the differences between each place. Therefore, I thought about this set of pre-established rules as a sort of rhythm (as an

organised and repeated set of actions), an analogue algorithm performed by the photographer and echoing those other repeated actions that occur in a garden's everyday life. These pre-established rules will be analysed later in the fifth section on practice.

During the fieldwork, data and images were collected which served as raw material with which to engage a series of experiments that aim to *test a principle* about ideas and issues that were raised at the time I was conducting this research. Much like a feedback loop, the result of the experiment created new questions that needed to be addressed theoretically. For example, during selected interviews in Puerto Varas many people referred to their plants, differentiating the native from the alien, some defining some plants as native although German migrants imported them at the beginning of the century. So I started to look at the case of roses and how they were represented. I created a set of actions that allowed me to visualise a perception of roses in Puerto Varas. I thought about naming the experiment "Migrant". However, in the process of visualising them, I came across the question of what being labelled 'migrant' means for plants that were already well accommodated in Puerto Varas. So, a new approach came into being, and I decided to create a gif animation that confronts those categories (native/alien), and gives them the title *'What it means to be from somewhere'.* So, the practical aspect is an empirical quest that does not pretend to be 'a control subject in order to understand results against a stable indicator' (Gabrys, 2016), but a speculative approach that allows me to critically engage with questions of landscape on both study sites. By experimenting with my own processes, I also dislocated my own way of doing, trialling strategies of production that weren't previously part of my practice. Therefore, it can be argued that in a manner partially analogous to that in which experimental scientists look for answers, this sort of experimentation rather aims 'to deliver questions rather than answers' (Lapointe, 2015). This means that 'this experimental approach holds much to the act of experimenting, and not just the results and products of such experiments' (Lapointe, 2015), so its relevance will be a focus on the process itself rather than the final product.

For my first fieldwork visit conducted in Puerto Varas in December 2013, I used a digital camera and a 50mm normal lens without distortion. The intention in this first encounter was to observe the potentialities of the garden as a field of study, how people related to space, and also to the material conditions of the site. By choosing this technical set-up, my intention was to create a set of frontal frame images without any lens distortion. This means that I placed the camera on a tripod just in front of the photographed object, aiming to create a view that flattens the volumes, creating similar compositions that can be easily compared. This aesthetic decision formed a typology or comparative structure, in light of garden spaces being so different. The first visits went as planned. For the first encounter, I managed to visit mostly migrants from Santiago who do not represent a good sample of the diversity of Puerto Varas but nevertheless allowed me to understand the issues that I would need to deal with on a second visit. Images and stories were collected and saved for later analysis, and the issues I needed to explore were identified. In a way, each visit was a repetition of a set of actions established during this first encounter with the introduction of variations to achieve better results, giving me a clearer sense of what needed to be done. From information I gleaned during this first encounter, I realised that spring and autumn were the seasons where people spent most time in their gardens. To be more specific, it was mostly during November, with the first warm days of the season[19] that people tended to look at, think about, and enjoy most time outside in their gardens. I therefore thought it would be easy to talk about gardens during those times. I also realised that light would be an issue and if I wanted to have a sharp depth of field (detailed, sharp images), I would need to have a good lens and a stable tripod with me. I selected a flexible lens (28-70mm) that allowed me to work in different spaces and conditions, with professional optics and sharp definition. I was able to work with different apertures if required. Finally, during the interviews, I realised that some felt threatened by too much equipment and in some of the houses I visited, I used my camera

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[19] Spring in Puerto Varas started later in 2014 (around the final days of October the days start to become warmer and flowers start to bloom.) Conversely, Iquique is often described as the city of eternal spring, since temperatures do not vary that much throughout the year.

on its own with no other paraphernalia, after which I noted participants tended to relax and speak more openly about their everyday relationships towards gardens. I left home and chose specific equipment for each photographic session, put them in a backpack and retained my tripod to hand. So, less paraphernalia reaped more intimate interviews. I made the decision to take my equipment out at the end of the interview so participants did not see it until it was needed.

From this first pre-photographic stage of the practice, I made a series of decisions that would go on to inform the second fieldwork visit. Firstly, I decided that my next visit would also be in the spring, in November 2014. I changed my camera and lens for one that would allow me to create sharper images and give me more flexibility (wide angle for small spaces but also a normal lens for other bigger spaces). I brought a tripod that, as I will explain later, caused issues in the context of the lack of space in Iquique. At the same time, and with Flusser's account of the issues related to the agency of technology in mind, I brought with me an analogue wooden pinhole camera that would allow me to photograph the sites from a different perspective. This second camera created images with a different aesthetic and allowed me to experiment with whether, by looking at a simpler version of a camera (no lenses, sensors, or camera software), I could visualise the issues explored by Flusser. The programme of this analogue camera differed from the other digital programme, creating a new set of images that explored the representation of the garden according to a set of actions that gave a different visual result (this, as I will explore later, will not necessarily overcome the agencies imposed by this analogue technical apparatus). The wooden camera, as it is not a common camera, solicited a new set of questions from the interviewees, creating a dialogue that was targeted at their experiences and the photographic practices. This enabled a space for discussion to emerge from the research itself, where I could explain the research in more detail. In this respect, I made clear my intentions about how the images of their spaces were going to be used and I required participants to sign a location release that explained everything in writing.

On the other hand, my intention during this visit was to capture, not only the visible, but also the extra-visible. In this context, Deleuze's theories on diagrams and rhizomes have been instrumental in leading me to think about the representation of gardens and how photography can constitute a diagrammatic representation of a place or time. The diagram allowed me to think about gardens as 'relationships of forces' (Deleuze, 1981, p.42), a display of 'abstract functions that make up a system', a dynamic process occurring between static structures (Zdebik, 2012, p. 1). Furthermore, a rhizome is a descriptive or epistemological model in which the organisation of the elements does not follow lines of hierarchical subordination; with a base or root giving rise to multiple branches where any element can effect or affect any other (Deleuze & Guattari, 1981). In a rhizomatic model, any predicate affirmed of a component can influence the conception of other aspects of the structure, regardless of their reciprocal position. Consequently, this way of seeing and representing will allow me to engage in the process of production that could create an image of the garden and some of the relevant relationships that pertain to it. This means using photographs and other tools (interviews, spatial analysis, metadata, etc.) in order to collect data. Through the fieldwork I have been able to create relationships between different sites, relationships that are not just formal (or visible), but are related to the extra-visual.

In order to create these relationships, I decided to use the camera not only as a technical apparatus, but also as a mechanism to measure some of the extra-visual conditions that allowed me to understand the place – in particular its geographical conditions (the weather) and also how the space was positioned in relation to the community and neighbouring spaces. I also used my cell phone as a complementary second device for data collection, considering which elements and conditions it could measure on site. This input needs to be understood with regard to three groups. The first group involved environmental conditions such as temperature, weather conditions, humidity, UV, and wind speed, all of which were measured by a weather application called *AccuWeather*. To this category, I added noise level which was measured by an app called *Decibel*

10th. Secondly, the distance to the main tourist point in each city (e.g. a volcano or the sea) was calculated on site through the *Google Maps*[20] application. Finally, data relating to the height and transparency of the fence surrounding the garden was gathered, not by using the cell phone, but by directly observing the site. The aim of this was to collect information about how people relate to their environment, how permeable their limits are. Consequently, there were different forms of collecting information, firstly by understanding the legal code that governed planning in both cities, and then by taking notes on measurements made with the cell phone and its capacity to retrieve relevant information. Using applications such as weather data, cell phone noise sensor, and finally, a subjective space observation, it can be argued that the cell phone was used as a meta-camera which collects and gives access to information whilst on-site. This means that the phone will create data about the data collected by the camera - information about the extra-visual conditions of the photograph taken.

The intention to gather information related to the first category (environmental data) was to add information about the conditions of the place right at the point of taking a photograph, and to determine how these conditions could affect the final images. The aim of the second input, the distance from the site to the sea and the volcano, was to visualise the distance and value of the land in relation to the relevance both touristic spots have to the configuration of the city. Finally, the third input, the measurement of the height of the property's fence, was intended to reflect on the way people inhabited the garden (as well as to reflect on the garden itself). This measurement was related to the environment, how isolated or transparent they were to their neighbour, and how people bypassed urban regulations (as will be explored later in the fourth section). All of this data will add an extra layer of information that will be translated into metadata. The aim is to create a site that can be navigated as a digital database of the gardens, created through the different

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[20] I will analyse later, in the fifth chapter, matters concerning the practice, the social and political implications of using Flickr, Google images, Google Maps, and AccuWeather as tools for this research, thinking about the role these multinationals play in relation to reinforcement of online colonialism.

relationships and possibilities that create meaning. All the inputs that accompany the images will be used as metadata that will organise the system of visualising the images, creating, as I will analyse later on, relationships between them. The output will visualise the issues related to metadata and create new narratives.

I started my second field trip in Puerto Varas, a site I was previously familiar with. Although on this second field trip, I managed to interview a broader group of people including some of German descent, I still could not conduct any interviews in houses situated around the Colon area. Finally, a third and final visit to both sites allowed me to complete this fieldwork and to obtain the information I believe was required by both cities. In Puerto Varas, most of the spaces visited were large and the technology used was accurately matched to the site. I documented each site and interviewed the participants according to plan. In Iquique, as I will explain in the fourth section of this text, gardens are smaller and mostly inside which meant that light and space conditions were extremely different to those of Puerto Varas, being smaller and darker. Tripods were difficult to position and to capture frontal images it was necessary to use a wide-angle lens, the distortions from which I needed to correct in the post-production process. This difference in the conditions of spaces created a visual distance between locations - a differentiation that was about more than just the material conditions and the type of plans. The shots taken in Iquique are characterised by the use of narrower frames in relation to those of Puerto Varas. All images taken are characterised by three different image aesthetics. Firstly, wide frame images of gardens in Puerto Varas; secondly, the narrow and detailed gardens of Iquique, and ; thirdly, the panoramic images were taken with the pinhole camera. Each image in the series was the consequence of specific material conditions of the site but also of the camera.

2.7. The Everyday as a Research Tool.

In this chapter we will look at the potentialities of the everyday as a place to reflect on power structures, relevant to an understanding of those everyday spaces, in order to question if this research could create photographs of the garden that address both the visible and the extra-visual? And how will reflections on those extra-visual elements as rhythms - a sort of analogue algorithm performed in everyday life - illuminate my practice? In the course of this research, a set of rules has been established in order to understand the variety of different elements I am photographing. This is an important reference to the setting of rules in the photographic production as a process-based artwork, where the process of making and establishing rules is fundamental to the understanding of the art.
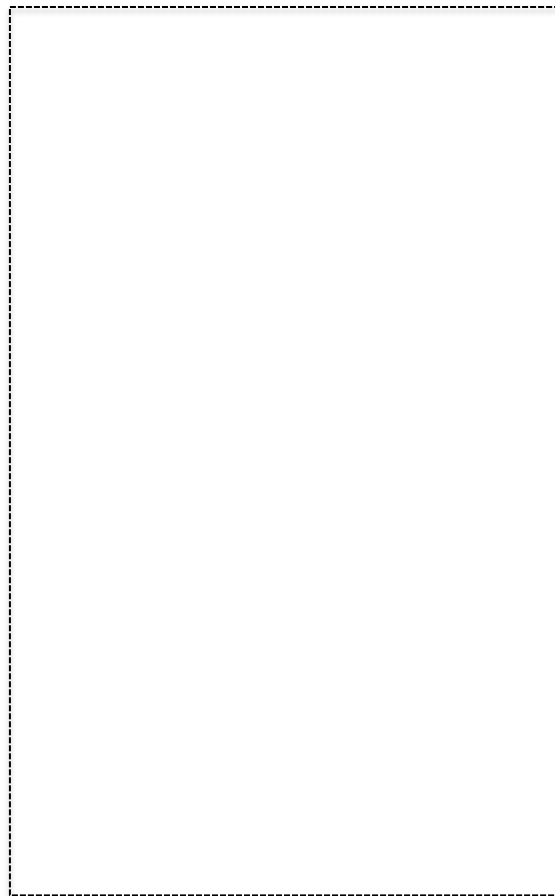
Figure 2.1. Hilla and Bernd Becher. *Pitheads,* 1974

Particularly influential in this regard, is the work of Hilla and Bernd Becher. Moreover, significant to this research is the way in which they build several of their series of images. In the work *Pitheads,* 1974, by using the same structural shape of different pitheads, they created a rhythm of volume through repetition and a fixed collection of actions set in the initial fieldwork. In doing this, they fix the photographic actions in order to define all minor decisions *a priori*. The photograph is framed by a central and frontal figure (in most cases the image of a building with no construction surrounding it) against a natural plain background, in flat lighting conditions with no human presence. This set of procedures produces a final black and white set of images of similar buildings that can then be compared. The key to understanding this particular way of relating to the creative process lays in the intention to displace the photographed objects. That is to say, that the way objects have been photographed do not show any of the elements that could situate the building in a geographical or historical place. In the process of making the image of the buildings, the contingencies of its context have been removed, creating a sculptural view of the photographed object. The building is no longer a building from a place or for a purpose, but an anonymous sculptural shape that, in the collection with others, creates an architectural taxonomy.

Figure 2.2. Valparaiso Winter Camp (2010). Image by the author.

Unlike my previous artwork, as I will reflect now, issues on the politics of the place shot have always been as relevant as the building itself, so images are never dislocated completely from their references, but rather have created meaning through the notion or existence of these references. I

use procedures to articulate the construction of the image, to create a set of actions that could be followed and that create visual parameters that guide my own research. At the same time, I used these procedures to raise the context I am working with, understand the contingencies that are in place and to visualise, from the specificity of the place, broader questions. An example of the difference between these strategies of production is the project 'Valparaiso Winter Camp' (2010), a series of images I was commissioned to produce by the Valparaiso International Photography Festival (www.fifv.cl). In this series, the commission was to produce or reproduce an image of Valparaiso. The city has high levels of unemployment and poverty but is also a major tourist spot and a UNESCO world heritage site (2006). I searched for an image that could depict these contradictions. My intention was to find something that would identify the city beyond the images built as a souvenir for travellers. Thus, the series attempts to collect those day-to-day elements whose commonplace condition makes them disappear from the constructed and grandiose official picture, to become invisible landscapes. The kiosks, closed and off-season (and thus out of sight for tourists), are shown within a fixed frontal and almost symmetrical framing. This formal element unifies the series and translates the spaces into two-dimensional images as a geometric and visual inventory of the city port.
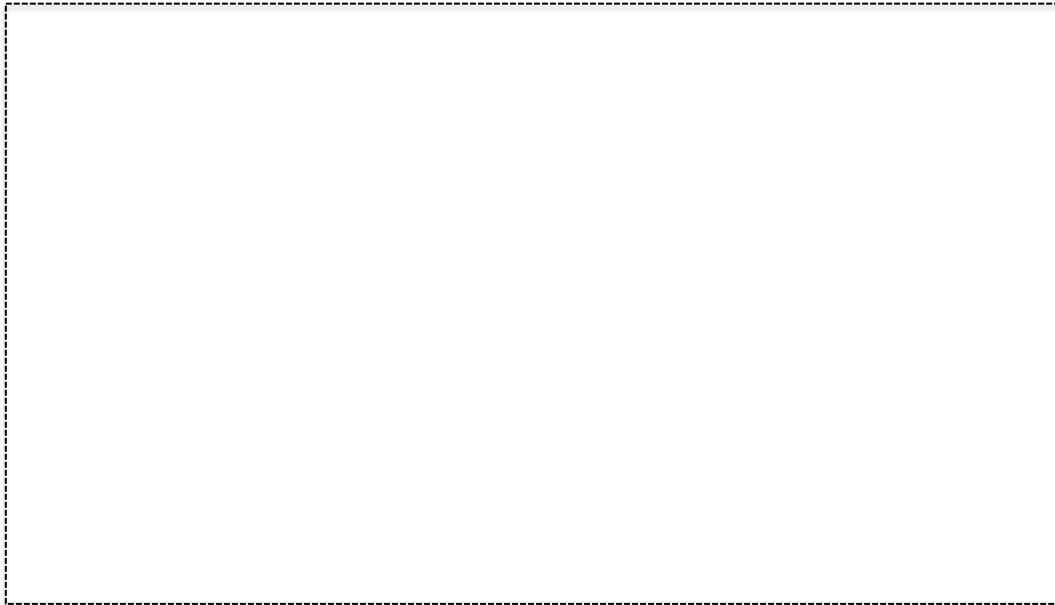
Figure 2.3. Elias Adame, *A Chile* (1979-1980)

In this respect, my work has evolved greatly since I started this PhD, not only by being more accurate in the use and communication of my intention when making photographs, but also to understand my position as a Latin American female photographer. My work has more explicitly addressed political issues, looking more critically into the everyday and its potential to critically address the contradictions and issues that we constantly need to negotiate in our everyday life. Following this line of enquiry, the work of Chilean artist Elias Adame, *A Chile* (1979-1980), started to become a relevant reference in my practice. This series of five photographs document a series of actions which question the representation of the territory (looking at pais/paisaje) using key elements that link his body as a territory. The map of Chile that inscribed his practice into the political contingencies, is demonstrated where the action taken by its own body creates an imaginary that induces and denounces the practice of torture conducted during the dictatorship, the repression and the dismantled utopia (Brugnoli, 2017). The images depict five different strategies to look at the body as a territory. The first is Adame hanging from his feet along with a map of Chile in what looks like the interior of his home. The second image, also Adame upside down with the Chilean map hanging from an underground sign. The third is Adame again naked looking towards the back. The fourth picture shows Adame looking at the front with the word Chile written in black on his chest alongside

a map of Chile. The final image is a composition of six images that document a series of performances where Adame displays these images in the streets during the dictatorship in Santiago. He creates a strategy of production that he repeats in different contexts and documents it, using the displacement as an element of meaning.

2.8. Experimenting with the collected data.

Looking at Becher, but also at Adame's work, and going back to the previous theoretical reflection on the photographic program (Flusser, 1998) I would like to question the extent to which photography can be thought of as a diagrammatic representation of a place/time, and consider how, by following a set of pre-established actions, it can instead be conceived of as a set of rhythms performed. The actions that took place during the fieldwork, but also during the duration of this research (2013-2017) was a set of pre-established actions that constitute an experiment, a set that is repeated to create a series of different kinds of images that respond and create new questions. The rhythms of repeated actions and strategies of production will be described and analysed during the fifth section when looking at the aftermath of the relationship between theory and practice. Consequently, it can be argued that the action, ideas and places that this research investigated (or experienced) were rhythms of ideas that echo other rhythms situated in a garden. Harvesting or collecting images, watering or reflecting upon the data collected, talking, and other activities, were similarly performed whilst working and understanding gardens in Chile. This inter-relation of rhythms allows me to create patterns of form to question the differing issues and to discover all sorts of data in a series of experimentation that could address issues related to how colonial agencies express themselves in the Chilean landscape – in particular how my photographic practice could be articulated to contribute to the *delinking* (Mignolo, 2014) of the perception and representation of landscape in Chile.

After photographing the garden and collecting data and images from both sites, the process of adding metadata, re-touching images and deciding which of them would finally form part of the archive, began. The data collected on site was added to the images as a form of metadata, creating the categories previously decided upon. It was also necessary to begin the process of retouching the images by correcting lens aberration or eliminating unnecessary details or objects (especially in the

case of Iquique where it was more difficult to take photographs than I had anticipated). These decisions regarding what was not necessary, were completely arbitrary, thinking of the images as visual compositions and how some visual colours or shapes did not allow relevant elements of the image to be seen. A total of more than two hundred final images formed part of the digital archive in this first stage.

After creating this small archive, I included other kinds of images to complement those taken in the fieldwork, such as aerial views of the site and postcards of the city. A new question regarding the practice emerged: how to visualise these images and how the metadata collected will allow the exploration and creation of different narratives that interrogate the notion of landscape in Chile. A new stage of the practice emerged, a series of small experiments that led to a series of pictures. These experiments were an attempt to engage with the different issues raised during the fieldwork and could be considered finished work. Moreover, they are also part of a process of understanding and engaging practically with the different topics in this sort of feedback loop that, as previously explained, need to be considered as individual but also as part of a whole, a process.

Several experiments will be described in the chronology in the fifth section of this thesis, but there are three which are of particular relevance. The first of these is an experiment that searches the photo-based website, Flickr, for images that use titles tagged with the word "Iquique" or "Puerto Varas". These titles are then combined with images taken during the fieldwork. The second experiment used Google Street View's image of the facade of the house attached to each visited garden, combined with images of garden interiors taken during the fieldwork, aiming to highlight inside and outside relationships. The third experiment works with images retrieved from Google images with the tags retrieved from old postcards from both sites. These images were manipulated with the aim of erasing the clichéd view of the site remaking a new view.

All three have different aspects in common, of relevance is that they are created by the combination of two elements (word/image or image/image). The relevance of this common aspect is Aby Warburg's (Michaud, 2004) concept of the *interval* that describes how images displayed with space between them create a space of thought and knowledge. I focused on how this notion of *interval* allows me to create a set of image relationships that otherwise would not be possible. Therefore my intention was to construct a space to appreciate them as a mediated technology that through my manipulation (choosing, framing and composition) would raise new visual knowledge.

Figure 2.3. Abby Warburg. Atlas Mnemosyne (1929).
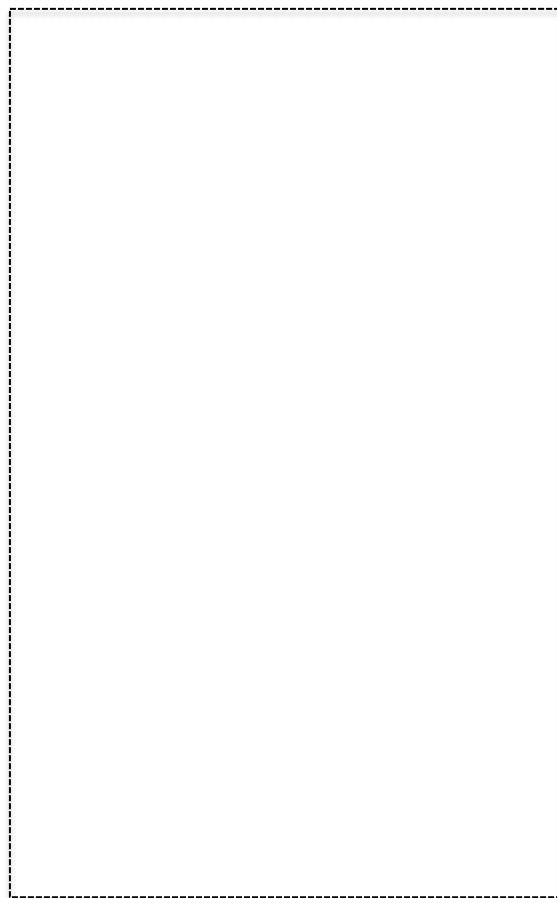
Warburg, in his work, Atlas Mnemosyne (1929), focused on the use of photography to bring together images of objects that were separated in space and time and then compared. Therefore images in Warburg's work were always used as an accumulation of apparently aleatory juxtaposed image topics and experiences. He was not interested in using them in the traditional art historian way,

where individual images were used as an illustration of an aesthetic theory or analysis (Warburg, 2010). For him, photographs needed to be treated as constellations, a montage of meanings where the main focus was to trace classical or cultural 'influences' in the history of European culture.

Through a constellation of thought (collections of images), Warburg created a visual territory. Characterised by a deep understanding and 'a genuine consideration of the representability of knowledge' (Didi-Huberman, 2010, p.173) he appropriated the images and created a visual installation that allowed the spectator to perceive a historical narrative. Aby Warburg sought to communicate his thinking using image sequences illuminated by an argument. First, he juxtaposed the images, allowing them to shed a sense of what could be argued or reflected. (Valdés, 2012). Through this unifying sense, the panels were not made to create or to set a certain way of meaning, but to re-configure an artefact that was able to raise multiple meanings, a dialectical proliferation of images, as they were machines of imagination (Valdés, 2012). In this fragmentation of meaning and multiplicity of stories, Warburg exceeded 'the epistemological framework of the traditional discipline' gaining, in the process, access to 'multiple extraordinary relationships' (Michaud, 2004, p.12) between images and narrator, but also between images and spectators. It can be argued that Warburg's methodology is based on the 'disconcerting effect of the proximity of extremes' (Didi-Huberman, 2010, p.50) where the meaning of images was re-framed by the composition of the whole. For him, the boards[21] were a tool to compose a story that could integrate some aspects that were not visible. As a result, the images create a composition, a sort of storytelling that is framed by the space that surrounds them. Black and white images with white backgrounds enclosed by the blackboard, produce a sort of effect that activates 'the image's latent effect' (Michaud, 2004, p.281).

In the case of this research, the output of image production takes Warburg's dialectical strategies in

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[21] Blackboards, in his last version (they varied in number during the different arrangement he creates) consisted of sixty-three panels (*Tafeln*) of wooden boards covered with black cloth of 150 x 200 cm approx. He tried different arrangements of black and white photographs of art-historical and cosmographical images (Johnson, 2017).

the production of the *Atlas Mnemosyne,* to convey the complexities of the notion of gardens and landscape. In the first case, the *interval* is formed between the image of a garden and the displaced title. In the second case, this *interval* is created by the dialogue created by the contrast between the inside and the outside of the same space/reality and how this can create a view that complements the ideas of how people build their own environments. The second exercise creates a link between an image manipulation and a displaced back of a traditional postcard. Therefore, each case visualises the idea of an *interval* by being part of a pair, but also in relationships between exercises. In this sense, Krauss argued that 'spacing is radicalised as the precondition for meaning as such' (1981, p.23), a relevant existence that creates knowledge by the overlapping of images from a different time and place.

Going back to Katherine Hayles' (2001) approach towards '*practice theory*' and considering Warburg's ideas about the *interval*, it can be argued that the relationship between theory and practice as feedback loops of permeable intersections, are also interval cases that create knowledge. In a sense, every relationship between thinking and doing is also a spacing that creates new understanding. As will be analysed later during section five, the processes of experimentation will also be an instance of spacing that visualised the questions related to the perception of landscapes in Chile.

The next question that needs to be addressed is how the *interval* will be seen, taking into account photographic materiality (book and website). For example, to at look images in a book where there is an established chronology framed by the flipping of a page, is different to looking at a website commanded by the actions and clicks performed by fingers. In this sense, and following Edwards' (2004) points about how the materiality of an image is relevant to the perception of it, it can be argued that the photograph as a physical object makes visible the relevance of its material form, thus 'enmeshed with subjective, embodied and sensuous interactions' (Edwards, 2004, p. 1).

Therefore an image in its digital form will be perceived differently from those in a book or an exhibition because in order to read an image it will be relevant to 'consider the network of relationships surrounding' (Edwards, 2008, p.30) each photograph or each file of images in an interactive setting. The experience and path will be framed by those elements and characteristics that the images have and how they will play in its material form.

Therefore, my aim will also be to experiment on how 'photographs cannot be reduced solely to the power of the image but the performance of that image as a material object.' (Edwards, 2008, p.34). The properties of the image frame the way I relate to them and are no longer just determined by the quality of the paper, but by the screen and fingers tapping on the keyboard (Edwards, 2008, p.35). Thus viewing images on the screen will be different from viewing a book because their materiality 'alters the interactive experience of viewing photographs' (Edwards, 2004, p.202) and therefore the relationship between them. In this sense, images seen through paper and printed ink will produce a different experience than those seen via any digital visualisation system despite the fact that they are the same images.

Consequently, two different forms of output have been created for this research. The first took the form of an artist's book, where the design of the book takes advantage of the relationships formed between the printed images on a page and the sequences formed with the following pages when flipping the book. The second output takes a digital form, allowing the experiences of seeing the image to link together through the use of metadata and images from different resources that are linked by the use of a keyword. Digital images in their ubiquitous form would allow a new set of practices and relationships that escape my own intentions. The collection of images uploaded to the internet does not just open up relationships, but it opens up to the flow of information across computer networks (Lash 2002 in Hand 2012:70). Therefore, the photograph would not just belong to the collection, but to a series of networks and relationships that are not given by the eyes of the

expert, but by the way search engines respond to the information added to each image, to the collection. In this sense, within the website I aim to produce a *cosmology of images*[22] (Rampley, 2001, p. 315), 'contaminated' by the view and experiences of other people which could be seen as a decolonial approached. From a different perspective, in the case of the book, I aim to produce a more controlled encounter with a few selected images and a material form (paper, ink, etc.) that allows me to introduce an alternative experience of the land.

All of the methods used, which include spatial analysis, semi-structured interviews, data collection (including the photographic act), and small image/text experiments, allowed me to access and understand how people relate to their gardens and landscape in Chile. By looking at space from its material constitution, I was able to understand issues related to taste (what and why people choose certain objects and species in gardens). At the same time, I was able to understand how people built those spaces, which provided a backdrop and basic topic for discussion in the interview (why they had chosen certain plants or furniture, the history of the arrangement, etc.). Through the use of various data sets collected during the fieldwork, such as weather descriptions, height of the fences, old postcards of each city or titles that described images of both locations, I was able to create relationships between gardens and also between both locations. So, whereas interviews and spatial analysis provided the foundation upon which to build the ideas around space, data collection and images create the structure that will later enable them to be appropriated, re-inscribed and reconsidered as part of a decolonizing project.

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[22] The concept used by Rampley, cosmology of image, refers to a system of images that relate to each other and seek to create new meaning through those relationships.

3. Photographing the Landscape.

Figure 3.1. Home interior near Calle Colon, Puerto Varas, Chile. 2013.

During my first fieldtrip in Puerto Varas, I visited a small wooden house up in the hill near Calle Colón. It is a large plot with a small house in the middle of the land, with an outstanding view of the lake and the volcano. To get to the house, I needed to cross Calle Colón and climb a small hill. They have fruit trees such as apple and cherry trees. Just in front of the house, there is a small plot with various types of flowers that the father used to bring once a week to his late wife. The owner, an elderly religious man, received the land when he got married a long time ago. He was not clear about who gave it to him and why, but he thought that the land belonged to God, who shares with the people who inhabit it. Therefore he could not sell it[23]. Inside the small house, where he lives with his forty year old daughter, a great landscape painting is hanging on the wall near the TV. Her

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[23]. Although he clarifies that this belief was part of his Catholic thinking, following Mignolo's (2008) decolonial thinking, it can been argued that this belief was part of an indigenous cosmology where some earth elements aren't a commodity.

daughter made the painting and both were incredibly proud of it. The painting depicts a sailboat riding a wave. When I asked her about why she painted it, she told me that she took an image of the sea from a magazine and painted it because she loves to contemplate the sea. She was reminded of the beauty of the sea each time she looked at the painting. For them, the sea possesses beauty the lake does not, although they were aware of the value of their everyday scenery (volcano and lake), that translates not only into the aesthetic value of it, but also into the value of the land. This experience and the stories told by this garden's owner made me question: Why and how does the value and perception of our near environment occur? The answer to this question is one of the challenges that the first section of this chapter aims to interrogate. Particularly what elements have framed this perception, and how these ideas build our own notion of landscape and how we perceived its representation.

Taking into account how landscape images have been settled in reproducing a colonial view of the world I will utilise resources from different theoretical traditions to understand what is at play in the representation of landscape from a decolonial perspective. In order to do so, I will first address the notion of landscape and secondly, how this notion could be represented from a decolonial perspective. I will first demonstrate how photography has been a colonial tool of governance and how this perspective affected the perception of the space in Chile. Secondly, by considering Mignolo's (2011) notion of decolonial thinking, I will reflect on the question of how this representation can be challenged in order to uncover and understand the *colonial matrix of power* that is in place. I will examine the work of the Peruvian photographer Martin Chambi (1891-1973) as an example of decolonial images that make use of image production strategies that disobey those power structures that are still in place. By examining the properties of digital photography today, this research will consider Flusser's (2000) *phenomenological doubt* and the *photographic apparatus* in order to reflect upon strategies of image production that can potentially create a decolonial image of Chilean landscape. By considering the relationship between image and text, and also the use of

metadata in digital photography, it will be set up as a strategy to produce images that reflect upon the issues in the perception of landscape in Chile today. I will follow Manovich's (2009) view of metadata as a tool to create image narratives. Consequently, this first section will be an introduction to the general issues related to how landscape has been represented in Chile and Latin America, but also how this representation can be altered and re-inscribed in a decolonial context.

3.1. To Represent the Landscape. Photography, Agency and the Apparatus.

Figure 3.2. The eruption of the Calbuco Volcano.
View from Puerto Varas. Original image by F. Karld. 6 January 1929.

Walking around Puerto Varas, it is easy to recognise that it is a tourist-oriented city. Almost everywhere you can find street advertisements offering trips and services to enjoy the city and its surroundings. If you take a closer look at those advertisements, but also the postcards to be found around the city, they all contain representations of the lake and the volcano in the background as a pattern that framed the way the city is represented. Nature is represented as a raw scenario, the green grassland, the old trees, and the landscape is presented as a wild place. The city is represented as an access point to nature, to the *Carretera Austral* (Austral road), to the unexplored.

Consequently, looking at the way Puerto Varas has been perceived, during this first chapter I will examine how this view of the land has been created and the role image representation has played. I will be aiming to understand how landscape has been represented, which agencies are in place and what role plays the photographic apparatus and in particular, how photography as a colonial tool

has facilitated a way of seeing, and how this has framed the way people perceive and experience their own territories.

Although photography was invented by Antoine Hercule Romuald Florence [24]in Brazil three years earlier than Daguerre (Kossoy, in Watriss & Zamora, 1998, p. 18), the first Daguerreotype only arrived in Valparaiso in 1840 with a group of French students who were travelling around the world (Rojas-Mix, 1992, p.212). With the landing and, certainly, the invention of photography (Sekula, 1983) not only did a new technological apparatus arrive, but also a device that creates a new way of seeing. Since its invention, photography was appropriated by the social scientists, leading to a genre that Allan Sekula (1983) would call *instrumental realism*. This means a tool to represent objects that will facilitate scientists in the creation of social diagnoses that, in some cases, lead to social control (as a scientific instrument). At the same time photography facilitates a systematic 'naming, categorization, and isolation of an otherness'(Sekula, 1983, p.16) that creates a social relationship between the photograph and subject of the photograph. Photography started to be 'seen as a representation of what "was there" and therefore as a basis for a decision concerning what is — what is true — based on limited epistemological criteria of identification' (Azoulay, Mazali & Danieli, 2008, p. 143). The photographic image was perceived as a social agreement that facilitates a way of seeing the world; a scientific view that intends to categorise the world around by using the images as proof of what is real and what is true. This *instrumental realism* of the nineteenth century created a citizenship equipped with the necessary tools for producing, interpreting, and acting upon photographs: a way of seeing.

Chris Pinney argues in his book, *Camera Indica* (1997), that photography, and its truth and indexical

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[24] French-born inventor. Arrived in Brazil in 1824 as part of the Baron of Langsdorff scientific expedition to South America. As a printer he began noticing that some types of dyes were sensitive to light, using sunlight to darken the silver nitrate. He was first to name his 'printing experiments 'photographie', which means "drawing with light." ' (Historic Camera, 2012) being able to preserve them with a solution of urine and ammonia. Mr Florence's experiment was published in 1939 by Rio de Janeiro's Journal de Comercio and remained mostly unknown.

value, was used as a method of surveillance and governance for the colonial power. In this respect, Pinney described how British rulers used photography in India as a quantifiable instrument of measurement, allowing colonisers to impose a measurable view of the territory and those who inhabit it. In this respect, it can be argued that photography as a mode of representation 'was part of a wider Cartesian scopic regime' (Lister, 2013) of a new scientific vision of the world. Photography from its beginning was perceived as an 'instrument of European aggressivity and the occult power of technology as any other weaponry in the colonial arsenal' (Morris, 2009, p.1). The camera arrived as an instrument of governance when used as an instrument to depict, describe and measure the territory, which framed a system of representation that facilitated the continuous exploitation of the new territories.

Therefore it could be argued that when, in 1840, the first photographic camera arrived in Chile, it did not just bring a new technological device, but also a new way to represent and understand our territory - a view of the land and its people that reinforce and facilitate what was already in place, a colonial description and domination of the land.

Soon after its arrival, landscape came to be represented, not only as a way of describing the new land, but also as an important aesthetic theme of photography. It took two main forms: the form of travel photography, and the form of images of infrastructure. Both forms of landscape pictures were a 'visual validation of a system of representation that is promoted by expeditions, progress and industrialisation' (Josh, 2014, p.44). It came to reinforce a history of power impositions, a view of the territories that create an imaginary of solitude and emptiness; creating the conditions for exploitation. As Cosgrove (1984) points out in his book 'Social formation and symbolic landscape', landscape representation cemented the basis for the exploitation of the territories and later the development of capitalism, based upon the ideas that earth and its resources were there to be exploited.

This view persists over time. The first photographic machine that arrived in the north of the country was focused on the documentation of the transformation of the landscape. Particularly the changes in the landscape of an industrial mining area, representing an 'inhospitable imaginary' (Josh, 2014, p.43) that visually validates the achievement of this mining industry. As an example, in 1899 Henry Hucks Gibbs, Lord Aldenham (1819-1907), received a photographic album sent from *Oficina Alianza*, one of the saltpetre mines near Iquique, when he was director of the trading house, Antony Gibbs and Sons, and Governor of the Bank of England (Guerra, 2014, p.15). These photographic albums emphasise the interest of a global corporation and creates perspectives 'that mobilise financial capital and induce investment flows' (Josh, 2014, p.43). Photographs of industrial achievement counterpoise the dryness of the desert. 'If the business produces a correspondingly beautiful result...' it said in a handwritten note inside the album, - 'this will mean that aesthetics can catalyse profits' (Josh, 2014, p.43). This album is not an exception, but common practice at the time. The image of *Oficina Argentina,* also near Iquique in *Pozo Almonte,* portrays the industries, the development and modernization of an inhospitable land. In the images, the line of production where saltpetre is treated and refined from the pieces of soil brought by the workers, can be seen. The image highlights a view without dwellers, of just the industry in the landscape.
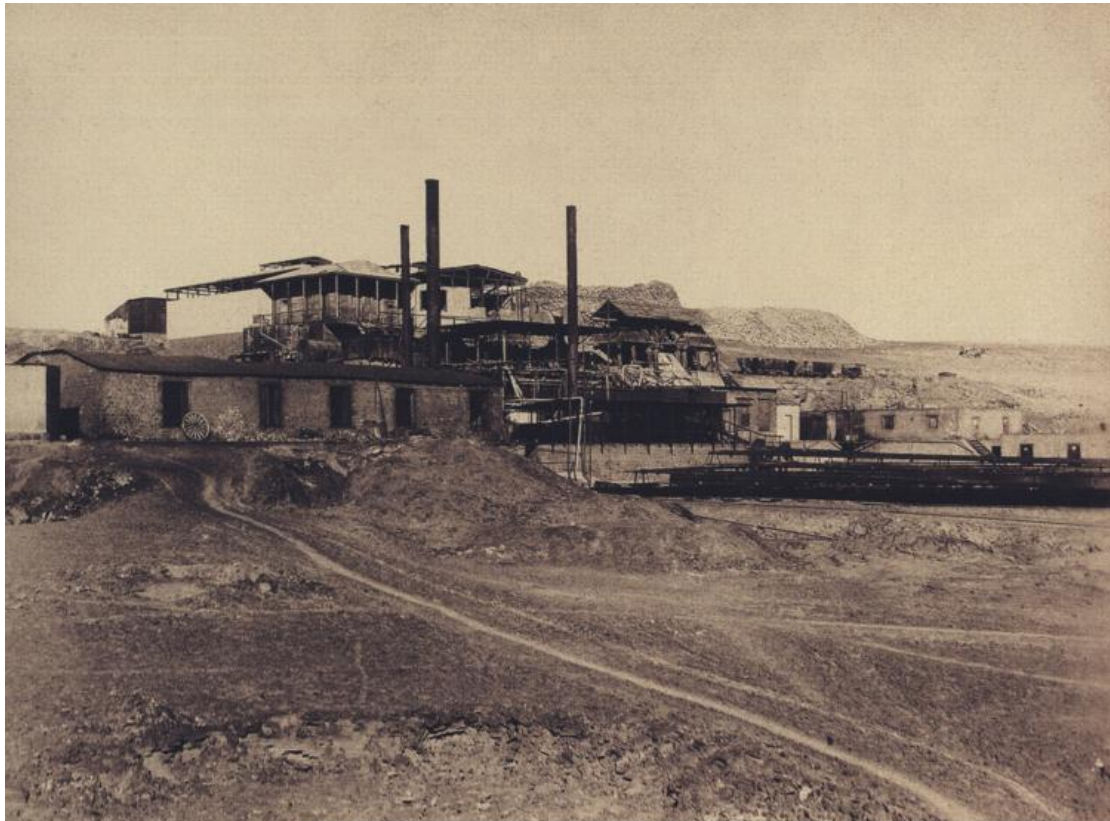
Figure 3.3. Oficina Argentina, Pozo Almonte. Chile. Plate published in album of the Salitreras of Tarapaca. L. Boudat y Ca.Iquique. 1889

At the time cameras were directed at the industrialisation of the desert around the saltpetre mining near Iquique; in Puerto Varas landscape images were framed in the form of travel photography. With the opening of the railway to the south, tourism started to arrive in the city and with it, a new industry arose. During the dictatorship of Carlos Ibáñez del Campo (1927-1931), a nationalist government, the production and dissemination of images of landscape representations of the South, were intended to help position the idea of Chile's uniqueness compared to other Latin American countries. As explained at the beginning of this chapter, images reproduced in magazines, ads and postcards of Chilean tourism[25] favoured presenting attractive sites with references to landscapes of the northern hemisphere, such as US national parks or the Alpine landscapes of Switzerland (Booth 2008). The most prolific images represented were views of lakes and volcanoes. The Llanquihue Lake became a favourite destination for domestic tourists. The visit to a domesticated nature that had

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[25] On December 30, 1927, first created in the department of commerce was a section for the promotion of tourism (Canihuante, 2006, p. 131).

been recently transformed into a landscape of cultural consumption, fed the needs for exploration and discovery of the territory for the Chileans in the 1930s. (Booth 2008).

Figure 3.4. Postcard of Hotel Puerto Varas. Author Unknown. 1948

Similarly, a contributor to the material transformation of the southern territory was the construction and management of a number of major hotels initially installed in locations such as Pucón (1934) and Puerto Varas (1935). This huge investment led the state railways to design a complex system of tourist propaganda that would be executed by the graphic designers from the same company. This unprecedented publishing initiative, the first that succeeded in sales and continuity over time, allowed the National Railway Company (Empresa de Los Ferrocarriles del Estado) to publish the Vacationer's Guide (Guía del Veraneante) in 1934 which was a brochure printed in black and white with a colour cover, around 20 x 25 cm. This publication accounted for decades as the official face of Chilean tourism. Later, they also started to publish a second more popular monthly magazine 'En Viaje' (In Voyage) (figure 3.5) , a publication which, whilst proposing an official gaze at the Chilean

landscape, also received contributions from travellers explaining their travels around the country.

Figure 3.5. Guía del Veraneante 1940.

In this government initiative, Puerto Varas came to be perceived as a sort of paradise, a place to be in contact with nature. Holidays[26] occupied an important place in the consolidation of new ideas over the territory, creating an image representation that envisions this southern side of the country as a Chilean Switzerland (Booth 2008). The name of the south of the country as the Chilean Switzerland, was first used by several tourists and quickly became the official image of the Araucanía and lake region between 1910 and 1930. The analogy considered the impact of European immigration in the region. Whilst seeking to spread an idea of landscape that looks at the territory in relation to a distant place without giving value to the attributes that could be taken into account, as is the case of the lack of ornamental value given to Monkey Puzzle tree forests (Booth, 2011).

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[26] On February 1st, 1915, a publication produced by the government made first reference to the word 'holidays'. (Canihuante, 2006, p.130).

By looking at images of both sites (north/south), it could be argued that since the arrival of photography, Europeans travellers have reinforced the sense of otherness of the unknown places and peoples in the New World. Schwartz and Tierney-Tello, in their book 'Photography and writing in Latin America: Double exposures', state that the aim to document was not solely as a means to catalogue what was new, but also a way for Europeans to self-define them and 'to satisfy a hunger for the 'exotic''(2006, p. 3) justifying and perpetuating an 'economic system of slave labour and oppression' (Schwartz & Tierney-Tello, 2006, p. 3). Images of Latin America and other colonies were used as a colonial tool, i.e. as specimens, policing and exploiting the land, describing a view of the territory that situates colonisers as masters and owners. Photography, used as a 'reliable proof', reinforced the fantasies of the European imagination with imagery of the *picturesque*, the difference, the *other*' (Kossoy in Watriss & Zamora, 1998, p. 19). By using images that could describe and visualise what was already in European minds, photography creates an *'image/concept'* (Kossoy in Watriss & Zamora, 1998, p. 19) that responds to those other images that predate the invention of photography. Even from the first years of independence before the arrival of photography, landscape images were already settled on reproducing a view of the world from a colonial perspective. The first European travellers were hired to draw and describe the land.

3.2. Understanding a different landscape.

Figure 3.6. 'Visit to Antuco Volcano'. 1839. Claudio Gay.

The image shown above belongs to Claudio Gay. It was printed for the first time in his book *'Atlas de la Historia física y política de Chile'* (Paris, 1884). The image depicts a fictional[27] passage of daily life in Chile where three *huasos* run from the eruption of the Antuco Volcano (part of Cordillera de Los Andes in Bio-Bio Region). Claudio Gay, a French botanist, arrived in Chile in 1830 only 20 years after Chile's declaration of independence, to conduct research on the new territories. He was commanded by the Chilean government to draw and describe the nature and geography of the country; the intention of this was to understand the potentialities for exploitation of all available

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[27] Despite that the image could be a drawing inspired by a story told by those same *huasos*, the way it is depicted seem impossible in the context of the geography of this volcano.

natural resources (González, 2009). His publication categorised elements by their history, geography, botany and zoology. Gay's book is still commonly sold in bookstores today - an illustrated book describing the landscape, flora and fauna, but also typical costumes of the people living in Chile. The images reproduced (figure 3.6-3.7) show different sceneries of a wildland: an escape from the exploding Antuco volcano, and a pleasant image of an almost empty plane in the Central Valley with the Cordillera in the background. Although Gay was not the first to arrive, his drawings became a visual referent that is still very present in Chile today. The realism and nature of his work creates a view of the landscape where the artist and his audience are outside of nature. This means the perspective of the drawing supposes that the audience is looking at it from the point of view of being outside of the scene. Consequently, it can be argued that the distance of these viewers creates a representation of those places as something that can be measured, distributed, bought and sold (Ellison & Martinez, 2009, p.12). In this context, Claudio Gay and his contemporary travellers[28] framed the way nature is categorised, understood and viewed; creating at the same time,, a way of seeing and representing the landscape; a view commanded by a European way of thinking that framed and determined the way landscape is still understood in Chile today.

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[28] There are several naturalists at the time, but the most iconic are Claudio Gay, Ignacio Domeyko (Polish, 1802-1889) and Rodulfo Philippi (to be analysed later).

Figure 3.7. "Santiago". 1854. Claudio Gay.

There are also some naturalists who never stepped into the New World but who, finding the subject interesting, copied their characters from others. An example is found in the drawing by Rudolf Ludwig (1861) where the similarities to Claudio Gay's pictures of the Antuco Volcano (Figure 3.6), are evident. The drawings were published in the scientific book *Das Buch der Geologie* (1861*)* where he described the nature of the volcanoes in the world. The image is the cover to the chapter "Volcanoes and their properties" and illustrates the nature of Volcanos. In the publication, there is no indication or allusion to Claudio Gay's previous drawing. It is important to remember, however, that colonialism was not just about collecting. It was also about re-organizing, re-distributing and re-submitting (Smith, 2016, p.96). The colonies were peripheral satellites that gained access to this new appropriated knowledge through the eyes and thoughts of those authors located at what was considered to be the centre.
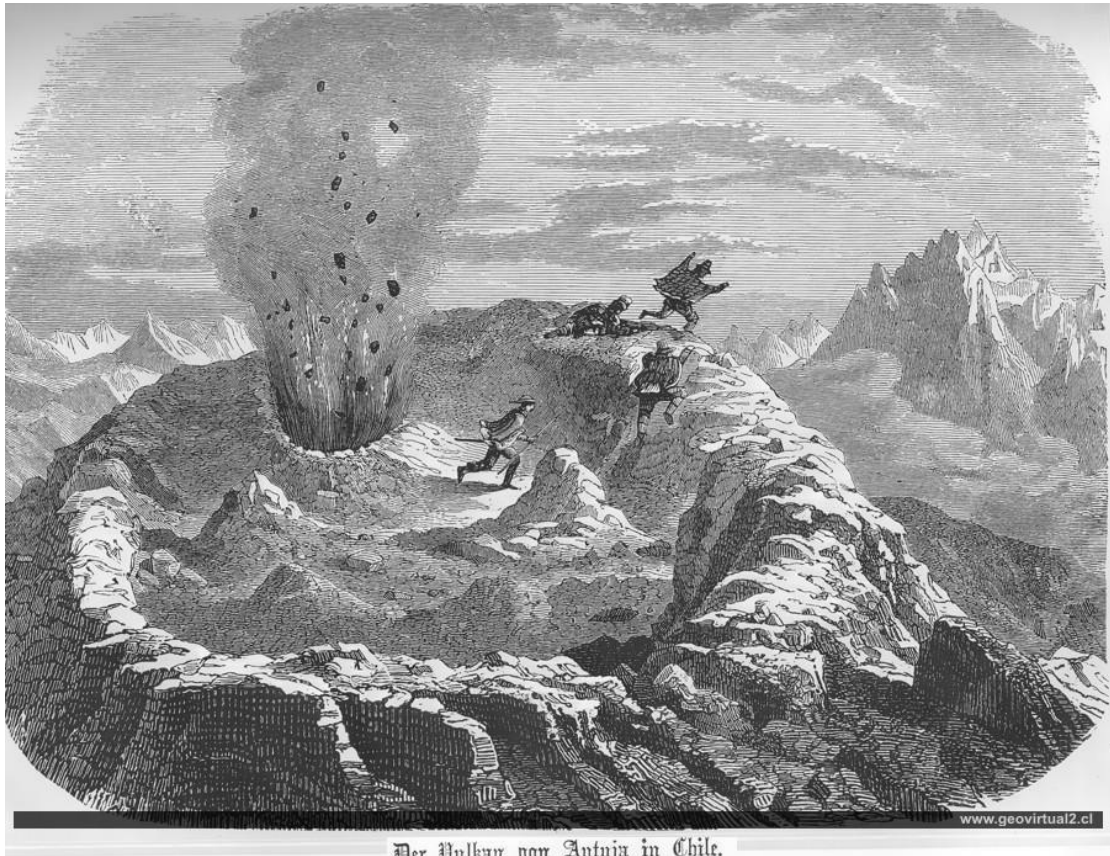
Der Vulkan von Antuja in Chile.
Figure 3.8. "Antuco Volcano in Chile". 1861. Rudolph Ludwig

Numerous scenes of the everyday and the incipient industrialisation of the Hispanic-American countries appeared at this time. It is the *costumbristas*[29] images that aroused greater interest in European magazines. America is still marked by the image of barbarism. Modernity, illustration, has no place in the European imagination (of Latin America). For Gardel to appear on the Parisian scene, he had to dress as a Gaucho. These singers of exile had to put on a *poncho*[30] (Rojas-Mix, 1992, p.217) in order to succeed. The clichés and the images of the good savage were constantly reinforced by the images produced by the media, images in the case of the landscape that highlight the ideas of inhabited places ready to be developed or consumed.

From the first travellers and botanists who described the New World, the view of these new spaces

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[29] Genre that depicts everyday nineteenth century scenes.

[30] Mapuche – meaning to name a square or rectangle woollen fabric used as outer garment.

was, on one hand, a fragment of an observed territory, but also the representation that will construct the later images of those places. Images of the territories in Chile have been framed by the view of those who first arrived in the country to describe it as this description has constantly been, about the European landscape. Images from the South and the Central Valley will constantly be compared to those distant views (such as the images of Cordillera de Los Andes compared to the Alps) and recognised as what was understood to be a possible landscape. Similarly, places such as the desert that were not recognised as having any similitude to Europe were perceived as inhospitable places. Therefore it could be argued that landscape was seen as an observed place and also as a represented one (Booth, 2008). That is to say, a view of Latin America that at the same time Europeans experienced and observed the landscape, this contemplation created a mental image of it that was combined with what they knew or had seen before. So it can be argued that their experience of the landscape has been framed by their prior sight and knowledge obtained prior to coming to this land, and everything they perceive was always in relation to what they had experienced before.

In this context, landscape representation in Chile has a history of significations and impositions that are still in place. Anibal Quijano argues that colonial powers create the conditions in Latin-America for a state of governance that allows the existence of a 'colonial/modern Euro-centered capitalism' (Quijano, 2000) where new structures perpetuate the control of labour, its resources and products. Although we no longer suffer the open colonial domination of the Spanish or British models, the logic of coloniality in how landscape has been represented and perceived, continues, above all, with the "idea" of the world that has been built through modernity/coloniality (Mignolo, 2011, p.xxiv.). Quijano named this ecology of power relations as the *colonial matrix of power* (Quijano, 2000), allowing us to visualise power structures in place today in South-America.

Decolonial thinking will allow us to think critically about the given hierarchies such as race,

technology, class, industries of extraction, patriarchy, God, and reason that can be seen as the *colonial matrix of power.* 'As the decolonial approached proceeds from the prospective assumption that locus of enunciation shall be decentred from its modern/colonial configurations and limited to its regional scope' (Mignolo, 2011, p.xv-xvi). This means the place where a decolonial reflection is made is relevant, allowing critical thinking that is not located from its Euro-centred modern arrangement, but the rise from its locality (the place where is originated), implying a logic of separation amongst colonial region and its centred/modern configurations. Therefore, the question to address is how is it relevant to visualise these non-evident hierarchies of *colonial matrix of power*, that bind the way we inhabit those spaces, allowing us to understand those power structures that take place and obscure and frame our daily relationships with the space we live in. *Decolonial thinking* is a term used primarily by Latin American scholars that focuses on understanding modernity from an analytical, but also programmatic (a practical, political project), perspective. This pragmatic approach allows us to integrate the practice of representation of landscape as a fundamental part of the question posed in this research. Mignolo states that decoloniality as a concept is synonymous with decolonial 'thinking and doing' (Mignolo, 2011, p.xxiv). So, following Mignolo's decolonial approaches, it is relevant to understand the Latin American notion of landscape to analyse (think), but also to create (do) a view of what it means to reflect upon landscape in Chile. Decolonial thinking (different to post-colonial[31] theories) also allows us to think about the issues related to landscape from the issues that arise from the locality. Understanding modernity from a critical perspective; an analytical effort to understand and try to overcome, the logic of coloniality that lies underneath the rhetoric of modernity and those structures of control that emerge out of transformation in South America (Mignolo, 2011, p.10). The aim of decoloniality is to de-link (desprender) (Quijano, 1989), moving away from a Postcolonial critique and thought that is focused on the issues and tradition that arises from the particularities of Latin-American social-history. After

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[31] There is great overlap between both theories, but also some differentiations. One is in relation to the place of enunciation (India/Americas) and its own histories, and the second is the relevance the decolonial approached gives to practice, being relevant to its ontology, the political struggle and activism that has taken place since the 60s in South America (Escobar, 2016).

all, the notion of South America only existed as a consequence of the expansion of European colonies and the narratives that arise from a Eurocentric perspective from those expansions (Mignolo 2007). Therefore, the question to address is how to visualise these invisible hierarchies of *colonial matrix of power*, which are bound up in the way we inhabit those spaces, allowing us to understand those power structures that obscure and frame our daily relationships with the space we inhabit. It is clear that to speak of coloniality in this sense has deep implications in the modern project and involves enquiring about the practice itself to the point that this implies a displacement of the file on which we have been producing knowledge (Alabarces & Añón, 2016, p.17). Our aim is to think and create (doing) a body of work that can be perceived as an alternative to the institutional and historical views of the landscape. Photography would allow us to look at and appropriate that discourse in order to create a view of the land that responds to a personal interpretation of what is at stake. This implies a rethinking of photography from a decolonial aesthetic standpoint.

To summarise, the different visual-power matrices that compose colonial photography, particularly in relation to the representation of landscape in Chile, were performed in two different forms. One as scientific/travel photography that aims to describe and categorise the land looking at the potentialities for exploitation, and a second form that portrays modernity (infrastructure images). Both forms of colonial photography aim to create an extractivist view of the land, where the territory is seen as having the potential to be modernised and exploited. So a decolonial practice will aim to look at the landscape in its present state and to highlight the way people inhabit and negotiate the contradictions that arise from these views of the territory.

At this point, it is relevant to clarify what is meant by a decolonial aesthetic. The name was given to the aesthetic, arising from multiple colonial histories of former colonies of those who live and lived the consequences of Eurocentrism, who are not interested in being "recognised" nor contributing towards "modernization" in its various facets (Gomez & Mignolo, 2012, p. 46). Decolonial art aims to

break free from the constraints of modernity/coloniality. So instead of focusing on socially engaged predictable and marketable art, decolonial art focuses on a deeper shake of the very foundations of Western art, making a paradigm shift of resistance to re-existence. (Gómez & Mignolo, 2012, p.56). In this sense, several authors in Latin America 'appropriate the medium and develop their own visual discourses for the aesthetic, historiographic, commercial and political end' (Schwartz & Tierney-Tello, 2006, p. 4) serving not only to survey and impose coloniality, but also as a strategy of resistance (Schwartz & Tierney-Tello, 2006, p. 4). In *Quiltro photography,* a photograph needs to be created, photography that appropriates western agencies and creates an image of the landscape that could reinforce a view of the land from within. By using the word *Quiltro*, the aim is to understand photography today as an appropriate tool that can mix, reassign, reorganise and re-signify the relationship between landscape and people that dwell in it. Garcia-Canclini's (1992) hybrid notion of Latin-American identity, served to help us understand the mixtures and cosmologies that co-exist in photographic practices. He proposed more 'fluid and less dichotomized notions of the "modern" and the "traditional", "local" and "cosmopolitan", "high" and "popular" culture' (Schwartz & Tierney-Tello, 2006, p. 8) as a way to conceive and understand mixtures that are embodied and performed in the southern territories.

This means, for the purpose of this research to focus on the present state of landscape in Chile, looking at how this has been appropriated, given value or made invisible from the experience of those who inhabit the places observed (Puerto Varas and Iquique). At the same time it allows us to think about photography as a tool or mixture that can be appropriated to create an alternative view of the landscape mixing the traditional, local, modern, cosmopolitan, high and popular views into a set of experiments that aims to visualise the contradictions and negotiation that these mixtures create.

An early example of this resistance is the work of Martin Chambi (1891 -1973), a Peruvian

photographer from the beginning of the century who, by offering the first glimpse of an Indian to his people, helps us understand what is meant by a decolonial photographer. Chambi was born to a Quechua- Spanish family in Puno. As a child he worked with his father in the gold mine where he first met the official photographer of the mine. Later he moved to Arequipa where he worked as an apprentice in the studio of Max T. Vargas. Nine years later he managed to set up his own studio in Sicuani and moved to Cuzco. He observes his everyday, capturing the people and landscape of a social class that otherwise would not be photographed. He portrays native people from the Andes alongside some of the most powerful people at that time. In 1927, he joined an expedition to Machu Picchu (Ruins of Inca, hidden city) for the first time (figure 3.9), and also the landscapes of the high Andes. As part of a generation of *indigenistas*, his view of the territory was different to those portraits made by the salitrera's photographers, in that he focuses his camera on the people that inhabited the landscape, to the beauty of the mountain and the magic of the light. His black and white images reproduce a view of a hidden land, a view of the Incas that emancipates them from the idea of Barbarian. Chambi used the photographic apparatus with mastery, to engage in visualising a view of Peru which would otherwise be hidden.
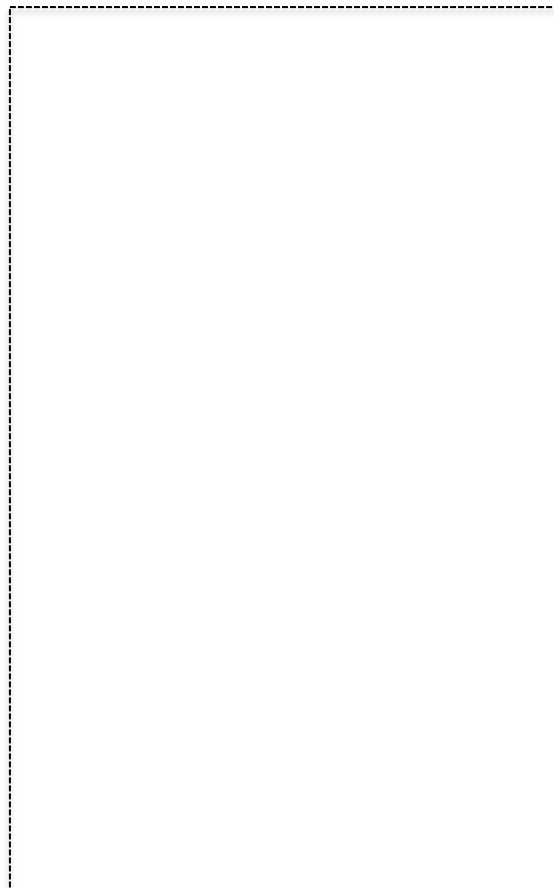
Figure 3.9. Autorretrato en Machu Pichu (Self Portrait) Martin Chambi. 1930

The value of Martin Chambi's photography is that of documenting a view of their environment that does not necessarily refer to its indexical condition, but an interpretation of the real. He puts himself in the picture, images of landscape are not observed from a point, but rather as part of it. As the image self-portrait above depicts (figure 3.9), Chambi is part of the landscape looking at the mountains. In this sense, it can be argued that the indexicality of photography seems to be the form of governance, the hidden truth of what has been represented. When 'the medium itself is considered transparent' it is the content of the photograph and its relation to the real that dictates the colonial discourse. By referring to photography as the "pencil of nature", the apparatus appears as unbiased and therefore true (Sekula, 1974, p.5). Chambi's work is not just about documenting but is also an encounter that reverses the traditional structures, his work is not an exoticized view of the native of the Andes, but an encounter with them in the everyday. Chambi's work presents a 'sophisticated conjoining of regional and international perspective' (Watriss & Zamora, 1998, p. 8). In this sense, Chambi's work served as an example of disobedience to the *colonial matrix of power,* a decolonial view of the territory, allowing us to interrogate the kinds of agency in place in this research and how dominant powers in Chile can be challenged today.

The first drawings created by European travellers favoured visuality over the description and comprehension of the territory. Looking at images that 'constituted truth as representation' (Heberlein, 2008, p. 58), photography will later reinforce this view of the land, producing documents of "truths". For example, those who advocate the national colonisation project in Puerto Varas (further analysed in the fourth section) 'frequently inscribed their socio-political fantasies in a narrative pose that allowed the disembodied gaze' in a 'timeless landscape' (Heberlein, 2008, p. 58). Those images of landscape were 'muted and motionless' entering the 'history under the subject's

looking eyes' (Heberlein, 2008, p. 58). Chambi's work demonstrates how photographic colonial agencies can be subverted and reinscribed in order to see the landscape from a different perspective.

Finally, within this chapter, how early travellers' drawings and photographs in South America have been framed as a way of seeing the landscape as an inhabited place ready to be exploited, has been reviewed. Questions about how to escape and understand landscape from a *decolonial* approached (Mignolo, 2008) allows this research to reflect on how to create an alternative way to represent the landscape. By looking at Flusser's account of the photographic apparatus, how photography has taught us a diagrammatic representation of the land, allowing this investigation to create strategies of production that respond to the issues of the landscape perception in both field sites, has been demonstrated.

3.3.   Photographing Landscapes

Figure 3.10. Private Garden in Puerto Varas. 2013.

After my first visit to Puerto Varas in the summer of 2013, while selecting, retouching, tagging and organising all of the information collected from the gardens, I realised how important the process of actually taking the images was. I visited each location for a limited period, generally following a pre-arranged schedule agreed with their inhabitants. Although each visit was brief (generally a couple of hours), it was enough to realise there were multiple layers of information to be gleaned. Layers such as the stories that people told during the interviews, the experience of being at the place, the environmental conditions of each garden (noise, humidity, temperature, etc.) or the weather (rain, sun, wind, etc.) that were not being captured in the photographs. A new question emerged: how to visualise those others elements not necessarily visible in the images.

Questions about the agency and the role that photography will play as a technical tool to perceive

landscape will necessarily lead to a reorientation of this visual study towards the invisible aspects of gardens in Puerto Varas and Iquique. To embrace the making in relation to the narratives, disposition, movement, change or process, which happens in the gardens, is to foreground 'the interactive process between humans, landscape and nature.' (Birksted, 2004, p.18). This is to say that by paying attention to the relationships that are in place between the invisible and the visible within gardens, I will be able to re-create a space that can reflect upon the status and power relations in place in the garden as an everyday space. Imagine a landscape is 'a power of consciousness that transcends visualisation' (Corner, 1999, p.167). Consequently, following Corner's approach, a question (or contradiction) arises regarding how to look at what I will call the *extra-visual*, using the visual as the centre. Is it possible to visualise the political and cultural aspects that play a fundamental role in imaging a garden? The relevance of addressing this issue here is to set up the different strategies that have been used during this research to create an alternative image of the landscape.

It could be productive to reflect on Flusser's 'phenomenological doubt', 'to the extent that it attempts to approach phenomena from any number of viewpoints' (2000, p. 38). Doubt, for Flusser, must rather be maintained as a state (Flusser et al., 2015), which calls the power relations established between the photographer and the camera, into question. This is to say that at the same time the photographer is taking action and experiencing the making of the photograph, he/she is prescribed by the camera's program where 'photographers can only act within the program of the camera, even when they think they are acting in opposition to this program' (Flusser, 2000, p. 38). That is to say, cameras have a system that commands the way the photographer relates to the apparatus, images are not the same if they come from film or a cell phone's digital camera. Photographers do not address the same issues in these cases, therefore in order to achieve what photographers are seeking, they need to subscribe to the possibility that this program allows them to do so. Thinking of the consideration of rhythms and camera computation will be relevant to

introducing Flusser's notion of program, that is all 'operations that an apparatus can be set to perform automatically' (Van, 2010, p.193) and how the notion of apparatus affects this automation. In this respect, camera agency will be relevant to position the view and observation that takes place in the garden; how far is the photographer able to 'subordinate' (Flusser, 2000, p.47) the camera program to achieve his/her intentions? It is relevant at this point to mention that Flusser's notion of the technical conditions of photography will define the condition of the shooting during the fieldwork, questioning the extent to which one can escape to this agency during the fieldwork and its photographic actions. Looking back into Pinney's reflection of photography as a colonial apparatus, could I look at Flusser's notion of the camera program as a colonial apparatus that creates a way of seeing the landscape that reproduces those view of Chilean landscape as a virgin territory?

This question of subordination and the creation of a way of seeing the landscape opens up other kinds of questions relating to the understanding of photography as an indexical tool where photographic images are thought of as light traces that are constantly referring to the photograph's object. Bertolt Brecht questioned whether 'reproduction of reality' in a photograph could say anything about that reality, so in fact 'something must be built up', something 'artificial' posed.'(Brecht, in O'Rourke, 2013, p.153). Although this position implies a contra Flusser notes, Brecht allows us to look at photography from a different perspective. So, by looking at Brecht's position on the photographic representation, and taking into account what has been previously explored in relation to the role played by technology on the definition of the human, a question arises in relation to what the technical apparatus allows us to perceive and how this perception is ideologically framed by our previous knowledge.

It is a pertinent point at which to introduce Laurelle's (2012) ideas on photography and reality. For him 'photographic technology would be charged with releasing to the maximum the real

photographic order as a symbolisation' (Laruelle, 2012, p.10). Therefore I would no longer see the photograph as a mirror that doubles the world, but as a system that is in the world, a 'hybrid of science and perception ensured by a technology' (Laruelle, 2012, p.10). Photographs do not recreate the world according to the rules of the world, but to the view of a subject, and it is because of this that 'what is most 'objective', most real in any case, is the photographic act' (Laruelle, 2012, p.14). Photographs recreate a symbolic space that is reflecting on the experiences of its authors, creating a representation that allows us to engage with the real but without being the real, a sort of imaginary signifying representation.

There is no doubt that a tension arises between these three views of photography. On one hand, Flusser allows us to take into account the apparatus agency and the camera program. Laruelle, almost in contrast, focuses his attention on the interpretation of the photographer. And Brecht looks into the photograph (result) as representation and questions the ideas on the reproduction of the real. It can be argued that each one is taking into account different issues of the process of making a photograph, Flusser focusing on the camera agency that commands the shooting, Laruelle on the decision and photographer's agency and, finally, Brecht raising questions on the reading of a photograph and its capacity to represent. These three views open possibilities to subvert or reframe those images that reproduce colonial discourse and considers Chilean landscape as an empty place to contemplate (and exploit).

In this context, a production strategy that takes into account the possibilities highlighted by Flusser, Laruelle and Brecht, is needed. I now know, following Flusser, that the photographic camera, computer and algorithms, frame our perception. Therefore one first production approach is to include not only the visual elements, but also the relationship that the notion of landscape can produce in the ways it is captured and represented. With this, my aim is to introduce information into the image that visualised the process of making, going beyond the point and shoot moment, but

the conditions where the action takes place. This is in order to de-frame the image from its objective-indexical relation to the real, adding the photographer's experience as a subjective one but also highlighting the limits of the camera as a technical tool that can represent a partial view of the real. Similarly, Laurelle's view placed me, as an author, at the centre, allowing me to engage, understand and to assert my ideas on how landscape needs to be represented, not treating the images taken during fieldwork as reality, but as my view of it. Finally, Brecht compelled me to look at the final output and its relation to what is represented but also the possible audiences, understanding that the work would not be perceived in the same way in different contexts. So, the question then of how to operationalize these imperatives arises. As I will explain in more detail later on, I focus my attention on the extra visual, creating a set of different experiments that aim to engage with these issues. I will be looking at the conditions of the shooting but also others elements that will allow me to engage and visualise an alternative view of the landscape in Chile. This means, by using the metadata, discovered images, weather conditions and others, I will create strategies that can engage to critically address the photographic apparatus, its subjective characteristics and its potential to communicate ideas.

Consequently, and taking into account these three previous views on the photographic process, it can be argued that the intention of this research is to understand the relationship between inputs (data captured) and the translation of digital data, and its final output. Looking at the onsite capture of the data (photo-shooting), the aim is to understand the power relations taking place in these actions. For example, it is the software in the camera that interprets the light captured by the sensor. Following Kitchin & Dodge, it could be argued that cameras, as Sensory Codejects[32] (2011, p. 56), respond to the environment that they are placed in and therefore have 'some awareness of their environment and react automatically to defined external stimulus' (Kitchin & Dodge, 2011,

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[32] Rob Kitchin and Martin Dodge coin this term in his book *Code/Space: Software and Everyday Life* to explain how objects 'have some awareness of their environment' responding to it - in the case of a digital camera, by capturing the light with its sensor.

p.56) translating light inputs into code, and through an algorithm determined by a coder's company and other sources, into a visible image. Therefore, to take a photograph is no longer just to push a button. It has also 'become a software task' so 'the creative craft of photography is delegated to code' (Kitchin & Dodge, 2011, p.120). In this sense 'software possesses secondary agency that engenders it with high technicity' (Kitchin & Dodge, 2011, p. 44). As such, 'software needs to be understood as an actant in the world it augments, supplements, mediates, and regulates our lives and opens up new possibilities but not in a deterministic way.' (Kitchin & Dodge, 2011, p.44). Therefore cameras possess secondary agencies that do not belong to their capacity to index (photograph) scenes but to how these images have been processed. This understanding of the first process echoed Flusser's 'phenomenological doubt' inasmuch as my action as a photographer will be framed by the agencies that the camera software will dictate. Photographic digital cameras are programmed to see and to interpret reality in a way that allows us to recognise it.

It is relevant at this point to introduce Deleuze and Guattari's (1987) theories on diagrams and rhizome as a way to address the *extra-visual* elements of the garden. To what extent can thinking of photography as a diagrammatic representation of a place/time help us in creating an alternative image of a landscape? The diagram might allow us to think about gardens as 'relationships of forces' (Deleuze & Guattari, 1987, p.42), a display of 'abstract functions that make up a system' (Zdebik, 2012, p.1) a dynamic process occurring between different elements. Consequently, this way of seeing and representing the garden requires a new set of observations that can achieve a description and analysis of 'how the experience of landscape sets its own (semantic) landscape-related imprint on its (syntactic) elements' (Birksted, 2004, p.9). This is to say that one of the key elements creating a set of new visual relations (commanded by the logics of the apparatus) will be to create a set of procedures that allows this research to visualise those invisible aspects of the experiences of the garden at the time of our fieldwork visit - meaning that the processes of capturing data during the fieldwork were perceived as a way of visualising those *extra-visual*

elements, for example by collecting data of the weather conditions, of the shoot, or of the noise level (this will be analysed later in the next section). So, as I briefly set out before, the resulting data captured during the fieldwork was a combination of images and other elements relevant to understanding each garden. This means a collection of photographs, weather conditions data, and the narratives each interviewer raised during our conversation. At the same time, the capturing of the garden during the photographic shoot was a mixture of my own perception of the space (what I thought was relevant to capture), with the interviewers' stories and how they perceive their space and what was noted as relevant. This resulting set of data (image, stories and metadata collected) later configured into the raw material that creates each visual experiment.

In 1992 Bill Viola's approach to data space could be deemed relevant to addressing artistic practice. He looked at digital representation and explained how information as input creates 'a set of parameters, defining some ground, or field, where future calculations and binary events will occur'. (Viola, 1982, p.5). This diagrammatic structuring of an image through the process of coding and interpreting, will create a digital experience of a place. Consequently, it can be argued that all inputs taken during and after fieldwork related to the notion of landscape having been structured as a diagrammatic experience of what it means to experience a landscape in both locations.

In this sense, it is useful to introduce issues related to landscape practices (such as landscape architecture, landscape photography, urban design, etc.), particularly how to represent gardens which do not convert them into bi-dimensional documents, but reflect on the process of representing, named by James Corner (1999) as a schema, a diagrammatic representation of the external world. Corner describes the practices of urban designers such as Koolhaas, MVRDV, and a-topos, and develops the concept of datascape. Describing this idea as a series of techniques that are a revision of traditional analytics and quantitative representation of space where the construction take a shape that represents the 'forces and process operating across a given site' (Corner, 1999,

p.165) that are driven by a number and 'objective' facts, creating maps of conventional planning to a different set of imaging of data in 'knowingly rhetorical and generativity instrumental ways' (Corner, 1999, p.165). Their intention is not to create a positive representation of the world, but to explore the latent possibilities. In a sense, the creators are thinking through a program - not a description - framing their search into a broader question related to the notion of diagram and representation and questioning if I can think, not just of the final images as a diagram, but also the camera as a form of schema. This means how the camera, thinking in particular about Flusser's notion of the program, and all processes conducted by the algorithms and its sensor (hard drive) can be thought as schema that, in its constitution, creates a specific way of seeing the world, and how these schema/apparatus drive into the constitution of the image as a diagrammatic representation of the real.

Consequently, as I explained at the beginning of this writing (during second chapter on method) during the process of thinking and doing of this research, I will work with an understanding of photography as a set of actions, a performative sequence of rhythms. Moreover, I intend to represent not only the visual, but some of the relationships that took place in the garden as an everyday space. To look at the *extra-visual*, or more than representation, as Thrift (2008) termed it in his book *Non-representational theory,* as a strategy to engage and reflect with those landscapes.The garden, as a key place full of meaning, will allow us to look at Anibal Quijano (2000) *colonial matrix of power* of today. So, I went and used no only the camera as a technical apparatus, but to collect, measured and observed some *extra-visual* conditions that allowed me to understand the place.

Each of the experiments conducted as part of this research aims to think differently about how to represent gardens in both locations. This means taking into account all visual and extra visual data collected during the fieldwork; the aim has been to understand each location's specificity by creating a data-space with all information available. This difference is based on the condition of space and

the discourses collected from the interviews on both sites, creating visual distance between locations - differentiation that is more than just about the material conditions and type of plants. So by understanding and using the extra-visual data, my aim was to look at the locality, creating an alternative decolonial view of the landscape on both sites. With this in mind, it can be argued that Iquique's shoot is characterised by its use of narrower frames in relation to those of P. Varas. All images taken are characterised by three different aesthetic choices. Firstly, wide frame images of gardens in Puerto Varas, secondly the narrow and detailed framing of gardens in Iquique, and thirdly, panoramic images taken with the pinhole camera. Each image in the series is the consequence of specific material conditions of the site but also of the camera.

After five separate visits to both sites, I started to organise the images, thinking about the different possibilities that this collection of photographs and data could create. For example, to what extent could the data collected allow me to create an image that reflects on the issues raised during the interviews? To what extent can I create an image that reflects upon the local issues and raises its contradictions? Which kind of evidence has been more productive, and what other data available (such as from the internet's clustering of resources around versions of the same sites) could be retrieved and combined with what has already been taken? The aim was to create a schema that would allow me to experiment and understand visually what was at stake.

3.4. Image and the extra-visual, the role of metadata in creating narratives.
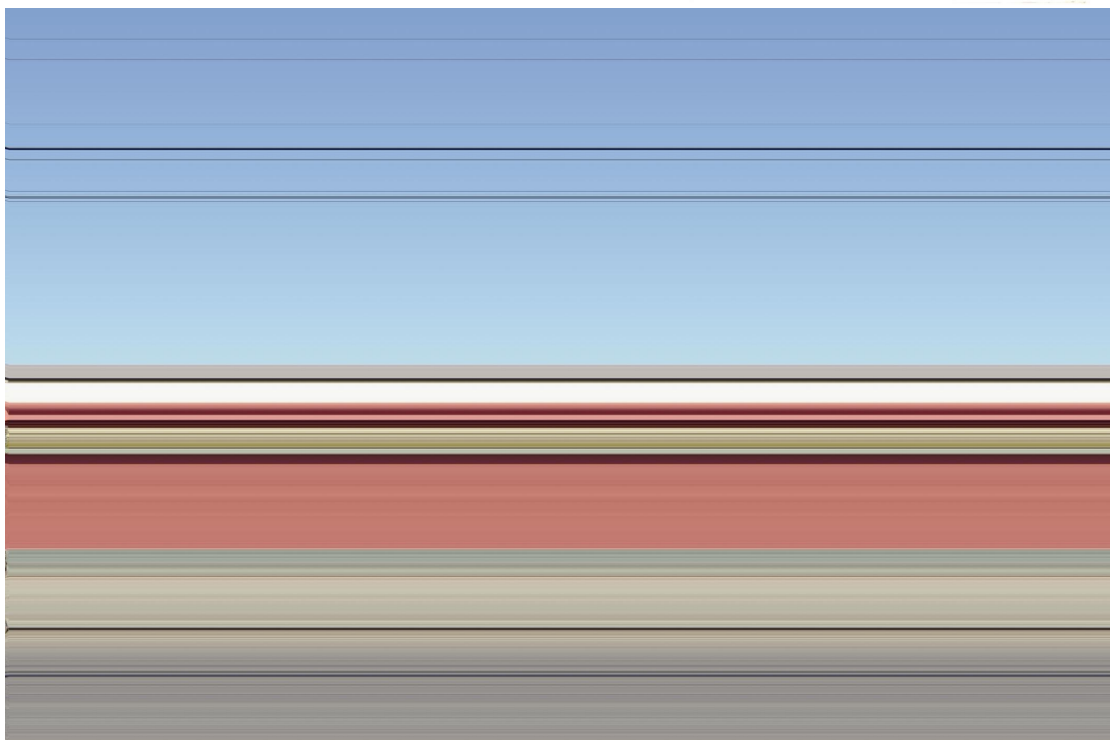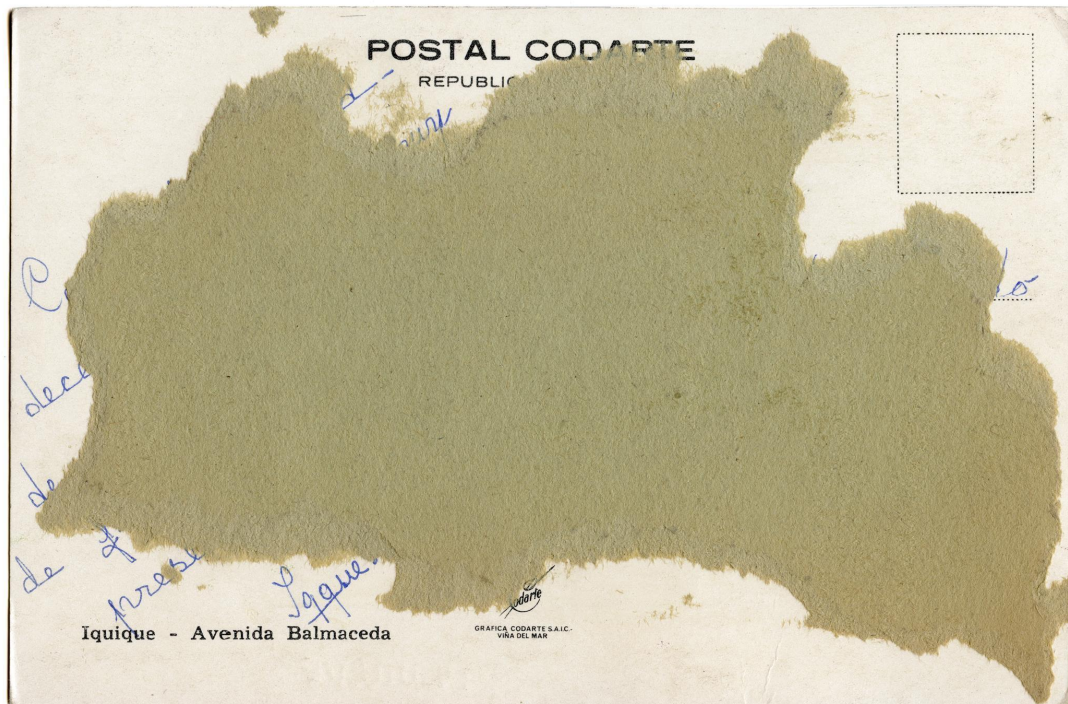
Figure 3.11. "Impossible Landscape: Iquique, Avenida Balmaceda". 2016. An experiment conducted for this research image above is the back of a postcard of Avenida Balmaceda in Iquique. The image below is a picture retrieved from Google images with the tag 'Avenida Balmaceda, Iquique' and digitally manipulated late. See more detail on experiment *Impossibles.*

A micro experiment created during this research, named *Impossibles*, interrogates the notion of

landscape in Chile through the data available from an online photography website. For this particular experiment I searched for images on the Google images search engine. I used different keywords such as: "sunset in Iquique", "Puerto Varas Cathedral", "Puerto Varas volcano's view", "Llanquihue Lake", "Iquique's Cavancha" and "Iquique's dune", amongst others. Each search using one of these key phrases resulted in a different collection selected by Google's algorithm (which is also in part determined by my own search history). From this collection, I chose those images I saw more often in tourist shops during my fieldwork (postcards and travel advertising). The final images were manipulated through a set of procedures that allowed me to repeat horizontally through the entire image, the pixels of one vertical line or column. In this way, the most common images of Iquique and Puerto Varas disappeared on the back of one coloured line and a new abstract image emerged. The final images obtained by the set of digital actions were combined with one line containing the keywords used to find it. Images and text create relations where the absence of the photographic reproduction of the place is replaced by an abstraction that questions the use and reproduction of landscape images in both studied sites.

It can be argued the images produced for these experiments are a diagram or an interpretation of what is supposed to be an over-represented and ubiquitous image of Iquique. This allows me to reflect upon what images are produced and how this can be appropriated and re-inscribed, in order to create an alternative and decolonial view of the landscape.

There are questions about how images and text interact, and particularly how the information added to images during the process of collecting them could create a cosmology of meaning that relate images one to another, but also to other images that are online. In this sense, the experiment above aims to raise a question about how Google's image search creates a vision of what those descriptions ("sunset in Iquique", "Puerto Varas Cathedral") have been. The specificity of the experiment, quantity of images, types of image I used and all other decision-making during the

process of experimentation, will be analysed further later on in a specific subchapter about this experiment.

Consequently, this subchapter aims to understand in more depth, what is implied in the use of metadata. By using the *extra-visual* information, such as text from Google image searches, I can create a new set of relations and meanings that will affect the resulting representation of the garden. In this sense, I would like to question the issues related to metadata and consider the extent to which the addition of text can dislocate the meaning of an image. Similarly, it is relevant to question the action of metadating (Manovich, 2003) and whether or not it can create new forms of digital narrative. To address these issues, taking into account Flusser's notion of the agency of the technical apparatus, I will first explore the meaning and use of the word metadata before moving on to give a brief overview of the issues related to the digital context in which metadata resides and how this can be traced back to the issues associated with analogue archives. I will address the issue of how metadata that is ubiquitous and has converted into infrastructure (Pomerantz, 2015), implies a standardisation of the reading of an image, at the same time facilitating its inscription into a cosmology of relations dictated by the network the image is in. I will end by trying to understand the role of text and the new dynamics that images create in a digital environment.

Metadata plays a fundamental role in looking at how to represent the *extra-visual* aspects of landscape and photography. Metadata is defined as 'data about data' (Terras, 2008), that is to say, a collection of information that describes and gives additional relevant information about other data. The creation of metadata allows systems to 'see', helping users to identify, discover, assess and manage relevant information. At the same time metadata allows us 'to place and sustain information objects within their cultural, historical, procedural, technological and other contexts' (Guilliland-Swetland in Terras, 2008, p.166). Through this process, data is classified, structured, associated and described 'to aid in the identification, discovery, assessment and management of the

described entities' (Terras, 2008, p.164). The word was traditionally used on card catalogues of libraries. According to Stiegler the new use of the word came into play in 1994 at the time of the creation of the W3C group and was named by Tim Berners-Lee. The purpose of metadata at that time was to create 'formal languages for describing data generated on the web' (Stiegler, 1998). Since then, many different types and uses of metadata are in place, for example in descriptions of the web, audio files, images or any object available in a digital database. Therefore, it can be argued that metadata is a map, a sort of description of an object that 'is represented in a simpler form' (Pomerantz, 2015). As a map, metadata allows us to navigate access and understand all elements that are online.

In this research, metadata has been used in all experiments that have been analysed through this writing. This use can be divided into two categories; first as the retrieval of available metadata to combine with the image taken (like the use of Flickr titles) and, secondly, as a strategy to search for images (for example as a keyword to find images in Google and also to access Google Street View). So, metadata will allow us to classify and describe images as 'a set of boxes (metaphorical or literal) into which things can be put and then do some work - bureaucratic or knowledge production' (Chipper, 1993, p.10). It can be argued that adding metadata is a process of describing and ordering where images are placed as part of a whole. In this sense it is relevant to understand the logic and relations that are in place in the practices around the creation of metadata in material archives, on the understanding that material archives are the predecessors of digital databases. Derrida (1996) argued that archives are a space of control, for Derrida 'there is no political power without control of the archive' (1996, p.4). For him, archives are not something from the past, but a question of the future, an answer to a promise about tomorrow (Guasch, 2011, p.10). Foucault (2002) in his book *The Archaeology of Knowledge*, asserted a different perspective in which he described the archive as a space where power relations take place and as a place that determines what is said or unsaid, what is recorded and forgotten. These references direct our attention towards the relevance of rules

in an archive, particularly how a set of rules that are in place will define how we navigate spaces in order to encounter events, objects and documents. Therefore the relationships that constitute archives and how things are classified, define the relationships that will take place in the future. Objects in an archive are ordered in relation to those classifications framed by the rules of each category 'as the system of construction of possible sentences' (Agamben, 2012, p.38). In other words, the rules will determine a research path and the relationship that the researcher is seeking. Archives, in a similar way to digital databases, will be commanded by the standards that are in place. It can be argued that metadata is one of the standards that structure a digital database in the same manner that an index card is used to structure an archive.

In the case of a photograph in an archive, its relationship with the collection is not only as a document of an event but also as a fragment of meaning that requires organisation and classification to create any knowledge (Guasch, 2011). Individual images are stored in the archive following its rules and categories, and certain predetermined structures that will define the discourse and narratives that are created from it are imposed. Consequently, a material archive 'cannot be described in its totality' (Merewether, 2006, p.29), it can only be described by the fragments that constitute it. The categories and levels that create the path are necessary to access and to analyse it. The system in the collection appears, not as an unproblematic invisible structure, but as 'another type of mediation' (Zeitlyn, 2012, p.466) that connects past and present, distance and proximity. Categorization is one of the key elements in the constitution of an archive, and in the case of a digital archive, categories create a system of tagging, which is to say a system to add metadata to the object.

In the case of images in a database, according to Greg Reser and Johanna Bauman (2009), managing images in a digital environment requires specific developments in software and data standardisation to make it possible. Around 1980, digital imaging was able to encode data to images but this process

was not standard. Each manufacturer had their own system which made it impossible to combine and share those standards. During the mid-1980s, a new development came into place, the 'Tagged Image File Format' or TIFF, as a standardised format for scanner manufacturers. Originally created by Aldus Corporation, the purpose of the format was to enable image data to be read by different platforms and remain compatible. In TIFF, standard "tags" were set for metadata and were designed for flexibility, making it possible to describe different aspects of the image. Later, in 1998 a new standard was created, EXIF (Exchangeable Image File Format), developed by the Japan Electronics and Information Technology Industries Association (JEITA). Its purpose was to standardise the way electronic devices format and record image metadata at the time the image is created. Today this format is part of many of the different image standards, even TIFF. But it was still difficult to share images between operating systems. So, in 2001 a new standard developed by Adobe as an open source infrastructure, named Extensible Metadata Platform (XMP), came in place. XMP was designed to normalise different schema while retaining their unique elements and value. However, it wasn't just about having a standard technology to share, or having readable texts among images on the web; it was also needed for the development of database systems that would allow all of these images to be readable, shareable and to be placed in relation to one another. From structured databases such as IBM's own Information Management System (IMS), to the widespread relational model (Castelle, 2013) that is used today. Databases have been evolving into their own flexible preferable technology without ruling out previous systems, but specializing in the needs of any given structure and also image standards such as jpg.

There are different processes of adding metadata to files. Sometimes metadata is automatically created, as in the case of photography where the company that manufactures the camera generates categories such as histogram, lens, GPS data, speed, aperture, etc. This set of data will depend on the manufacturer and the platform that visualises the image. For example, not all DLR cameras come with GPS information, but all cellphone cameras have this as a metadata standard. Similarly, some

photographic platforms, such as Flickr, allow users to see all the metadata related to the image and others use metadata as a backdrop for search engines (Facebook) but do not make it visible to its users. Other processes of adding metadata include those created by humans; this can be generated by professionals, authors or users, and formally or informally set out. The process of creation of metadata by users or authors as differentiated from machine-generated metadata, is generally named *tagging*, the fundamental role being to add information related to the image that would otherwise be invisible to the machine. In other words metadata creates sense or, as Scott Golder and Bernardo Huberman (2005) described, it is a sense making activity. They define this notion as a process 'in which information is categorised and labelled and, critically, through which meaning emerges' (Golder & Huberman, 2005). This process is strongly influenced by social factors through a process that involves a system created by authors or users who choose words that can be related to an image. In this sense, human generation, in some domains, is 'considered the best mechanism for the production of good quality and accurate metadata' (Greenberg, 2002, p.1885). This can be understood in relation to the technical difficulties that systems still have 'to identify automatic processing rules for certain types [of] objects and complex schemas' (Greenberg, 2002, p.1885). Tagging is key in helping computer machines make 'meaningful selections of images that relate to its content or emotional significance' (Rubinstein et al., 2008, p.19). In other words, humans assist computers, making visible what, for the latter, is invisible. In doing so, humans give machines the ability to retrieve but also to qualify an image (Rubinstein et al., 2008, p.20).

Any categorization implies normalisation; this is to say that arranging images in relation to ideas or concepts will historically be related to a systematisation of categories and the creation of a standard rule that can be applied to allow users to access images on a particular archive (Boas et al., 2007). In the case of image metadata created by an author, the creation of a tagging structure will reflect (depending on the system in place) on the ideas that the author has of those images, and will also reflect on the professional infrastructure of which the author is a part. This means that the strategies

and system each user can create will always be a reflection of his own beliefs, language, ideas and how he perceived and described the world around him. Consequently, each person will have their own way of naming that is not necessarily shared with others. In this process, images are linked to concepts that intend to describe them or add relevant information to them. This textual relation inscribes the image into a system where the image is no longer a unity; that is to say the image is seen not in relation to itself, but as part of a collection of other images that relate to it. Therefore metadata acts to 'direct, block and allows flows of information' (Hand, 2012, p.69), creating logics of transmission and dissemination. Images will appear not as individual objects, but as objects that are always in relation to one another, as a *cosmology of relations* dictated by the words that are chosen by their creator and also by the logic of the technology used. That is to say, photographs are 'streams of data in which both images and their significances are in a state of flux' (Hand, 2012, p.69). This means that images, as they exist in relation to one another, are signified by those relations facilitated by the text that is associated with them.

Images on a specific website are no longer just representing the intentions of the person who put them there in the first place, but also the relations that its metadata creates in the process of linking it to other images. A 'keyword can group together thousands of disparate images' (Hand, 2012, p.69), create a new set of relations and meanings that elude the intentions of the first creator, allowing the single image to 'escape its original context' (Hand, 2012, p.150), and to relate to other images in a more complex intertwined set of relations. It can be argued that metadata performs agency in relation to its capacity to create new meaning in the digital context. Metadata organises different channels of flows of information with the potential to create meaning. Images are no longer attached to their origins, but to a set of relations that have been established by the choosing of a word, a piece of metadata that makes the image part of a set of relations. This implies 'a new set of conceptual and practical challenges' (Manovich, 2009) that create a new relationship between images and the textual objects attached to them.

One of the issues that foregrounds the image/metadata relationship is that images exist as non-textual data that needs to be described by text. This implies a problematic relationship where the creation of metadata is not an objective process but one that leaves 'room for subjectivity of perception on the part of the cataloguer' (Terras, 2008, p.167). No matter how professional in the field of archiving the creator of the metadata is, 'subjective bias is unconscious and cannot entirely be ruled out' (Terras, 2008, p.68). Therefore, image metadata will create a new layer of a contracted meaning according to which the subject that adds the information will have the power to create new set of relationships. In a sense, it can be argued that images are reduced to one or a few verbal levels' (Manovich, 2009) that will not completely describe, nor reproduce, but inscribe the image into a system. This inscription will not be an objective one, but a process where the agency of the person who creates the keyword is mixed with the agency of the other actors (technology, language, etc.) that participate in this practice of categorization. This is to say that images in a database will be structured by a mix of agencies, from the technology chosen to create the database, the language used, and finally the subject in charge of adding the metadata. Together this will create the logics that make it possible to navigate the images in the system.

This textual relation to the image has a long tradition in photographic practices. It can be argued that generally image/text relations are framed by the intention to give context to the image. In the case of metadata, images are re-signified and re-contextualized through its presence, and therefore it is not a matter of one above the other, but the combination of both. For Flusser this interaction between images and text is complex. It is defined by the notion of a metacode (2000, p.11). That is to say, 'texts do not signify the world; they signify the images they tear up. Hence, to decode texts means to discover the images signified by them' (Flusser, 2000, p.11). Images, then, are put together and organised through the concepts that are associated with them through a new set of relationships that create a new understanding of photographs. Rosalind Krauss in her book *The*

Photographic Conditions of Surrealism argued that through the use of text, photographs produce a 'paradox of reality constituted as sign - or presence transformed into absence, into representation, into spacing, into writing.' (Krauss, 1981, p.28). Despite the fact that Krauss is referring to the relationship photography establishes in the context of an artistic movement, it can be argued that she works from a paradigm that ascribes images to text. The relationship that text creates in the context of metadata can be understood in a similar form. That is to say, text allows the creator to dislocate the relationship between image and its indexical relation to reality, and to create a break into a new set of relations and meaning that do not necessarily relate to the photographed object in the first place. Kraus's work is productive in understanding this relationship between image and text because she sees this encounter as a spacing (an interval in the reading of the image) that creates a new meaning. Consequently, this understanding will be relevant later when I look at issues around the practical component of this research and how to create meaning by adding metadata, in which Warburg's notion of the interval will be key.

Images are inscribed in a digital environment with a new set of relations and rules which allows them to be retrieved and remembered. Taylor writes, 'the new digital era is obsessed with archives as metaphor, as place, as system, and as logic of knowledge production, transmission, and preservation' (2010, p.4). The way we gain access to this information is framed by the technology that is in place. Metadata as a technological tool creates a new sort of perception of the meaning of the photograph. Images are no longer seen as units; they need to be understood as part of a network of relations.

Any digital collection of photographs will be framed by the characteristics that its materiality dictates, from the language used, to the structure, metadata and relationships that the site establishes in a network of relations. Formats and the logics that explore those standards will be analysed in the chapter relating to practice in order to contextualise the elements regarding the

decisions taken during the making of this research. Images on the web are a mixture of physical entities, but also software instructions and the properties of them (Chipper et al., 1993, p.39). As they seem to be invisible, it is daily objects that will structure our relationship with computers. In this sense, 'the material force of categories appears always and instantly' (Chipper et al., 1993, p.3), framing our perception and the relationship that we, as users, can establish with digital images on the web. Images are seen, not as in a material album or book, wherein 'turning its pages, we put the photograph in motion literally in an arc through space, and metaphorically in a sequential narrative' (Rubinstein et al., 2008, p.19), but in a non-linear navigation that images can be 'connected and displayed according to an array of different categories' (Rubinstein et al., 2008, p.19) creating a different kind of order that is not necessarily linear. Photographic images and their metadata will appear in relation to other images, composing a story in the user's research that frames their experience. This path constitutes a sort of narrative created in conjunction with the relationship the system (algorithms) is allowing the user to establish. The trajectories created by the use of metadata could lead to different images from different times and places being put together. For example, an image with its metadata on any given site is indexed by a Google image search. So, when someone looks at some of the keywords on the image it will appear as a sequence of images that are not the relationships created within the site, but a set of new relationships that are commanded by the logic of the algorithmic search of Google images. In a marked difference, no external engine reads an image uploaded to Flickr, so the capacity of that image to be related to others will be defined by the site's image collection and also by the logics and structures of how the site is programmed. Therefore if I create a database that will be commanded by the images and metadata generated on the fieldwork, I will need to raise a question. What set of interactions would I like to have on the web? And how can I problematize this set of interactions in a form that allows us to create a view that represents gardens from a decolonial perspective? As I will analyse in more detail later, this research aims to use metadata to combine, appropriate and re-create an image of gardens that expresses what is at stake in both locations. An example of this is the experiment previously

exposed, where I used keywords and metadata to find popular images of both places. Later, and by a creative process of recombination and appropriation, I aimed to inscribe those new images as an alternative representation of both places. In doing this, I had dislocated the meaning of those images, which promoted a distant view of the territory, a romanticised image representation, in which I was trying to create a critical view of it.

It is in the context of this research that I would like to take a step further to think about metadata's relationship to photography. How can I question the relationships that take place in the process of *metadating images* after the images are online? Through this text I have been reflecting upon the meaning and use of metadata. This was followed by a consideration of how digital databases and analogue archives both relate to the issue of the production of power and how the relationship between image and text is not a direct translation but a subjective mediation. By analysing images in digital databases, I could understand how they are no longer seen as units but as part of a network of relationships. I concluded by reflecting on the consequences that these new contextual images have in connection with the network and the creation of narrative. In this sense, and following Manovich's approach towards database and metadata images, it is pertinent to ask, to what extent images in a network can create new sorts of relations dictated by the metadata that is attached to them. Can I pervert the agencies of others (individuals, companies, technologies) by infiltrating images that do not correspond, thereby breaking the logic of metadata narratives?

Through an observation of the narratives and rhetoric that take place in the garden, the practice of this research will take form. The aim has been to create a decolonial representation of the landscape that can visualise and create a space to reflect upon the *colonial matrix of power* and the issue of how I perceived the landscape in Chile. Particularly those issues that have been re-enacted in those places despite the fact that the last 200 years of independence reconfigured it into a new system of power relations (*colonial matrix of power*). For example, I could think about grass lawns or rose beds

as a 'series of environmental, aesthetic, political, and technological projects intimately bound up with colonialism' (Duncan et al., 2004, p.392). Through image production, categorization and the use of available metadata and images this research explores, traces and finally represents, the influence, contingency and political powers that are in place in gardens in Chile, assist us in our understanding of gardens as a symbolic and also as a non-representational piece of landscape that I inhabit in the everyday.

In this chapter I have analysed the relationship between images and text and how metadata structures organise images online, pointing towards the potential of metadata to create narratives.

3.5. Conclusions on photographing a landscape.
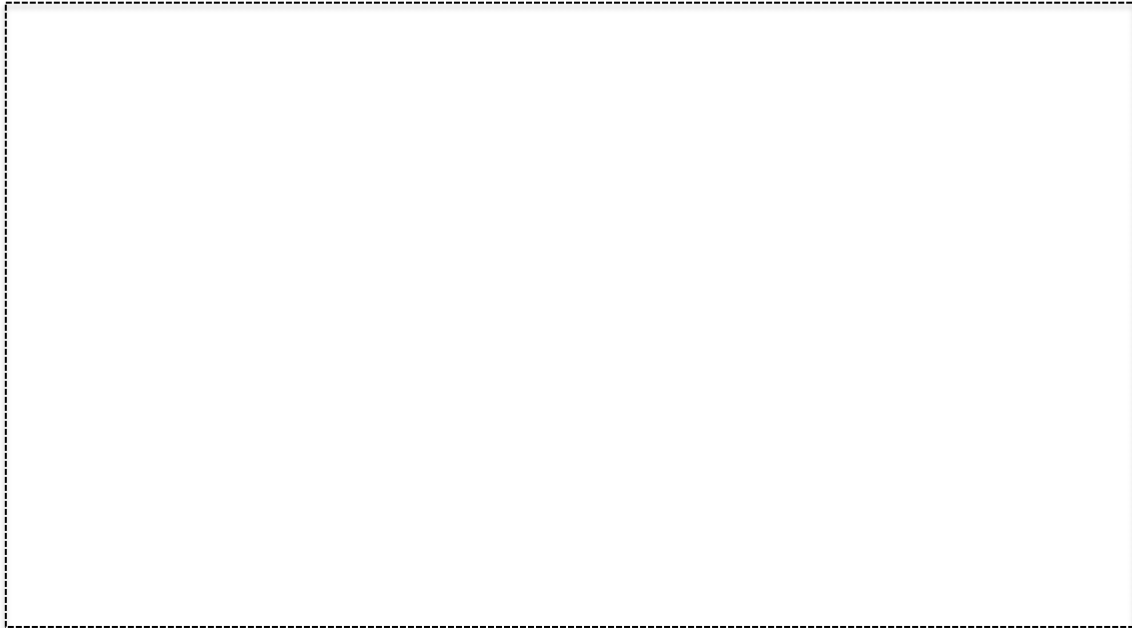
Figure 3.12. Eugenio Dittborn Sin rastros (Pintura aeropostale num.13) (No Tracks [Airmail Painting No.13]),

1983

Eugenio Dittborn´s installations are overwhelming, particularly those that belong to its airmail paintings. The size of the pieces, the structure, the display system, it all adds up to create an experience that makes us question the properties of photographic documentation. He creates image cosmologies by using fabric to present a series of portraits through different techniques (for example drawing, photographs). Eugenio´s works took relevance in a context of dictatorship when photography was used by the DINA (secret police service during Pinochet's regime) to identify and catalogue "subversive" activities and citizens. Dittborn appropriates the aesthetic of ID images used by relatives of the disappeared to show evidence of their existence (Schwartz & Tierney-Tello, 2006, p. 262). Dittborn allows us to engage with the images of those who no longer exist, by displacing them from its context allowing us to reflect and understand its meaning.

Dittborn's work is a good example of the appropriation of Flusser's camera program. At the same

time as appropriating the surveillance coded images, he creates a narrative from discovered images he had been collecting and categorising for years in his private archive. As a student of his workshop (2009-2010), I could appreciate how all images in his airmail paintings are discovered images he has been collecting since the 1970s. So the volume and complexity of his archive have caused him to create a system of retrieving information that is not a traditional categorization system, but rather a way for him to understand the relationships between the images. It can be argued that the resulting compositions of his airmail paintings are a direct result of the way his archive has been structured. The archive and the process of collecting and composing his airmail paintings was a way to find 'faces that are at a maximum distance from one another'. So that 'a certain vertigo is produced by the abysses which jump from one face to the next, from one technique to another, and between the different places in which I found each face so that as each airmail painting travels, there are journeys within the work itself: the enormous distance between one face to the next' (Dittborn E. in Dufour & Vancouver Art Gallery, 1993, p. 59). Images in Dittborn's work are displaced, appropriated and organised as a form of subversion and re-inscriptions of those violent times. Therefore, it can be argued that despite Dittborn's work with identity images, his strategies of production correspond to a decolonial thinking and doing, by re-signifying the ID photo, he creates a new cosmology of production and meaning. So, following what has been discussed about how to create images of landscape that can engage with a decolonial approach, Dittborn's work serves as an example of modes of engagement that can produce a new image that can be re-inscribed and delinked from the *colonial matrix of power.*

To summarise, within this section I have analysed how the representation of landscape has been framed by a colonial view that affects our perception of place until the present day. By bringing up different theoretical resources, it was possible to analyse what was in play in the questions of representation of landscape from a decolonial approached, taking into account how landscape images have been set on reproducing a Eurocentric view of these territories that has been

reinforced over time by a *colonial matrix of power.*

In the first chapter, I analysed how this view was represented by looking at how the photographic apparatus has represented landscape and which agencies were in place - particularly how photography as a colonial tool has facilitated a way of seeing, and how this has framed the way people perceive and experience their own territories. I could conclude that images of Latin-American and other colonies were used as a colonial tool, plantations, specimens, policing, exploitation of the land, etc. - allowing colonisers to describe the territory as empty spaces where they were its masters and owners. Photography, used as a ''reliable proof', reinforced the fantasies of European imagination on how the new land, as a savage place, was ready for them to be civilised.

During the second section, I argued that photography came to reinforce a view that was already in place even during the first years of independence, and landscape was drawn by the first European travellers to describe the land. Finally, the properties of digital photography today have been examined to reflect on image production strategies that delink from the dominant discourses in the perception of landscape. Consequently, this research considers Flusser's (2000) phenomenological doubt and the photographic apparatus in order to reflect upon strategies of image production that can potentially create a decolonial image of Chilean landscape. Consequently, metadata as an image-text relation has been set up as a strategy to produce images that reflect upon the issues and contingencies in the perception of landscape today in Chile. In this sense, Manovich's view on the potential use of metadata as a tool to create images narratives, illuminated this research path.

By looking at metadata and the notion of code space, I came up with the idea to reflect, not only on the visual aspects of the landscape, but also those *extra-visual* elements. Question arise about how first travellers' views, and later photography, has framed a colonial way of seeing the territory as an inhabited place ready to be exploited (Cosgrove, 1984), and how this view affects the relationship

people have with their own territory. In this sense, and following a decolonial approached I would try different sets of production strategies (voices and visual experiments) that will allow this research to appropriate and re-imagine an alternative landscape that responds as a decolonial view of the land. Consequently, during the next section, notion of gardens and the ideas, relations and problems which arise during the fieldwork, will be analysed, looking at those extra-visual elements that interact in the constitution of landscape perception in Chile. Questions on what these issues are and how they have informed this research, will be analysed in the next section, as will how the issues stated during this first section are lived and performed across both study sites.

4. Gardens as metadata of landscape.

Figure 4.1. Calbuco Volcano Eruption. April 30, 2015. Región de Los Lagos, Chile. Image: Diego Senosiain.

On a spring morning in 2014, I arrived at the garden of one of my interviewees. The day was sunny, and the entrance to the house comprised a new building, with old furniture and objects. All were built from wood. My interviewee was waiting for me with two friends in the living room. There were cookies and tea, and a comfortable chair with an incredible view from the window of the Osorno volcano and the Llanquihue Lake. She started to explain how living in Puerto Varas was a dream come true something she had always thought about and finally, after a long process, she was able to move there. Ten years had already passed since she moved. Looking out of the window with her back to me, she said how this place was like living in nature, in a sort of heaven. She saw the landscape as a continuation of her garden, a place she had planned and built, thinking of it as a shelter, an in-between space that gives her the experience of being in nature.

This passage is one part of many conversations I had during the fieldwork I conducted for this research. Although the testimony lacks the theatrical aspect of the image above (figure 4.1), in both cases the relationship between gardens and landscape take a distinct form. The image above portrays the eruption of the Calbuco Volcano[33] (April 2015), seen from one garden in Puerto Varas. The calmness of the goose is stressed by contrasting the energy of the ash cloud in the background. Similarly, during this visit, and by listening to her views and experiences in relation to her garden, I could appreciate my interviewee's understanding of the landscape, her garden as continuity to the landscape. The way she created her garden was to potentiate the view in order to see her private space as part of the landscape. The garden was an open lawn surrounded by small bushes and flowers and at the end of her land were bushes of different colours, organised by size. These bushes were a mixture of different species that could be recognized as any of the images of gardens in the printed media. They framed the view of the volcano and created a sort of picture of being part of that landscape. Questions arise about why and how she perceived her private space as a paradise, and to what extent her views of the territory have been framed by social, political, historical and material knowledge. What are the power structures that impose a specific view of the land?

In this sense, and as explained earlier in the section about methodologies, gardens emerge as a strategy to address the everyday experiences and relationships of people, with landscape. My aim was to look at the different elements (historical, social, political and material) to understand how the *colonial matrix of power* (Quijano, 2000) has been addressed and inhabited in the two studied locations; Puerto Varas and Iquique. In order to do so I will introduce some of the voices that have been collected during the fieldwork, and from those voices, rethink and address the issues related to landscape in Chile. The aim is to understand the extent to which my analyses during the first section

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[33] At least 12 eruptions have been recorded in the history of this Volcano. The first one recorded was in 1792, and there is no clear pattern between eruptions. Due to its composition, historical eruptions reveal violence. The most important historical eruption occurred in 1893-95 (Volcanes de Chile, 2017).

about the representation of landscape, has framed the view of the land - particularly the relationship towards gardens. A question arises about the view of early travellers, and how later photography framed a colonial way of seeing the territory as an inhabited place ready to be exploited (Cosgrove, 1984), and how this view affects the relationship people have with their own territory. In this sense, and following decolonial thinking, I will try a different set of production strategies (voices and visual experiments) that allow this research to appropriate and re-imagine an alternative view of the territory that responds to a decolonial perception of the land.

Firstly, in order to address the notion of gardens in Chile, a definition is needed. The English word Garden, likewise the Spanish word *jardín,* developed from the Anglo-French word *Jardin,* of Germanic origin; similar to the Old High German word *gard* or *gart*, means enclosure or compound. Consequently, the definition of the word garden is conceived as an 'enclosure, usually walled or fenced, in which the soil has been worked for growing plants of various kinds' (Hobhouse, 2002, p.9). Gardens are a limited piece of land where humans manage nature. Every garden is a 'blend of man and nature' (Meinig & Jackson, 1979, p.36), where nature appears as a set of certain material elements, such as plants, ground, wood, water, and rocks. In this sense, 'gardens work with (and within) the inherent media of the natural world' (Casey, 2009, p.169) and in order to exist, they need to materialise or at least imitate such specific objects. There are many different categories of gardens: leisure gardens (which have recreational and aesthetic purposes) and productive gardens (that are made to produce vegetables). For this investigation, the definition of garden will focus on leisure spaces, those that 'are conceived and constructed as partially private extensions of the home dwelling' (Taylor, 2008, p.6). That is to say, for the purpose of this research, the space of a garden will be understood as a private enclosure of a vernacular space.

Francis and Hester in their book, *The Meaning of Gardens: Idea, place, and action,* describe gardens as a place where nature is dominated, it is a place to think and research how this notion of nature is

in constant tension with the way people think about culture and how they influence each other. It could be argued that gardens emerge as a 'balancing point between human control on the one hand and wild nature on the other' (Francis & Hester, 1990, p. 2). Gardens as *liminal phenomena* represent a safe place from the threat of wild nature, and it has been 'nature-under-control' (Francis & Hester, 1990, p. 2). That is to say, they are a space where nature is understood as an element that can be governed by humans, as an idealised place of what nature is supposed to be. Consequently, it could be argued that 'gardens are a cultural form designed to shape and contain nature' (MacCannell, 1990, p.94 in Francis & Hester, 1990, p.4) and therefore a manufactured space that can contain an idea of people's beliefs and relationship to nature. Gardens will be understood in each culture by the beliefs and context of the place where the garden was created. Therefore, the understanding of gardens as a natural container will depend upon the relationship a specific community creates with the notion of nature. Thus gardens will be understood, not solely as a space, but as a place that 'mediates' between various 'oppositions that define human experience', such as 'man and nature' (Miller, 1993, p.57). Therefore gardens will appear as a set of relationships that mediate our understanding of nature. Private gardens rarely offer shelter or any other practical service (Casey, 2009, p.154). In this case study, gardens will also appear as a container to understand a specific community in relation to their territory, visualising the contradictions and issues within both cultures.

At this point, it is relevant to note that in the process of planning the fieldwork, I realised that the meaning of the garden in the context of Iquique, needed to be more flexible. Due to the geographical and material conditions in place, the notion of the garden needed to be thought of in a much broader sense, considering, for example, words such as *Patio* as indicative of a garden. Moreover, when I examined the general planning regulations of the Housing and Urban Council, the *Patio* is defined as a surface devoid of any structure located on a property and intended for use by occupants (LGUC, 2005 in MINVU, 2011). Officially then, there is no regulation for gardens, but there

is one for *patio* (yards), so to some extent, the terminology used is *patio* rather than gardens.

Gardens are a hybrid space that exists in between the private and the public (inside/outside) (Taylor, 2008, p.6) a 'liminal phenomena' (Casey, 2009, p.155) that negotiates the everyday meaning. To look at gardens in Chile is to look at Garcia-Canclini's (1992) hybrid notion of Latin-American identity, where different cultures mix and create new ones. There is in all aspects of gardens, a mixture of cultures, plants and ideas. Every space is layered by different meanings and lines of origins, from those influences that can be traced to different cultures, to the precedence of species planted in the land. By looking at the e*xtra-visual* elements in the garden, the following text will be a mixture of different ideas which aim to trace and understand gardens as a complex and rich space that allows this research access to some aspect of those communities' identities.

Following Flusser's notion of the agency of the technical apparatus, I will look at the metadata of the images produced, in other words, all that *extra-visual* information that informed the photograph collected (taken and found). Within this section I will describe the elements that informed the creation of metadata and the visual experiments. Consequently, during the following section, I will examine how the issues reflected upon during the second section are live and performed in both study sites. The aim is to think about the different elements that have informed the photographic practice, particularly how this information can be thought of as metadata of the representation of landscape in Chile. By bringing up the voices and issues related to gardens in Puerto Varas and Iquique, the aim is to use this sort of metadata to interrogate the gardens so it can critically observe in a decolonial sense. This entails looking at the place and its relationship between the voices and materialities that are in place. Of particular relevance will be a consideration of the garden's internal processes (such as watering, all natural processes of plants, but also narratives and memories) as the data (processes) about the data (landscape).

I will explore the particularities that have emerged from the field trips. The first preliminary fieldwork conducted in December 2013 in Puerto Varas, and the follow-up fieldwork, was undertaken between 18th of November and 16th December 2014. And a final fieldwork trip was undertaken during the last days in January and 6-12 of March 2016 on both sites - Puerto Varas and Iquique (twelve days in Puerto Varas and another seven days in Iquique). For the first two field trips, it was springtime in Chile and both locations were blooming. This meant that many of the interviews started with the owners proudly showing off the range of flowers in their gardens. Because of the climate conditions (rain forest in Puerto Varas, and desert in Iquique), the plants found in both places were radically different, with a few exceptions since I could find grass and some traditional plants in both locations, that were typically from central regions. The latest field trip was conducted during summer so people were less passionate about the flowers and colours, the focus on the diversity, and the issues related to the time of year (heat, lack of water).

Additionally, by looking into the extra-visual elements of the gardens, different types of data were gathered during the fieldtrip. This process started with photographs of places, but I also recorded weather conditions such as humidity, UV level, temperature, wind speed, wind direction, cloud cover, pressure and weather description. The data taken related to how people created their relationship with the city and where they were located. This data described aspects such as the transparency of the fence, its height, the noise-level in the garden, the distance and orientation to some highlighted views (volcano and the sea), positioning on the earth (latitude, longitude) and finally, the types of plants they refer to most commonly in their gardens. The first three aspects (fence, height and noise level) were included in order to collect information on how people relate to their community. By exploring a specific Chilean law that regulates the height and transparency of frontal house fences, the intention was to take into account how people adapt their fences despite council master plans and regulations (Ordenanzas y plan regulador municipal). This means that despite the guidelines on how to build and relate to the territory surrounding their houses, people

adapt their fences to their own needs and ideas about how to live in those communities. In this sense, these regulation plans varied between cities in Chile. Each city has its own regulation plan, creating a visible difference between cities that could be argued to be a reflection of its culture. In the case of Puerto Varas, regulations relating to facades are stricter, stating that fences may not be contrary to the purpose of providing privacy and protection with a maximum external height of the closings of 1.80m (art.10 Plan regulador Municipalidad de P.Varas). In the case of Iquique, the regulation establishes formal parameters for fences such as a maximum allowable height of 1.80m and transparency of 60% (art.11 Plan regulador Municipalidad de Iquique).

Figure 4.2. "Inside/outside". Puerto Varas. 2016.

The intention of collecting this data was to create an account of the environmental conditions since they affect the material conditions (amount of light, need for waterproof equipment in case of rain, etc.) and the technical aspects. Determining the environmental conditions of the garden is, to some extent, determining the photographic act.

During the fieldtrips, gardens were considered not only from a theoretical point of view, but as a way to engage with location and also a way to collect information that would allow me to understand other relevant, but not visible, realms in the garden. Therefore, a series of interviews were conducted with the aim of exploring the narratives and relationships owners have with their gardens. The interviews, as I explained in the first methods section, were structured around three

main topics. Firstly, about family history and how their family came to live there; secondly, the history of the garden and how it came into being (reviewing plants, ownership and who works the land); finally, their relationship to the community and the city and how they perceived and related to landscape. In the case of Puerto Varas, the interviews were precise and tended to follow the interview structure. In Iquique, on the contrary, interviewees started talking about their plants but followed this with any other concern that they might have about the city. It can be argued that this pattern is related to the culture of each city. Puerto Varas is strongly influenced by German colonisers creating a more formal structure and also a more planned culture. This was borne out by the fieldwork experience during which interviewees enabled the planning of interviews a couple of weeks ahead. Similarly, the urban plan of Puerto Varas is stricter than that of Iquique. In contrast, Iquique appears to be a more unplanned place. This could be explained by the various struggles this territory has suffered in relation to its geography and nature (earthquake, desert and recently, an unusual flood), and additionally isolation and lack of resources. During the fieldwork it was difficult to plan the interviews and actions since people arrange their days one at a time, without any previous arrangement. In this sense, I could argue that Iquique is a more informal community that is less acquainted with planning, and that it tends to rely on oral traditions.

After collecting and gathering all images and data together, it was clear to me that a different strategy was needed to visualise this sort of data. A micro-experiment emerged[34] (figure 4.2) in which I collected images available through Google Street View, of many of the houses visited. These series represented the external conditions of the house and how different properties related to their environment. A composition of six views of the house alongside the date and time of the visit and their geo-locations, were combined with an image of the interior garden of the same house.

The axis north/south, desert/forest that the combination of both locations creates, has allowed me

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[34] The logic and approach to the emergence of each experiment will be explained later when describing the practice related to this research.

to explore the discourse around the notion of landscape related to Chilean culture and the particularities of Puerto Varas and Iquique. Consequently, in the following text, I will explore the historical, social and material conditions in both locations to be able to introduce all of those voices in a particular context.

4.1. Familiar Landscape, memory and history in gardens in Chile

Figure 4.3. Iquique. The image was taken with a wooden Pinhole camera and a film Kodak ektra 100 during the fieldwork. 2014.

In one of the corners of Iquique, a wall around 5 metres high blocks the view of the street. I rang the front doorbell.I It looks tiny in relation to the wall, but standing there I could see that it was much the same as any other door in town. A young woman came out and allowed me to enter. Inside was a small ceramic-floored patio with a table at the end full of different types of succulents and cacti. We went into the living room and an older woman entered. There were few ornaments and no plants inside, just a small pot with a plastic rose in a corner. In front was an old school desk. She saw me looking around and started to tell me her story, she was from the *Pampa*, from one of the saltpetre mines that was in use until the 1950s. She was born in the desert and grew up looking at the dust blowing everywhere. She was maybe the only person in Iquique I interviewed who has a nostalgic view of the *Pampa*. She explained to me that the school desk was from there, she bought it when the owners of the saltpetre mine sold all building parts and furniture to close down the mine and town. She pointed to the cactus outside and started to recall those days when she was a girl in the *Pampa*, and how she loved cactus because they remind her of that time. For her, the flower of the cactus was the only real beauty because it flowered once per year, for a day, an event that took her and her brothers by surprise each year of their childhood. She did not express the discomfort or

the bad conditions others recall from those times, but the amazing experience of seeing a flower bloom for a few hours every year.

She looks to the desert and sees a place full of memories and meaning. Franklin Ginn in his book *Domestic wild: Memory, nature and gardening in suburbia* (2017), wrote about how memory is 'dynamic and continually coming into being, layers deforming and reforming into new arrangements'. Allowing these narratives to be 'always creative, never certain,' and as this case showed, it can also be 'subversive' (Ginn, 2017). So, she looks at her surroundings with a different view of who has experienced it and is continuously engaging with it. Consequently, she looks at her garden from her memories, from the properties of a dessert that is no longer empty, but full of meaning. Building her garden as a place of remembrance, a space to connect with a history that is personal and that escapes official discussion. She looks at the particularities of the annual event of a blooming cactus flower, looking at it as a miracle and a moment of engagement, not just with its own past experiences and memories, but with nature.

The owner of the opening story represents an anomaly in the way she looks at cactus as a plant of the desert and therefore the desert as something habitable; but also she makes visible a group of people who build their garden in relation to their lived childhood. It can be argued that this is a nostalgic approach to envisage the past as a better place, but also as a way of re-enacting the power structure and conditions they grow up with. Similarly, many of the people interviewed in Puerto Varas were concerned with trying to reproduce the conditions of their family's past in their gardens, they transplanted plants from those familiar spaces and had created new trees from the seed or branches that once were from their childhood farmland. What these historical views are, and how they have been influenced by the history and conditions of the development of gardens in Chile, is what I aim to develop within this chapter in order to address and understand the extent to which

landscape reasserts the existing class system in Chile[35], reproducing a view of landscape that ensures

the permanence of the *colonial matrix of power.* In order to do this, I will look at how Chilean

gardens have been influenced by a long mixture of histories and cultures - from the first Aztec

gardens found in the descriptions of certain Spanish travellers (Hobhouse, 2002, p. 65), to today's

ubiquitous north-American ready-to-plant grass (Teyssot, 1999). Rather than reproduce a historicity

of influences, I seek to understand the different influxes that are configured in gardens today.

Therefore, this text aims to explore the extra-visual elements of the garden. Particularly the way

history and aesthetics have framed the relationships individuals have had with the making and

planning of private gardens in Chile, and how this view of the private land has been framed by a view

that, as Cosgrove (1984) notes, cemented the basis for the exploitation of nature.

The first accounts of gardens in Latin-America are those described by Díaz del Castillo, a Spanish

soldier who arrived in Mexico around 1517. He narrates how Netzahualcoyotl, the famous pre-

Colombian poet and King of the Texcoco (Mexico) region, built an imperial garden around Texcoco

Lake and how these gardens' complex watering system supplied water to the valleys around the lake

and to the main city, the capital of the region. In this chronicle the Chapultepec garden was

described as a beautiful place where birds and different plants species were brought together,

symbolising the imperial power of Aztec culture (Muñoz & Isaza, 2004). In 1530, by royal decree,

Chapultepec was granted to Mexico City as a recreation place for its inhabitants. Since then, over

almost five centuries, the Forest has been expanded and remodelled several times. Around 1795 the

Chapultepec garden was transformed to become part of the Chapultepec Castle (later, in 1843 it was

transformed into the Chapultepec military academy). A Spanish government building built by the

viceroys Matías y Bernardo de Gálvez, allowed the Spanish conqueror to use pre-colonial

infrastructure to create an urban image of the colonial city, modifying the original order of the city

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[35], Class and colonial power has a strong link in Latin America. From independence, class systems were related to the ownership of the land reserved mostly for descendants of Spanish colonisers with some major changes over history that will be analysed later (Bocardo, 2013).

and adding significant new places to it (Muñoz & Isaza, 2004).

LITH. & PUB. BY N. CURRIER, Entered according to Act of Congress in the year 1847 by N. Currier, in the Clerk's office of the District Court of the Southern District of N.Y. 152 NASSAU ST. COR. OF SPRUCE N.Y.

THE MILITARY COLLEGE OF CHAPULTEPEC.

THE ANCIENT SITE OF THE HALLS OF THE MONTEZUMAS.

From a Sketch by Gualdi, and forwarded by Lieut. Larkin Smith U.S.A.
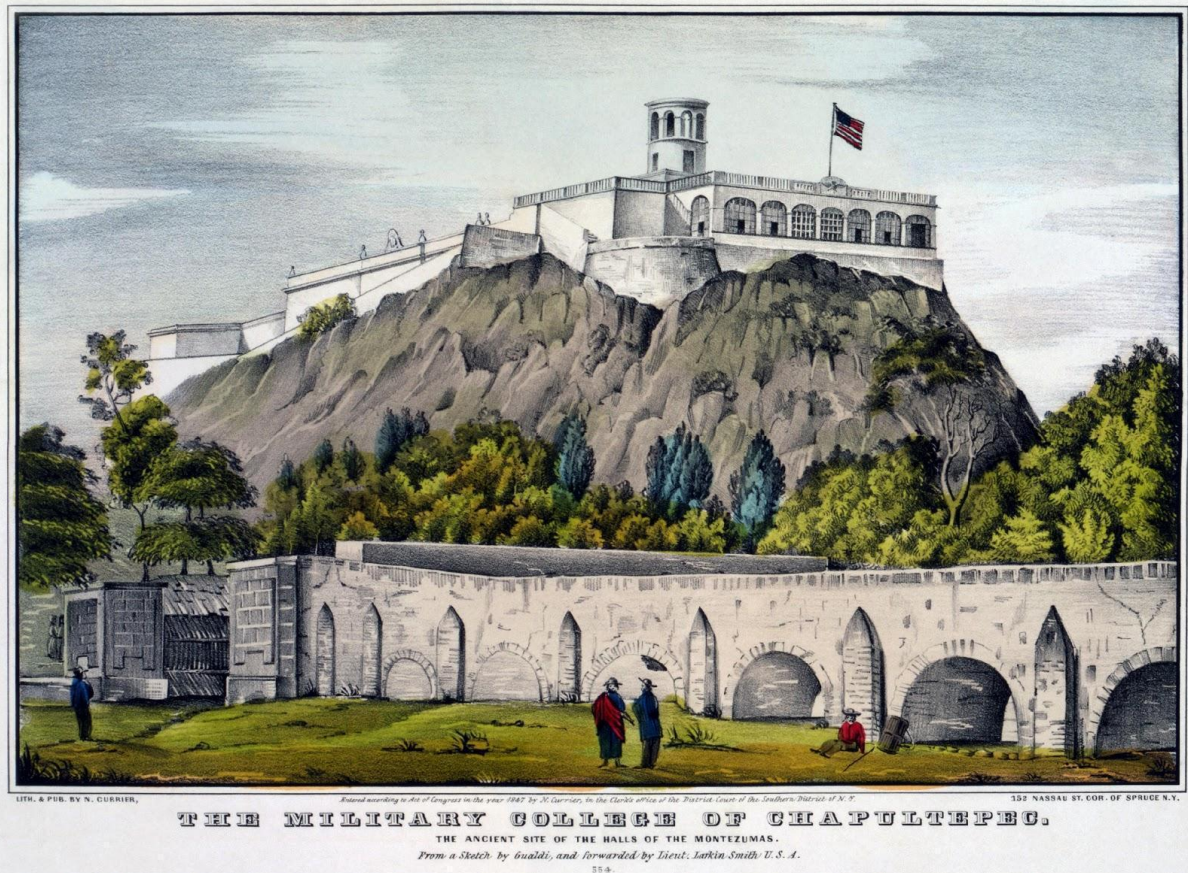
Figure 4.4. "Military College of Chapultepec". Hand-tinted lithograph published by Nathaniel Currier, 1847.

The image above depicts what was left of those gardens, but mostly shows the transformation of the land after the Spanish invasion. The Military College of Chapultepec was built on top of the Azteca site preserving, but also appropriating, the garden as it was.

Other relevant references to Latin-American gardens are those described by William H. Prescott in his book *History of the Conquest of Peru* where he took different descriptions of gardens from the Inca Empire. In particular, he described gardens at Yucay and Tambo, both located near the capital in the highlands. In this book, he notes that Inca's royal gardens had an efficient watering system made of gold and were stocked with a variety of plants that grew without effort in the tropical region (1968, p.25). These royal gardens were sparkled with gold and silver flowers that imitate various

types of plants and animals. Sadly there are no images or remains of these gardens, only the Chronicles made by amazed Spanish conquerors such as Sarmiento. (Prescott, 1968, p. 61). The relevance of these gardens for the southern territories (that later became Chile), is that the Inca empire reached the Maule River (south of Santiago). So, I could argue that the knowledge of gardening the Incas had at the arrival of the Spanish conqueror, have influenced the way the first Spanish conquerors saw these territories. Evidence of this could be seen in the use of cultivation terraces and some irrigations systems.

Following Enrique Dussel's (2007) critique of world history when it looked at this first account of the presence of gardens in Latin-America, a main contradiction arises. This is that most of what we know about pre-Hispanic history is through Spanish conquers' eyes. So, despite my intention to look at the history of the garden from a *decolonial* (Mignolo, 2008) standpoint, as most of the information available is from colonial sources, it is difficult to escape or not to reproduce a colonial view of this past. In this sense, my intention is not to erase the history, but to re-write it in the understanding and acknowledgement that even our first information about what was present before the arrival of the Spanish is framed by a colonial view of the territory; so I can look at them from a critical perspective.

Consequently, I need to review the influences of those eyes that look out from the new territories, and understand the influences and aesthetics that commanded the view of the garden to those first Spanish conquerors. The arrival of Spanish conquerors to America during the 15th century (end of the medieval period) caused the relations and structure that were in place, to radically change. Cities with a Spanish urban model of organisation were constructed, the geometric grid as a basic became the planning model and with this structure, gardens and parks started to appear around the city. The Spanish arrival marked a new set of influences brought by the conquerors into Latin-America, namely those relating to the Moorish (Hobhouse, 2002, p. 65). The Spanish had inherited a garden

culture with a specific technology, an aesthetic and a set of social relations. By 756 the Umayyad

dynasty had arrived in Cordoba before expanding its influence to Toledo, Seville and Granada. The

gardens at that time were grown around the building, such as in the surviving example of the

Medina Azahara (912–961) with its different separated spaces for the cultivation of flowers and

fruit. The *Patio de Los Naranjos* (786) (see figure 4.5) at the *Grand Mosque* (784) in Cordoba is a

construction of a garden that influenced later colonial gardens (Hobhouse, 2002, p. 65).

Figure 4.5. Cordoba. Spain. Public Fountain *Patio de Los Naranjos. 1905. Rafael Garzon.*

This Moorish influence was based upon the belief in the mythical notion of a garden paradise; a

notion that can be traced back to cuneiform tablets found in Mesopotamia, dated around 4000 BC.

These tablets contain descriptions of gardens as a sacred place of abundance, as do the later 2700

BC Babylonian tablets, which are fragments of the Sumerian Epic of Gilgamesh that describe the

garden where the warrior wandered (Hobhouse, 2002, p.21). A later record of the construction of

gardens can be traced back to 1350 BC in the Assyrian empire, where hunting parks and gardens on

the bank of the upper Tigris were created. However, it is in the Old Testament's Greek translation

that the word *paradeisos* was used to refer to the Garden of Eden. The Oxford etymology of English

dictionary (Onions, et al. 1966) describes *paradeisos* as a compound of *pairi* that means *around,* followed by *diz,* which means *to make or form (a wall)* (Hobhouse, 2002, p.9). That is to say, the word paradise has its roots in the idea of the garden, as it materialised the notion of perfection. The relevance of this translation is that it related to the idea of heaven and garden: the Garden of Eden.

During this time and materialisations of this belief, the beginnings of gardening in Egypt, ancient Persia and Mesopotamia, was defined by solving technical horticultural problems. This entailed solutions to watering such as water channels and flowerbeds for easy irrigation, and trees planted in rows to facilitate watering. In other words, the technology available framed the disposition of objects in those gardens, and in doing so the aesthetic experience that those gardens facilitated. The watering solutions created a possible new way to conceive a garden, enabling gardeners to incorporate plants with higher water demand that were otherwise difficult to grow. The pattern of irrigation implemented then is a system that creates a way to relate to garden that is still in use today.

Egyptians cultivated gardens composed of geometric lines and spread these ideas, influencing Mesopotamia. At the same time, they associated gardens with the idea of the 'terrestrial equivalent to the heaven to come for the devout Muslim' (Hobhouse, 2002, p.19-20). Later, during the Persian domination of the middle east, the word *paradoisos* started to become linked to gardens, establishing an 'aesthetic of garden enjoyment' (Hobhouse, 2002, p.20). Gardens were seen by Persians as a space to contemplate nature and connect with the divine. In contrast, as part of their animist interpretation of the world, Greeks perceived nature itself as a divine creature - an immensely intelligent living being (Nogué, 2010, p. 448). Therefore they also associated gardens, (as a natural space) with the divine.

Later, during medieval times, there are few records of the importance of gardens. History has to be

traced through a few paintings and writings produced in books and calendars of the late fourteenth and fifteenth centuries. Flowers were used to decorate churches, and gardens of the Middle Ages were also seen as gardens of pleasure (Hoyles, 1991, p. 59). From this scarce information, Hoyles (1991) states that gardens were represented as small and enclosed areas separated from the wild, a safe place that allowed people to enjoy nature (Hoyles, 1991, p. 59). This first representation of the garden as a duality (inside/outside) allows me to understand gardens as a 'liminal phenomena' (Casey, 2009, p. 155) that negotiates everyday meanings, relations and its own limitation as a material space. If this research takes into account that it was during this time when colonisers arrived in South America, a question arises about how much of these were part of the colonial imagination.

Similar to those named at the beginning of this section who build their gardens in relation to their childhood memories, the gardens of Spanish conquerors were a clear nostalgic manifestation of landowners of their homelands in Europe. They were characterised by the construction of a form of courtyard with different plants and trees (such as orange trees), and ditches for irrigation built around the manor house, constituting the limit between the house and the rest of the farmland (Rossetti, 2009). They were rare and sometimes ostentatious, as most of the plants in these gardens were brought from Europe and at the time were not common to the eyes of farmworkers. In a sense, these spaces intended to reproduce gardens from the conquerors' homeland. They created a distinct contrast with the everyday style the majority of inhabitants of these communities were acquainted with, and as unusual places gained a symbolic form of power for the plantation workers to see (Rossetti, 2009, p.21). An example of this can be seen in the image above that depicts a common interior garden in the colonial constructions, *Patio de Los Naranjos* (figure 4.6) which demonstrates a clear influence from the Cordoba Public fountain (figure 4.5) particularly in the use of orange trees, a species brought by the Spanish to the country. With the presence of these ornamental and other trees, these spaces remark the difference between the outside or common

land, and the inside of the house and the garden.

Figure 4.6. Traditional Chilean Colonial house and garden. The picture shows a patio inside a colonial house that is still in use. The place was named *Patio de Los Naranjos* and is located in *Campus Lo Contador*. (Catholic University Santiago. Chile) (No date found).

With the growth of the city, many changes occurred. Different species of trees brought from Europe were planted in order to mimic the fashions of the old continent. Public gardens in the main cities of these new territories reproduced those in European cities (Muñoz & Isaza, 2004). In this sense, with the appearance of public gardens came a new reference to the building of private gardens. Many of these first public gardens were converted into parks, allowing places of social interaction but also a

formal structure that defined the traces and urban limits of new cities (Muñoz & Isaza, 2004). The

earliest recorded public garden in Chile is the Paseo la Cañada (1702), later named the Paseo de las

Delicias, and finally, Alameda. Its main thoroughfare runs from east to west and has an impressive

view of the Andes Mountains - a ubiquitous landscape of the city that can be found on websites and

postcards. It is a historical image that has characterised the capital up until the present day.
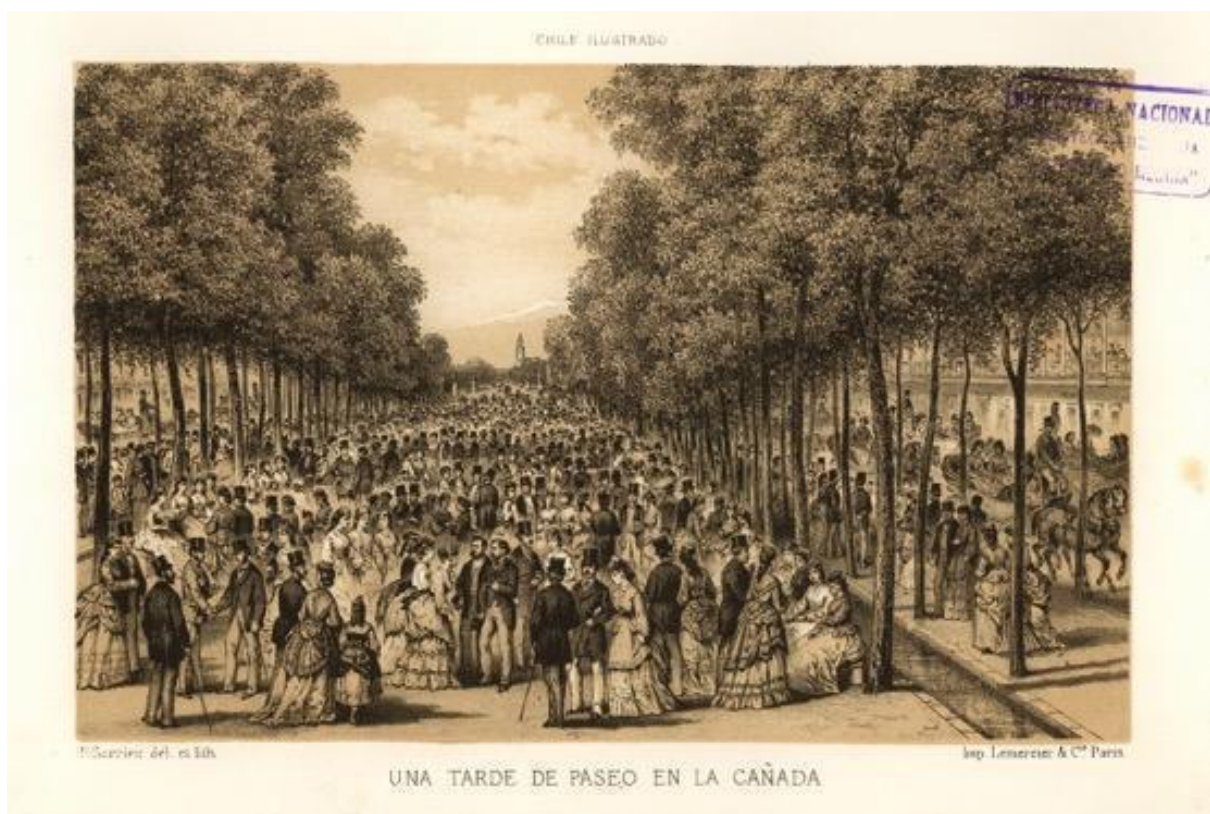
Figure 4.7. Paseo la Cañada (1847) by Fréderic Sorrieu. Published in Tornero, R. (1872) *Chile Ilustrado: guía descriptiva del territorio de Chile, de las capitales de Provincia, de los puertos principales.* Valparaíso, Chile.

Public gardens always appear to mimic European references, not considering many of the species

that were part of the landscape before the Spanish arrived in the country. The first effort to

understand this new piece of land was made during the first years of independence (1810), as the

need to create a common national identity derived from a need to understand the territories.

Consequently, and as I analysed before, several European botanical and scientific researchers

started to explore the new territories. The realism of their drawings created a view of the landscape

in which the artist and the audiences were outside nature, and so represented those places as

something that can be measured, distributed, bought and sold (Ellison & Martinez, 2009, p. 12). In this context, and as I analysed in the previous section, Claudio Gay and the contemporary travellers framed a way of seeing and representing landscape - a view that intended to be scientific and to catalogue and identify the territories within a European way of thinking, but that ended up framing the landscape as it is still understood in Chile today. With the knowledge collected from this scientific wave about the territory (species and geography), it became common to plant tree species imported from both the Old and the New World. It was common to see Oak, Elm, Linden, Chestnut, Magnolias and Laurel amongst others, alongside a limited presence of the *Peumo* (Chilean palm) (Hoffmann, 1983, p. 25). Gardens started to look different from those in Europe with the small presence of these new species.

During the era of independence, gardens started to display strong influences from French renaissance gardens[36] and were seen as highly aspirational, envisioning not only the romantic composition but also the pragmatism of being able to design an urban territory (Rossetti, 2009, p. 23). An example of this influence is seen in the *Parque Forestal* (1905) in downtown Santiago. This park, designed by the French landscape architect George Dubois, runs along the *Mapocho* River on the old traditional side of the city. It was one of the first public parks built and remains one of the few public spaces people can enjoy in Santiago.

At this time there was still no school of architecture so it became necessary to invite foreign architects, often with the aim of giving Santiago an air of Europeanism in its urban restructuring. The will of Vicuña Mackenna (mayor of Santiago at the end of 1800), propelled the transformation of the capital into a "Latin-American Paris" – an idea that clarifies how the French cultural influence had inspired his view of the modern city. This view was one of the city as a place in which beauty was necessary to elevate the spirit of its citizens (Rossetti, 2009), hence the need for public gardens.

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[36] French Renaissance garden style was first inspired by Italian gardens. It is characterised by symmetrical and geometric planting beds, a manifestation of the Renaissance ideals of measure and proportion.
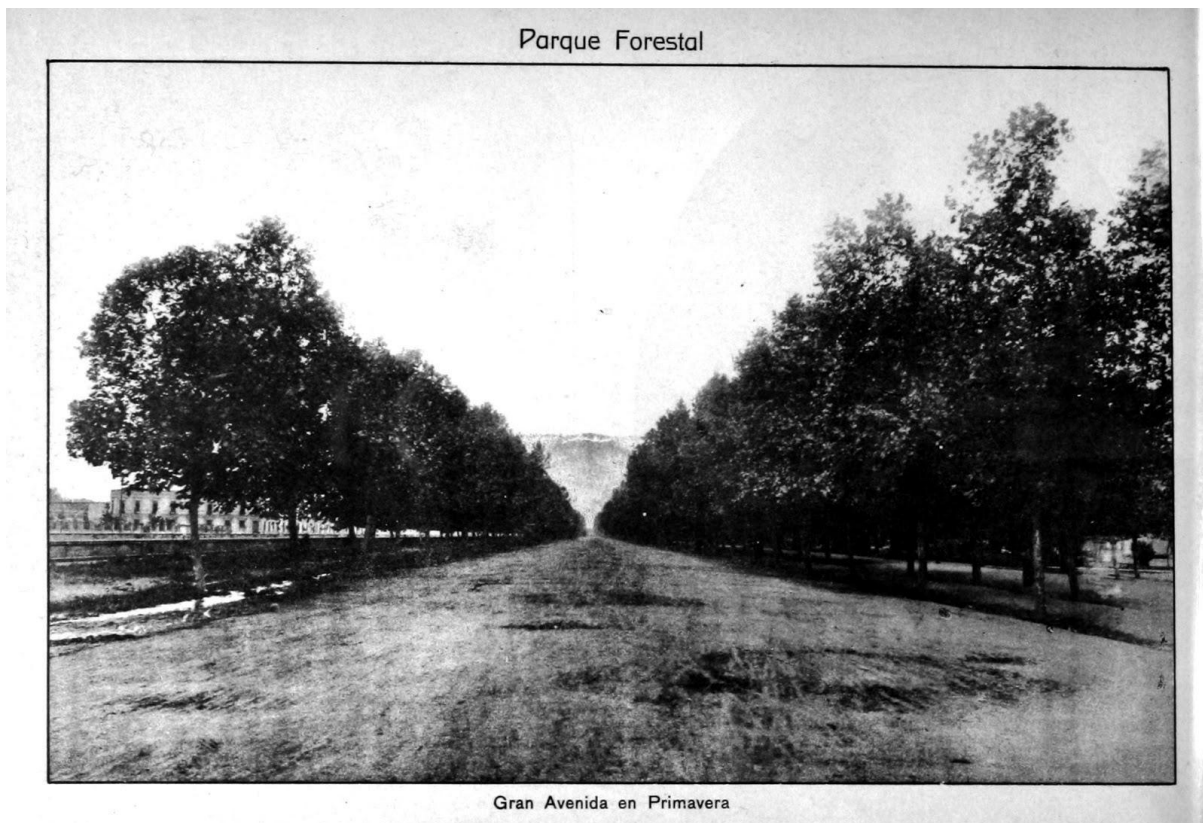
Figure 4.8. Illustrates the formal composition of *Parque Forestal* in spring 1915, in particular the symmetrical disposition of the trees around the main promenade.

Similarly, during this period, the Chilean oligarchy whose wealth originated in the ownership of big estates around the country, built their private gardens on their farms outside the cities. Those gardens were conceived as spaces for leisure and had similar aims and aesthetics to the previous Spanish conqueror's gardens. Later, at the beginning of the twentieth century, some of those gardens were influenced by the attitudes and style created during French Renaissance, particularly that of the Palace of Versailles. Private gardens began to form part of the luxuries for these families, some of them being a space of pride shared with friends and visitors. Therefore, much like those I observed during colonial garden constructions, these gardens were seen as an element that helped to separate the world of the patron from that of the tenant - this by dint of aesthetic contrast and by the frequent absence of the owners (Montealegre et al., 2010, p. 51). The structure of the relationship (patron/tenant) fostered a view of the garden as a place that reinforced a class system

and a symbolic and material form of power[37].

Public parks in Santiago have influenced the way private gardens were built around the country. One material example of those shifts is seen in the *Parque Cousiño*, a public park built in 1870 by Guillermo Renner and constructed on the command of Luis Cousiño - a businessman who owned the land it was built on. The *Parque Cousiño* was built as a replica of the Parisian Champ de Mars (1765), a French park characterised by a strong geometrical form that, through the use of different structured shapes, creates a path for the contemplation of the highlights of the city. More than 60,000 mature trees were planted in the garden, where many of them were species brought from Europe (Montealegre et al., 2010). The French park recreated here not only symbolised European culture and civilisation, but reproduced an ideal imaginary where the visitor could claim to have experienced Parisian urbanity. This view of the park, at the time, constituted a powerful simulacrum, an image of the figuration of leisure (Montealegre, 2010).

Figure 4.9. Parque Cousiño 1906.

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[37]. In relation to how the house and its garden were seen by those who work the land, and material and concrete power concerning the bringing and controlling of species, but also about labour and working the garden.

In this manner, the *Cousiño Park* (figure 4.9) was affected by different changes in cultural practices that were taking place in the country. The different regimes that took place in Chile throughout the twentieth century changed how the park was seen in relation to the public, and in many ways saw the materialisation of the ideas that the elites had at any given time. A key example of this is the way in which the use of fences changed over time. At first, the park was open and unfenced; later a solid wall was built around it; during the 1970s the wall was substituted with a transparent metallic fence, almost invisible, allowing those who lived around the park to engage with it (Montealegre et al., 2010). During the 1930s a new local energy materialised and a new appreciation of the locality emerged. By this time, a cultural process of giving value to local production emerged causing a rift between the European ideal that had prevailed until then amongst the Creole elites as a time of world geopolitical shift, but also as a consequence of a government pro-development package facing the consequences of the *great depression* (1929-1932) (Riveros, 1983). This phenomenon was accompanied by a greater cultural role played by the middle and popular classes. During the 1950s, the US, and more specifically, the 'American way of life' appeared as a set of new cultural references that took over from previous French influences (Montealegre et al., 2010). In the 1960s new social and political changes emerged, most notably a new gaze charged with criticism particularly aimed at the ruling elites. However, it was not until 1972 that a major change took place, with the park being reshaped and renamed *O'Higgins Park* after one of the patriots (Bernardo O'Higgins) who freed Chile from Spanish conquerors. New aesthetic forms appeared and the approach towards building new places (a garden) was no longer guided by idealised images of the traditional European style, but more by a complex set of relations and influences that understood the need for a given project (Montealegre et al., 2010).

This reshaping took place during the Unidad Popular government (1970-73) under Marxist leader Salvador Allende. In the context of this, the team of architects in charge of the changes to the park did not view the park as an aesthetic typological rebuild, but as a political model of engaging with

the city (Montealegre et al., 2010). The project took its inspiration from both the left wing aesthetics of the time which were characterised by an affinity towards modernism and at the same time, by a popular aesthetics characterised by the idealisation of a peasant way of living (an aesthetic that can be seen as closely related to the English picturesque) (Montealegre et al., 2010). The park underwent a major transformation that could be seen as one of the first unintended decolonial actions since changes were not a reflection of an outside trend (European fashion) but rather an understanding of the park as a political tool that needed to be conceptualised from within its own locality. That said, the mixture of elements in the transformed park (modernism and picturesque) could still be seen as colonial inheritance, albeit one that underwent a process of re-appropriation that created a style which could no longer be seen as a European intervention. The new shape of the park was, in fact, a dialectical mix of the picturesque and modern; an almost contradictory combination of the romantic view of nature and the rational utilitarian view of the urban. The park materialised the values of the new Latin-American pride, characterised by a rebellion against the Spanish *conquistador* and the promotion of ideas such as revolution, anti-imperialism and socialism as part of cultural production. With the arrival of Augusto Pinochet's dictatorship in 1973, some parts of the park were privatised, and an amusement park named *Fantasilandia* appeared as one of the main attractions.

Figure 4.10 left. Poster that reads: "A Happy day is waiting for you in Parque O'Higgins. Open to the people by the Government of the people" 1972.
Figure 4.11 Right. Portrait of the Independence Day celebration in September 1972.

Figure 4.12. A shift in the view of the park conducted during 1978 with the opening of an entertainment park named Fantasilandia (Fantasyland).

The dictatorship (1973-1990) also brought some major shifts in the constitution of social class in Chile, mostly driven by a land reform (*Reforma Agraria)* that had commenced during the government of Jorge Alessandri (1958 to 1964). Allende's socialist government had redistributed around 59% of Chile's agricultural land from elite landowners, to farmworkers who were trained by a government agency (CORA, *Coorporación de la Reforma Agraria*) to put collective practices in place. This reform undermined the power of the oligarchy of colonial origin, transforming the rural world in a scenario of acute social and political conflict (Boccardo, 2013, p. 166). Pinochet's dictatorship reversed this trend causing a radical shift in Chilean social class structure. In 1974 a land counter-reform began, and around 30% of the land was returned to its former owners, but the changes in the social class system were already in place (Boccardo, 2013, p. 176). The oligarchy, rather than recover its power, was converted into a new set of business ecologies related to the production of the land, modifying the traditional social physiognomy of the countryside. In addition,

the capitalist modernization promoted during the dictatorship expanded, impacting heavily on the social structure and gradually guiding the thriving agribusiness activities to foreign markets (Boccardo, 2013, p. 176). Previous landowners moved to urban areas, and a new set of relations started to shape the contemporary cities in Chile (Boccardo, 2013, p. 176). These changes made the 1980s a period of great change for the social structure of the country. Crucially, elites were no longer associated with the ownership of land, but with financial wealth. Through processes such as the privatisation of state companies or the development of new economic areas, elites in Chile accumulated wealth through a new economic system driven by the government. The development of a new economic system with new areas of production created a new class system that mobilised previous systems of domination (Boccardo, 2013) but at the same time it was a shift in internal power. The changes driven by the government in the 80s had their roots in capitalism, at a time when capitalism itself was changing. The 'neoliberal' movement that used Chile as a lab was seen as a novel development (Harvey, 2005). However, despite this, the people in power were, in most cases, different to the historical oligarchy, the system, and its materialisation to the Chilean context which reinforced the existence of a system of relations that perpetuated the historical *colonial matrix of power*.

Colonial discourse that considerers territories to be empty spaces ready to be exploited, were still in place despite the change to the class system throughout different times in history. I can summarise three clear shifts in the class system in Chile. Firstly, the arrival of new migrants and capital at the end of the 18th century from Europe into the country. The new arrival of migrants into the country destabilised the traditional Chilean territorial oligarchy by creating new industries such as saltpetre mining in the north and later with the land reform that commenced during Alessandri 1962 and moreover, finally, during the dictatorship, with the implementations of Milton Friedman's free-market economic model. This changed the traditional power relations established during colonial times which were related to the ownership and agrarian exploitation of the land, creating a new

scenario where expropriated landowners needed to migrate to a more industrial area of economic production. Then, in the twentieth century, the presence of those such as the Chicago Boys – a group of young male economists trained at the University of Chicago by Milton Friedman and others – saw the adoption of the capitalist economic model (1980) that created new industries and a new system of class relations. Under these new power relations, traditional owners of land had no choice but to migrate to more industrial areas of economic production.

Since then, many things have changed in the constitution of urban space in Chilean cities, and therefore in the constitution of gardens. The view of 'landscape as wealth' has had a strong influence on the development of the city and the way in which private gardens are built in Chile. That is to say, in Chile, much like other places, to own land 'represents our general acceptance of the idea that land is primarily a form of capital only secondarily a home or familial inheritance' (Meinig & Jackson, 1979, p. 42). Therefore, the majority of people envisage their own piece of land as the symbolic belief of ensuring their future. An example of this popular belief can be found in a common phrase used by real estate agents and government social housing programs alike - "the dream of home ownership" (*El sueño de la casa propia*). In a sense, this home ownership is not simply about owning a house as capital, but also to own a place to be a home to dwell in. Therefore, this dream is not about having a flat, but a house (*casa*) with the potential of having a small piece of grass and a garden. In their research on the urban plan in Santiago, Alexander Galetovic and Pablo Jordán state that the dream of home ownership in Chile is tied to the idea of cultivating a garden (2006, p. 88). With the economic transformations suffered during the dictatorship in the 1980s, these ideas of ownership, in the context of a violent capitalist society, reshaped the relationship to the city. Chile's main cities expanded due to a combination of urban regulations and social housing policy (Galetovic & Jordán, 2006, p. 88). The specifics of the Chilean housing policy are framed by the notion of a state that functions as the regulator but also as a real estate entity. That is to say, at the same time the government is regulating the conditions of urban planning (concentration and location), it needs to

invest in new land to build houses for social housing. Therefore the expansion and regulation of the city are historically framed by the government's need to supply housing. This is in the context that social housing in Chile works on an ownership basis, which means that the government gives credit and builds affordable houses for those who cannot afford to buy one on the open market. As a result of the government taking part in the market and at the same time being a regulating entity, urban spaces in Chile are left unregulated (Krellenberg et al., 2011, p. 109). Since the 1980s, cities in Chile have been regulated 'according to the conditions of supply and demand' (MINVU, 1981 in Daiber, 1991, p.289). Thus, urban space has been transformed into a mostly chaotic and unregulated sphere (due to lack of urban regulation and planning programmes), where many socio-spatial transformations have shaped the cities and the way they are inhabited. In this sense, the city has been transformed into a multi-fragmented space (Fischer et al., 2003). The spatial component (physical disconnection), social (community alienation) and political dimensions (automisation of process and diffusion of communal actors) established a capitalist way of living in the city characterised by an intentional lack of planning and individualistic views on how to inhabit the space. As land acquisition is not part of the cost of government housing policy, most constructions are small houses with at least a front garden (Galetovic & Jordan, 2006). Thus, gardens are not an exclusively class related space, but one that can be found in all social classes (of course amongst gardens there are clear differentiations between classes).

The interaction between economic change and population growth has led to important changes within the city and its suburbs, particularly regarding their spatial-residential configuration (Krellenberg, et al., 2011). The lack of comprehensive urban planning has historically led to social inequalities manifesting themselves in the urban spatial planning, such as those in poverty being allocated smaller houses and poorer quality provision of community facilities. In addition, no studies have been carried out into the allocation of space with regard to the specific needs of different demographic groups based on age, income, identity or occupation. Therefore, the infrastructure that

any given neighbourhood units need, has not been identified (Guerrero, 1995, p. 36). The persistence of polarisation and residential segregation, aggravated by youth unemployment in the poorest districts of the city, has led to a significant increase in drug consumption, crime and certain types of social conflict largely played out on the streets (Mattos, 2004, p.29). All these phenomena are having an increasing influence on the organisation of urban life, and the metropolis is often portrayed as a besieged city that is fearful and guarded in many of its neighbourhoods (Mattos, 2004, p.29).

By looking at the extra visual elements related to the memory of who inhabits gardens in both localities, I analysed some elements of the history and influences that evolved in the country. As well as the social and political conditions that are in place, I could set an idea of the conditions and ideas to build or inhabit a garden in Chile. By looking at this, I could address and understand how gardens reproduce a view of landscape that ensures the permanence of the *colonial matrix of power* in the country.

4.2. Paradise land, Puerto Varas as a promise of nature.

Figure 4.13. Puerto Varas. Image was taken with a Pinhole wooden camera and Kodak extra 100 film during the fieldwork. 2014.

My visit started in in the morning at the end of November 2014. It was a cold and cloudy day. Upon my arrival, I came straight into the garden. My interviewee was eager to show me her plants and how they were arranged in the garden. She was of German descent, married to a biologist from Santiago. They were trying to build a garden that replicates the conditions in Palaeolithic times. The gardens were a bit like being in the middle of a national park with some clean areas that allow them a view of the lake and the Volcano. They have different areas of management through which they try to mix everyday needs, such as having safe spaces for children alongside the aim to have wild nature inside their own space. My interviewee took me on tour around all corners, and during the walk we met the gardener. For him, used to looking at ornamental gardens with a mix of different flowers and trees, this garden was a mess that he was not proud of. He complained about how the owners did not allow him to take proper care of the trees, always giving him strange instructions about how to manage it. He even told me that this was not a garden but, rather, like a hill in the forest (*parece del monte*). This garden illustrates a view of how gardens are perceived in Puerto Varas, how they are built between different influences and ideas between the romanticised view of

a past and the contingencies of the present days. It will be relevant to understand these influences and through that, as layers co-habited in gardens in Puerto Varas.

Consequently, within this chapter I will look at how these ideas of paradise and nature were forged into people's imaginations. In order to do so, I will take a view of some historical and social issues on the constitution of Puerto Varas, followed by the current conditions that create the relationships people who inhabit these places have. By looking at these social, political, historical and material conditions of the city, my aim is to set up issues about the extra-visual elements that informed my practice during and after the fieldwork.

Puerto Varas is a small town (41,255 inhabitants in 2012), located in northern Patagonia, 1,000 km south of Santiago, a flatland on the shores of Lake Llanquihue - one of the southern lakes belonging to the Lake Region. The city is found near three major volcanoes; Osorno just in front of the lake, Puntiagudo and Calbuco. Its *oceanic climate* allows abundant vegetation typical of an oceanic climate (Köppen climate classification).

Philippi, who was a German traveller exploring the south of the country and later in charge of the colonisation of those lands, was the one in charge to explore what would later be Puerto Varas. He took a journey on foot from Puerto Montt to the shores of the lake Llanquihue, a journey that is documented in its almost epic narrative. These writings were published as a series of letters during the 1980s by Enrique Kinzel and Bernardo Horn (1985), local historians who are part of the German community in Puerto Varas. This exploration was only possible after the government established some national territorial continuity in the second half of the nineteenth century, to occupy the Araucanos territories south of the Bio-Bio River (Gänger, 2011, p.3). Exploration in southern Chile - the route maps, classification of plants and animals, and understanding of their natural resources - was a process closely related to the invasion of the Araucanía by the Chilean military, missionaries

and European settlers (Gänger, 2011, p.5). Philippi was in charge of mapping the Llanquihue zone, so he embarked upon an exploration with no accurate account of the local geography, though he was able to access and locate the lake with the help of some native locals. Given his recruitment as an agent of colonisation of the Chilean government in 1848, Philippi's scientific interest in southern Chile has been read as practices of registration, i.e., as symbolic practices in the colonial appropriation of Chilean territory. Gänger (2011) in his book *Colecciones y Estudios de Historia Natural en las Colonias Alemanas de Llanquihue y Valdivia, C. 1853-1910 (*Collections and natural history studies in the German colonies of Llanquihue and Valdivia, C. 1853-1910) argued that their colonial projects be a logical consequence of their scientific explorations. A study published by Rudolph Philippi about the imminent extinction of the Araucaria population is just one example of how Philippi used his authority as a scientist to attract German settlers - in this case suggesting the vision of an empty territory in which the native population did not constitute a danger nor a dignified presence (Gänger, 2011, p.12). Consequently, over the years which followed, this scientific view of Chile was appropriated by colonialist propaganda, facilitating an inscription of these southern territories as German colonial territory (Heberlein, 2008, p. xxiv). Similarly, Heberlein (2008) argued that the colonial enterprise as a rhetorical device used the image of the rainforest as 'the true home of the German soul orchestrating reader complicity by means of nostalgia'. Therefore, southern forests were understood 'as the better and more authentic Germany' (2008, p. 29). Colonisers saw the forest of southern Chile as a place to transplant the German *nation* (Heberlein 2008, p. 29), a place to rebuild their identity.

According to Heberlein this process of occupying the Llanquihue area was seen by some relevant people in the government as a 'practical and moral' duty of 'education of the people' 2008, p. 32-33) in which the Chilean national character was composed of both the native people and the *criollos,* was perceived as 'inherently corrupt and degenerated' (Heberlein 2008, p.33). The project sought to bring 'domestic order, entrepreneurial spirit, work ethics, and the practical agricultural techniques

appropriate for the climate and soil in the Southern provinces into the working class' (Heberlein 2008, p.33).

The Huilliches, indigenes who inhabited the land around the Llanquihue lake before German arrival, were displaced from the most attractive land and were relegated to the coast and the Andean foothills by coercion and deception (Almonacid, 2009, p.7) Consequently, when Germans arrived at the shore of the lake, native ownership and territorial signifiers were not acknowledged (Heberlein, 2008, p. 78). Due to the absence of written native ownership records, it is difficult to know to what extent the places where Puerto Varas is located were being used before the arrival of Philippi.

After this first exploration and the symbolic founding of the city, Puerto Varas took part in the colonisation project, driven by the Law of Colonization and Vacant lands (Ley de Colonización y Tierras Baldías), law that implies the land was uninhabited (Heberlein, 2008, p. 80). Therefore, the Chilean government, represented by Philippi, gave the land to settlers from different German territories. These settlers were recruited through agents to encourage a process of colonisation and urbanisation in Araucania and territories beyond it, to Cape Horn (Heberlein, 2008, p. 80). The first inhabitants of the city were mostly farmers brought over from Germany around 1884 from Hesse[38] to Puerto Montt where they were allocated land around the lake and were given provisions for a year. This German influx arranged by the government, who was itself represented by Philippi, continued for around 40 years and still constitutes one of the most influential migrations to the region, determining the identity and social structures that are in place.

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[38] Ships set sail from Hesse because the recruitment was conducted mostly around this region - Philippi home region. (Adam, 2005)
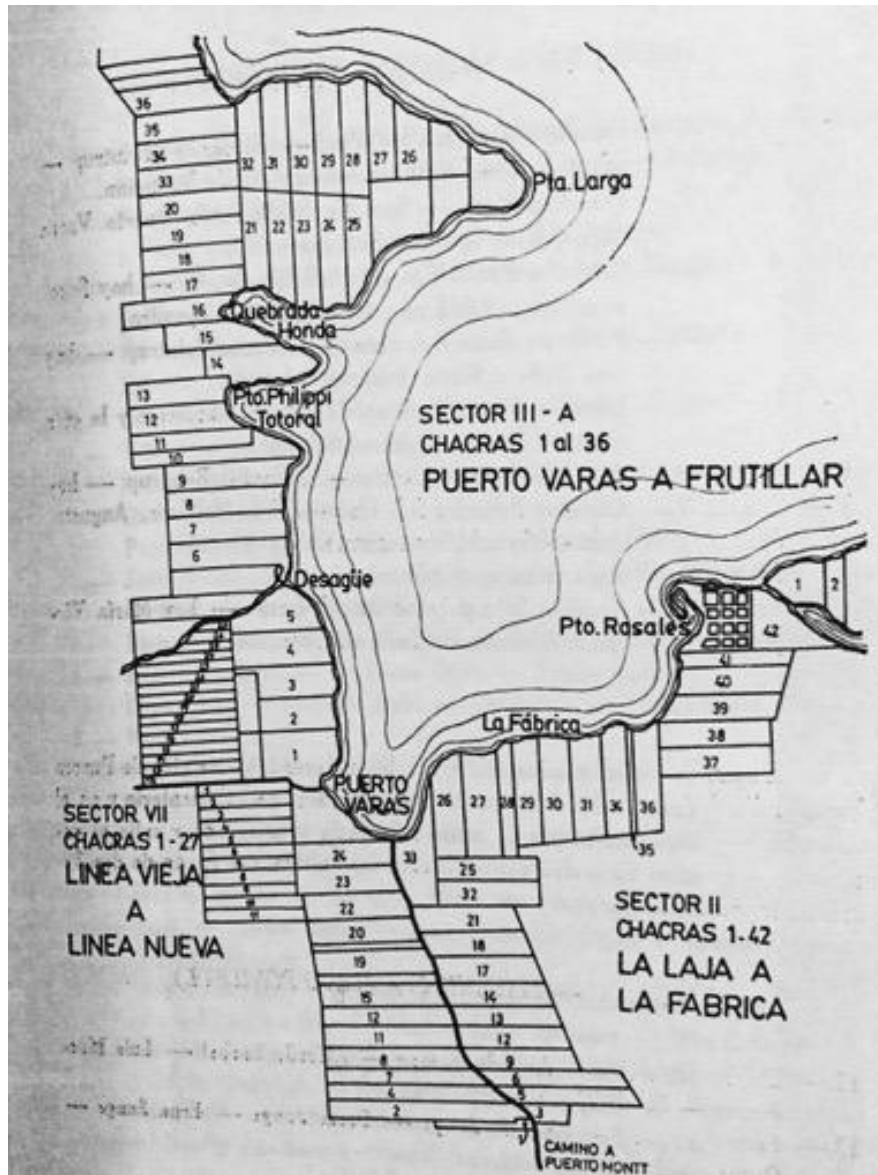
Figure 4.14. Detail of land distribution in Puerto Varas. Each number represents one of the families who received land from the government.

As it can be seen in the image of the map of land distribution (figure 4.14) in Puerto Varas, land was given equitably to all settlers with no acknowledgement of previous settlers in the whole bay. Similarly, by following the numbers on the map, one can learn the surnames of those families who first arrived. In this respect, one of the striking features that comes into view after reviewing the names of the first colonisers, is that families with the same names still own most of the land and also control much of the industrial production and trade in the city. This is despite a modern migration related to the salmon industries that changed the configuration of power relations in the city. For example, it is possible to see names such as Minte (a hotel owner), Vyhmeister (a regional

supermarket owner), Mittersteiner (former mayor of the city) and Niklitschek (hotel owner) amongst others (Kinzel & Horn, 1985). It is relevant to note that the book by Enrique Kinzel and Bernardo Horn (1985), a popular book about the history of Puerto Varas, lacks a critical perspective and is mostly a celebration of the effort of the first colonisers, with an emphasis on the creation of new industries and development. Through the reading of this text, it can be observed that there is a systematic absence or even naming of the presence of indigenous people (*Huilliches or Cuncos*). The territory appears as an empty space that needed to be conquered by these new settlers.

To summarise, Puerto Varas's inhabitants' relation to the landscape has been framed by two lines of history. One official story about those Germans colonisers who arrived at the end of the 18th century and created the city as we know it today, and a second hidden story of displacement of the Huilliches indigenous community that can still be perceived by today's segregated urban constitution of this area. Puerto Varas is perceived and portrayed as a heavenly place in which nature shows its gentle face and in its abundance, nourishes its inhabitants. In this sense, gardens in Puerto Varas have allowed me to engage with how different people engage with their environment, creating in the process of acknowledging and observing all contradiction in place, an alternative image of these landscapes that portrays how people perceive and negotiate their everyday relation to gardens.

4.3. From the Pampa to the desert and back.

Figure 4.15. Iquique. Image was taken during the fieldwork. 2014.

The first house visit in Iquique was to the garden of a visual artist who moved to Iquique after many years in exile in Portugal. She lived just behind the dune that limits the city on the East, the last street after the city ends. During the last earthquake, which happened just a few months before my arrival to the city, she saw the dune collapse into her garden. She thought that the sand would bury her alive. After that, the garden behind the house was not her favourite place in the house. She prefers her front garden, a space filled with a plant with a particular pine tree in the shape of a "T" as a welcoming natural sculpture (Figure 4.15). She was aware of the difficulties of having plants in the desert, and that the lack of water and the saline soil make any plant that grows in her garden a survivor. She did not just cultivate what she plants or chooses to grow, but grows any seed that appears in her space. An example of this was a beautiful cotton plant that arrived with some leaf compost she purchased. The desert, for her, materialised into the presence of the dune, appears an

inhospitable place, inhabitable, a place that in its rawness always, for her, from its distance perceived nature.

Mary Beth Tierney-Tello (2006) notes that the Spanish word *desierto* (desert) 'designates an empty and uninhabited space, a place of non-presence' (Schwartz & Tierney-Tello, 2006, p. 214) comes from the Latin desertus (abandonado, desert), participle of the verb "deserere", that means to forget or to leave. She explains how the use of this word in Argentina (but can be applied to Chile) is an act of erasure 'because the physical and cultural extermination coincides with the symbolic elimination from memory and history of the act of violence and its victims' (Schwartz & Tierney-Tello, 2006, p. 214). Many of those interviewees who live in Iquique have the same feeling as the female artist, that nature and the place they inhabit is hard and difficult to survive in, that it is not enough, and they constantly refer to it in relation to southern territories. In this context, and in order to try to understand how this feeling came into being, I will critically review the history of Iquique, understanding the elements that constitute the relationship people have with their landscape today.

Iquique is located near the Atacama Desert in a territory named Provincia de Tarapaca, 1,803 km to the north of Santiago. It is a seaside city that was once part of Peruvian territory and was part of the territory conquered (or forcefully annexed) after the Pacific War around 1879. Iquique began as a pre-Hispanic settlement, but it expanded around 1840 as part of a production cycle related to the extraction of guano fossil, primarily used as a fertiliser in depleted European lands. Ports were built, and the city grew in order to exploit the guaneras. Many Chinese coolies arrived in Iquique at this time as part of a regime of slavery supported by a Peruvian law named the Chinese law. During this time, private contractors had the right to import this labour by signing fraudulent or misleading contracts (Méndez-Quiró et al., 2010). This means that Peruvian contractors deceive Chinese workers to bring them to Iquique and force them to work in precarious conditions. This story will be

the first of a few, which had framed the history of the city as a place of struggle.

Later, after the Pacific War and with the annexation of the new territories, a new process started to affect the region. This process is commonly called the 'Chileanization' of Tacna, Arica and Tarapacá. This was an operation of transculturation conducted by the central government that sought to transplant Chilean cultural traditions, replacing those typically from Peru. In other words, the State, and particularly its agents, had to worry about teaching and forming Chilean citizens. This was conducted through school, military conscription, civic events, and the veneration of monuments to national heroes. The events, which corresponded to community rituals, were seen as incubation machines of nationalist acts (Diaz et al., 2012). Indeed, the creation of a national imagination was achieved through the deployment of various cultural and symbolic elements, and legitimised the State. The central government, which produced the idea of nation, transferred these symbolic elements to Tarapaca, contributing to what Hobsbawm and Ranger (1983) call 'the invention of tradition'. This consisted of a set of practices that ritualised nature; creating an *imagined community* (Anderson, 2006) where collective identities were built and loyalties within a system of values, beliefs and norms of social behaviour were generated. At the same time, there was the use and repetition of ceremonies or cults linked to old leaders of national elites, drawing on the sacredness of their symbols (shields, flags, anthems) and patriotic acts. (Diaz et al., 2012). The national symbols that accompanied the *Chileanization of Tarapaca* shaped and were shaped by various state and non-state ideological apparatuses, particularly schools, the church, Freemasonry, para-military and patriotic leagues, social clubs, government departments, the armed forces, parties, social movements and other political groups, etc. The interesting phenomenon concerned the way in which the process of ideological Chileanization proceeded through both civil society and the State. All symbols and actions used conveyed a strong message of violence and authoritarianism (González, 1995). A good example of this process can be seen in the change of street names in the city now under Chilean administration. It is curious to note that one former street was named after Ramón

Castilla, a president of Peru four times and one of the leading figures in the transformation of Iquique from a small creek to a thriving nitrate port. His name was replaced by '*Obispo Labbé*' (a priest from the Central Valley, Curico) (Tellerías, 2012), which survives to this day.

During this process of nationalisation, the discrimination against people of Peruvian origin was notoriously bad in the actions promoted by the State. An example of this can be seen in the expropriation of the water that came from the oasis of Pica and the nearby valleys of Quisma and Matilla in order to supply Iquique. In 1909 ultra-nationalist Chilean organisations were created, called patriotic leagues, with names such as "Black Hand", "mazorqueros", "Company Estrella de Chile", "Patriotic League of Tacna" which persecuted Peruvians (González, 1995). On January 23, 1901, the first Chilean families began arriving to settle in the city via the steamer "Chile". Other acts of discrimination can be seen in recruitment practices at the port, where Chilean workers were employed before Peruvians. The new Chilean labourers were paid 300% more than the Peruvians and this affected the trade of Tacna and Arica (Troncoso, 2008).

It is now over 100 years since this Chileanization process began, and yet today there is no question about national identity among the people who live in Iquique. The process that was dictated by the central government (in Santiago), created relationships with the landscape that viewed images of the central valley landscape as the most adequate, still affecting the way people build their own private gardens.

Continuing with the historical events that frame the way people in Iquique relate to the territory, it would be pertinent to reflect upon how, at the beginning of this century, Iquique became one of the most important ports for the saltpetre industry (Méndez-Quirós, Sánchez & Henríquez, 2010). A period of increased production and its subsequent decline (1940) gave identity to the region at the same time that it provoked changes and struggles that are remembered to this day. One major

event that created identity and meaning was the terrible case of the Santa Maria School massacre (*masacre de Santa María*). The event took place in 1907 when saltpetre mine workers striking for better work conditions, marched towards Iquique seeking the support of the local government. They arrived in Iquique and were commanded to hold all negotiations in one of the public Schools in Iquique, the Santa Maria School. The dialogue was subsequently broken up by a military battalion from the Chilean Army which entered the school, killing more than 2,000 people including workers and their families. It is important to mention that despite the fact that a popular song which was composed to retell the story of these workers, refers to 3,600 deaths. The number of dead is not clear - most academics agree that it is around 2,000. (Mamani, 2014), however, there is no official record of deaths, but there is a historical calculation related to a number of people working at the mine at the time. The event had some coverage from the mainstream media at the time but was then forgotten. It was only in 1969 when Luis Advis Vitaglich, a Chilean composer, created a song that retold the stories of the workers which later became popular with the Quilapayun (a Chilean folk music group) (Mamani, 2014.) that the massacre entered popular consciousness. The song became an instant success, not only because of the piece's characteristics, but also because it allowed a fluid dialogue between memory, avant-garde art and political activism. This combination was particularly fruitful in those moments of social and political unrest, particularly in the context of the upcoming presidential election campaign of 1970 (Allende's election). With the military coup of September 1973, the master tapes of the work were destroyed. Furthermore, stage performances of the song and public dissemination were prohibited. Quilapayún, who was abroad on tour, could not return to Chile. The Cantata Santa Maria was considered by the military as a historical crime "against the country". The work became not only a political manifesto against injustice and repression of workers in the early twentieth century, but allowed a redefinition of the song in times of the Pinochet dictatorship (Mamani, 2014).

The culture around saltpetre mining is still very present in Iquique, mostly because many of the

families from the *Pampa*[39] later migrated to Iquique. For them, having been part of one of the big historical moments of the region filled them with pride. Their experiences helped shape part of the local identity and constituted one of the relevant elements that established the way Iquiqueños relate to their environment. There is a strong and rooted tradition of storytelling amongst people from Iquique, especially those who came from La *Pampa*. This tradition has its origins in the Pampino Theatre, which started in the saltpetre town and later migrated to Iquique (Vera-Pinto, 2011). This oral tradition of stage storytelling is a source of pride amongst the people who migrated from the *Pampa*. This certainly had an impact during the fieldwork, where the interviews evolved into endless stories about the lives of the interviewees and how the city had changed over time.

In all of the *pampinos'* narratives (pampinos are the people coming from la Pampa, a place on the plateau west of Iquique), the desert was present not just as an image in the foreground, but as a symbolic space that ruled the life and the way people inhabited this region. The image of the desert was associated with the powerful nitrate industry (around 1879-1914), the emergence of the proletariat and the cycle of strikes and massacres identified with the uni-parliamentary period or oligarchic republic (Gonzalez, 2013). The desert came to be regarded as a space historically charged with social struggle (Pizarro, 2009). This can be appreciated in contrast to the discourse that arose in the south related to leisure and the abundance of nature. In descriptions of the period 1948-1968 found in geography textbooks I find an image that fits the descriptions of travellers and the climate they remarked on (desert conditions). These descriptions told by Chileans from the central and southern regions of the country, are an account of their view which reveals they found it difficult to understand living in a place devoid of basic elements such as the agricultural farming and livestock or to see the land as green and fertile (Gonzalez, 2013). Despite this, there is a systematic omission in paintings or photographs, of the desert in national tourism publications. As mentioned above, until 1943 the images of the north were almost absent from advertisements for tourism, whereas

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[39] *Pampa* is a Quechua word that means 'space with no limits'. People from the Altiplano refer to the desert or, to be more precise, to everything that is outside of the different oasis as *Pampa*.

the green landscapes of the south of the country were those most appreciated (Booth, 2008). Therefore, it was not until the 1940s and growth of the workers' movement (Movimento Obrero) related to the saltpetre mining industry in the north, that the desert started to be seen as a symbolic landscape and began to be appreciated as a place to be seen. The desert imaginary arose from discourse on process, focusing on the inhabitants of those spaces who could materialise the imaginary around ideas of man over nature. These ideas, previously discussed, are articulated in Iquique in relation to how the desert is perceived but also the difficulties the lack of water poses to survival. Industrialisation and progress are seen as a way to impose on nature, linked to the ability to survive and exploit natural resources in the most difficult of conditions.

To summarise, I could conclude that Iquique has a history of struggle and difficulties. The process of Chileanization has strongly influenced the way people relate to their territory. They have a constant feeling that they do not live in an adequate environment; images of the landscape from the south are constantly flowing through the media and the everyday imaginary of what a garden is supposed to look like. Therefore, I could argue that garden spaces are seen as aspirational. People are constantly envisioning being able to have and grow a green space that could be compared to those reproduced by the media. At the same time, the mining industries (saltpetre and more recently copper) have framed people's perceptions of the landscape, seeing this space as one of struggle, but also of accomplishment. In this sense, Iquique could be contrasted with Puerto Varas - the latter symbolising the view of what landscapes are envisioned to be.

As explained at the beginning of this chapter, today the desert is still seen as an unsuitable place, as death, and all the legends of the *Pampa* reassert these ideas. Many of the interviewees were constantly comparing their efforts in having a garden, with those they could appreciate through the few magazines that reproduced images of gardens from the Central Valley. This means, and as I analysed in the first section, that images reproduced in the two magazines widespread in the

country, are mainly images of gardens from the Central Valley. These gardens, provided with more irrigation, are characterised by the presence of old trees, lawns and colourful flowers. There is no doubt that the inhospitable weather conditions and the quality of the soil (saline land) are more likely to position gardens in relation to the issue of survival, according to which all plants have a history of struggling. Despite this, there are different local species which have grown in these conditions - mostly catarian species and Tamarugo. However, as I have seen amongst these lines, local species had no ornamental value and people prefer to plant other species that are not used to these conditions.

Although more than one hundred years have passed, today's practices on northern landscape representation are still characterised as a 'simulacrum of a Martian geography, as an unknown environment' (Josh, 2014, p.43). In this sense, and considering the issues that illuminate this research, after looking at the history of both places, it is relevant to highlight the view of the territory that could look at the landscape from an alternative perspective as the view of the miners who created the first view of the landscape from a local perspective, focusing on manual labour and therefore a separation between nature culture and a view linked to exploitation. Consequently is impossible not to ask, to what extents can this way of perceiving the territory be explored as a means to decolonize the representation of gardens in Iquique?

4.4. Inside/outside. Limits, permeability and the relationship with the other.

Figure 4.16. Garden in Puerto Varas. Image was taken during fieldwork, 2013.

During my first fieldwork in Puerto Varas I arrived at a house located outside the urban limit, in a closed community called Molino Viejo. There I interviewed a house owner who was concerned about the security of her place. Her solutions were quite different to that of most of my other interviewees. Instead of building high walls she decided that being in view of neighbours was the best way to avoid intruders, so she has transparent fences and never put plants such that they could block her view of the rest or her neighbours or the landscape. In the way she described her place, full of native plants she could name, I got the impression that she saw her garden as a communal space. During my visit we went around the gardens with her describing how each plant arrived at her place. She saw trees as a way to control wind erosion, being concerned about the changes the city has suffered during the last twenty years of rapid expansion. Walking around, we came across a pot of water (100 x 200 cm approximately), where she collects rainwater for irrigation during dry

summers. Inside the water pond was a hairy balloon. I could not see what it was clearly at first, but then she realised that it was a dead dog - the neighbour's dog. She didn't look affected or sad for the loss, but she was a bit angry about the dog coming onto her property. All the earlier hours of talking about the transparency of the fence and the permeability of its limits went into her negotiation of being trespassed by the neighbour's dog. As it happened with this interviewee, limits in gardens are a constant negotiation between the individual and the collective, the inside and the outside. Consequently, in this chapter, my aim is to explore the relationships people establish with their gardens in relation to their community. How this is a constant negotiation on their limits can also be seen as a visualisation of the way people position themselves in relation to their community. As I analysed during the beginning of this section, gardens are hybrid spaces a 'liminal phenomena' (Casey, 2009, p.155) that constantly negotiates its boundaries between the private and the public (inside/outside) (Taylor, 2008, p.6).

In order to explore this relationship, I will look at the interaction between individuals and their community, particularly the urban social structure in both places. I will look first to how Puerto Varas is constituted and what shape those interactions take in the city. This will be followed by how this happened in Iquique in order to map and address the inner social structure of both sites of study.

Puerto Varas, since the early days when German colonisers arrived into the southern land, has grown and changed in its social structure. In this respect, one of the first changes the city underwent after the first period of colonisation was the arrival of the train in 1912. As I previously argued in chapter one, the arrival of the train connected Puerto Varas to the rest of the country and facilitated the conditions for the arrival of a new economic development for the city: the tourism. Puerto Varas became referred to as the Switzerland of Chile (Booth, 2010), transforming the landscape into a place of cultural consumption. The construction and management of a number of major hotels also contributed to this transformation.

Therefore a new landscape image was created, one in which Puerto Varas appears as a place where nature can be experienced. This view has framed the last 20 years' migration to Puerto Varas, creating the second most significant social group living in the city today. During the 1990s a new wave of migration related to the development of the salmon industry, affected the region. Puerto Varas became one of the favourite destinations for those working in high positions such as engineers, managers, or administrators. Many of the interviewees were part of this social group, and most of them stated that they chose to move to Puerto Varas in order to look for a simpler and more natural life. Therefore, as this group grew over time, they started to influence the way people inhabiting the city related to one another and also the way in which the city was envisioned and planned.

Today tourism is still relevant in the local economy, but with a shift towards nature-based sports such as hiking, fly-fishing and horse riding, amongst others. Many of the garden owners I spoke with, particularly those who emigrated from Santiago, expressed a feeling of living in a natural paradise where other people come to enjoy their holidays. These statements and views of the city raise some contradictions; for example, a woman in her late 40s who moved to Puerto Varas with her husband around ten years ago, said that she moved in search of a life with a strong link to nature. This aim contradicts the everyday work of her family and the husband's work in the salmon industry. This holds more relevance if one takes into account the negative impact that this industry has on the local environment, and how this affected employment in the previous two years. Particularly, it is the salmon that escape from their cages that depredate other species and cause a phosphorylation of the seafloor (Buschmann & Pizarro, 2001). Also to be considered is the fact that many of these families have more than one car, generally trucks and SUVs that do not exactly embody a nature-friendly approach to everyday life. Of the almost 12,000 vehicles registered in the city, almost a third of them are either trucks or SUVs (INE, 2012). At the same time, another wealthy woman

interviewed in Puerto Varas who was from Santiago, also had a contradictory relationship towards her garden. She has a beautiful well-ornamented garden which was looked after by a professional gardener. The aesthetic of the place replicates those reproduced by magazines that depict gardens from the Central Valley. Despite her concern for local conservation of native plants, she has several species from the Central Valley. Hearing her talk about the trees she loves, and observing her garden, it could be argued that her aim was to create a place which reminded her of her previous life in the capital. So, she constantly confronts her desire to live in this memorable place, with her concern for the local species. The garden was a mix of plants which typically grow in the central valley, such as Alamos or small ornamental bushes that require more sun and less rain; with other natives trees such as Robles and Ulmo. As many of these species do not grow as well as others that are adapted to the local weather, these families need to invest a great amount of money and effort to ensuring these plants thrive. Consequently, her view of the garden was that it was a place which required great effort, work and investment.

There is a common perception of the landscape that is framed by a modern view that separates nature from culture, positioning these territories as a virgin place ready to be dominated. Gardens are seen differently by each of the social groups that inhabit the city, as I will analyse in more depth later. In the case of Puerto Varas, each social group built a different kind of relationship with their garden. This means Germans see the garden as a practical and useful place filled with flowers and vegetables for use and decoration. Judging by the interviewees, I could conclude that migrants from Santiago are the only social group who buy and consume plants in retail shops, and they do this in order to reproduce some of the species that are most common in the Central Valley. Conversely, local people from Calle Colón area mostly plant small bushes, such as flowers and some herbs, to give some colour and to make the homeowner proud.

In this respect, the segregation of the city can be perceived by simply observing the view from this

garden, over the city. Smaller sized houses and a high concentration of the population are visible. Although the issue is not exclusive to Puerto Varas, but a national problem in the design of cities (Guerrero, 1995; Mattos, 2004; Sabatini, 2000), the case of Puerto Varas is a critical one. People who have migrated from Santiago over the last 15 years live mostly on the north side of the city, and some around the road that goes to Ensenada (South East). The German community lives mostly downtown, near the main beach or at the roadside *Camino Alerce*. Since these families were the first to become established in the area, they tend to have land that is centrally located. Also, some of them live outside the city in the farms they still own around the lake. Finally, the most populated sector, with small social housing units, is where most migrants from other cities of Chile (except for Santiago) live. This area is located around Calle Colon, a backstreet which cannot be seen from the roads that connect Puerto Varas with Alerce and Puerto Montt.

This view of the landscape has not just affected the way people relate to Puerto Varas, but also the migration, regulation and growth the city has undergone until the present day. It could be argued that the migratory attractiveness of cities and towns of North Patagonia are linked not only to economy and employment opportunities in the region, but also to a collective imagination of the place - a view of the territory as quiet, safe and in contact with its natural resources.

This last group live around Calle Colon in houses built in small plots. Here I encountered an old lady who, because of the lack of space for a garden inside her own place, created a small garden along the sidewalk in front of her house. The small pot was characterised by the concentration of plants, most of them different sorts of pink and red flowers, and a couple of trees. Her aim was to share the joy of looking at nice flowers and plants with the people passing by. She put a lot of energy into this small piece of garden bearing in mind that at her age, just to move around and to take care of herself was a significant effort. Also, it was a challenge for her to get new flower seeds, which she received as presents from her neighbours or bought with the little money she has to spend.

Consequently, she was proud of this piece of land that she thought of as her own.
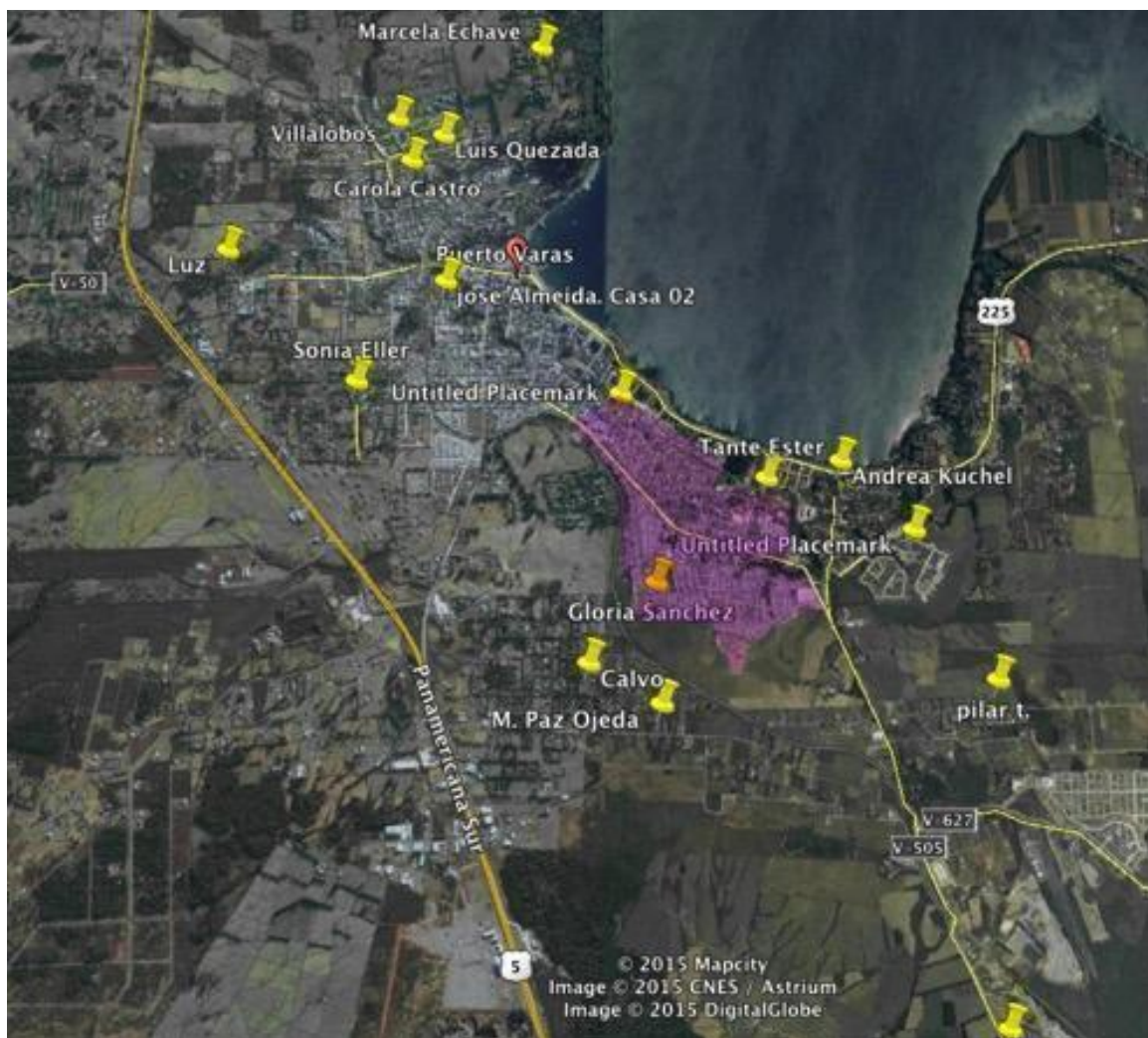
Figure 4.17. Calle Colon area is marked in magenta and the location of most of the houses visited is marked with yellow pins. Satellite image from Google Earth.

Colon's inhabitants were more difficult than others to contact. Most of the people I approached to be part of the interview refused to acknowledge their gardens were too small to be visited. They constantly compared their spaces to gardens of the houses they work for and some even facilitated interviews in these other spaces for me. In this respect, it is relevant to explain that I approached people to participate in this research with the help of local contacts, generally friends of my family who live in Puerto Varas but who are originally from Santiago. I was educated in a German school in Santiago, so I had some teachers, known to this German community, who helped me to access and interview them (although there was some initial resistance). Therefore, the Calle Colon community

was the one I knew least about and was most difficult to access.
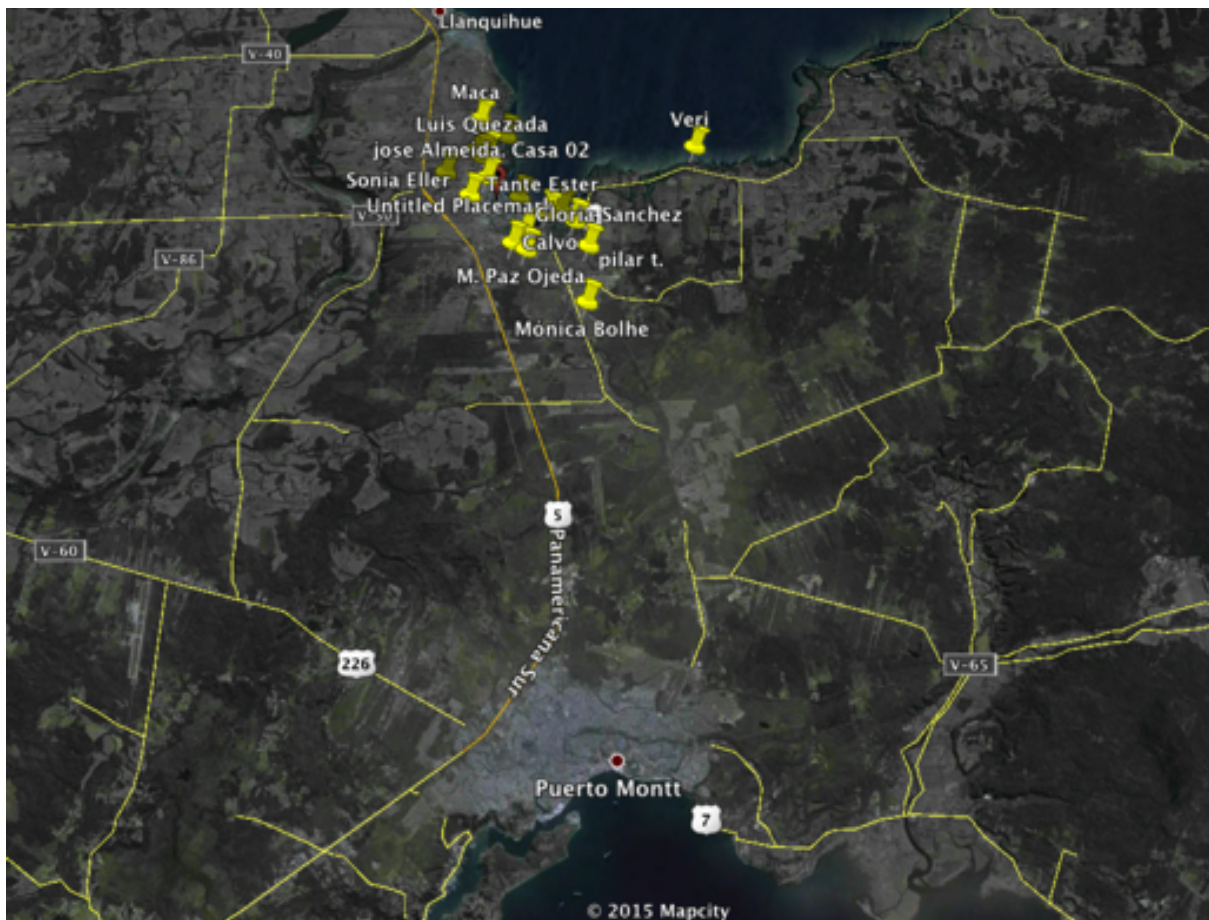
Figure 4.18. Puerto Montt, Alerce and Puerto Varas. Satellite image from Google Earth.

It could be argued that this segregation is not just the consequence of a lack of planning, but the product of the policies that promoted it. For example, during the 1990s, there were housing problems in the region. In order to create new inexpensive housing solutions, the local government decided to create more than a thousand basic housing units in Alerce, without creating schools or hospital to support them. A new urban system and dynamics were created. It is a network composed of Puerto Montt (an industrial area), Alerce (the social housing sector) and Puerto Varas (the high-income commuter town) (MINVU, 2011). Most of those who chose to live in Puerto Varas work in Puerto Montt, and those who live in Alerce work in both cities. This makes this urban composition a system of spatial segregation where each social group is located in a different space with no space of syncretism. The factors that draw this research into Puerto Varas are the symbolic relations that

have been constructed from the beginning of the century with the idea of nature and how this relationship is loaded with contradictions in everyday practices.

Similarly, Iquique, as with many other Chilean cities, is a spatially segregated place. This can be perceived by walking around the city and seeing the differences in the size and quality of the buildings. Wealthy people live in a cluster mostly on the southern side of the city. This section of Iquique society is not large because most of those with managerial positions in the mining industry located in the area, have families in Santiago. Despite this spatial segregation, because of the geographical characteristics of the city, some areas of mixed social group composition can be seen in the city. As explained by one real estate owner who was interviewed, this is because the geographical condition of Iquique (in between the sea and a large dune) has limited space for growth. An example of this can be seen on the central beach 'Cavancha', which people from different sides of Iquique visit at different times of the day[40].

Figure 4.19. Satellite image retrieved from Google Earth. Iquique- Alto Hospicio

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[40]. This is not a formal or institutional schedule, but a collective understanding of where most wealthy people go to Cavancha in the morning, to leave to *La chimuchina* (Pejorative way of naming a dense group of people from lower income that set without order or concert) the afternoon.

Because of the lack of consistent application of the existing regulations on urban planning, Iquique is a hybrid city (Garcia-Canclini, 1989). Different building styles offer a mixed view composed of huge buildings next to small one-story houses, but also one building could have multiple styles within its construction. The imagery of various popular cultures can be seen amongst the buildings that belong to migrants who arrived in the city at different times over the last century. It struck me that almost none of the interviewees defined themselves as natives to Iquique, since it was a label apparently too difficult to fulfil. Most of the traditional Iquiqueños were sons of saltpetre workers, pampinos, who came to Iquique after the decline of their industry around 1930. Other migration has taken place over the last year and migrants from other countries in South America such as Colombia and Bolivia, now more visible in society, are looking for better work conditions and for work in the copper industry. This state of migrancy creates a city where few people have been born there, but at the same time they are aware of their origins, and feel a sense of belonging. A diverse space that through experience creates a reflexion that is later reflected in the questions put forward in this thesis, and relates to the ideas of mixture and hybridity (Garcia-Canclini, 1992) analysed before full development and visibility.

During the 1980s, as part of an economic plan to revitalise the region after a long period of decline, the government created a tax-free zone (ZOFRI)[41]. Their intention was to streamline foreign trade imports, and an attempt to reduce costs and provide opportunities for the provision of inputs for domestic production activities. The development of infrastructure was seen as beneficial to the economy of the country, and the government's intention was to include the private sector's financial resources in its provision. This was to become the main instrument for regional development with the aim of generating more employment, population growth, and the reactivation of economy and

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[41]. Kelle Easterling (2016) in his book *Extrastatecraft: The power of infrastructure space* states that after the United Nations Industrial Development Organization endorsed the creation of free zones during the 1970s there was an exponential growth of zones around the Globe. Later they released a report that expresses caution in treating the format as anything as temporary catalyst. Rather investment in the domestic economy is believed now to be the best way to encourage trade and prosperity.

regional services (González, 1992). For a few years, the ZOFRI was one of the main economic activities of the city together with the fishing industry. But over the past ten years, a new copper mine near Iquique has injected extra money in trade to the business in the city. But because of the lack of local tax regulation, the money flows without affecting the local council's economy. As a consequence, the city is left without any income to mitigate the issues that arise from the presence of the floating population related to these industries (few of them live in Iquique). The money spent by the miners on their free days, as well as the lack of regulation in the city and an abundance of cheap commodities, creates a culture of overspending and excess.

To summarise, Puerto Varas and Iquique are both highly segregated cities. That has persisted through a lack of urban planning which might otherwise have created policies of integration. People need to constantly negotiate between themselves and the community, the inside of their houses and what is outside and what permeates around the fences.

Following this issue on how garden owners relate to their community and how cities are planned in both locations, I decided to create a new micro-experiment which will be analysed later in more detail but since it is relevant, I will expose some of the relevant elements now. The experiment was about the relationship between the inside and the outside of each garden. I collected images available through Google Street View, of many of the houses visited. These series represented the external conditions of the house and how different properties related to their environment. A composition of six views of the house alongside the date and time of the visit and their geo-locations, were combined with an image of the interior garden of the same house. Inside/outside, as the micro-experiment is named, aimed to visualise these relationships that gardens and their owners establish within their territory and their community, juxtaposing garden and street and the permeability that fences have over the community. The aim is to create a parallel view where audiences could understand the differences between how people relate to their communities, but

also about how this relationship could be juxtaposed with their everyday relationship to their private spaces. The resulting compositions create visual parallel amongst colours and forms, but also amongst the elements which form each space.

Figure 4.20. Inside/Outside. Puerto Varas. Images composition. 2016

Figure 4.21. Inside/Outside. Iquique. Images composition. 2016

4.5. Pachamama as an alternative.

Figure 4.22. Iquique. Image was taken during the fieldwork. 2014.

On a sunny afternoon in Iquique, we arrived at a house that looked like an orange box. It was an old gabled property converted into a modern construction. Inside the house were two separate houses; one for the mother and grandmother that looks old and dark, and another one that was refurbished with windows and light. This second space belongs to a young artist, the only son in this family. It was he who took care of the small garden and all the pots in the house. He grows plants with the intention of living self-sustainably in an attempt to escape from the institutions and pollution of Iquique, taking care to be concerned about which plant could be planted and how to irrigate efficiently. During the interview, there were constant references expressing gratitude towards *Pachamama* - a common word in constant use in Chile, referring to nature, the meaning of which I did not understand in terms of its symbolic potential, until later.

Looking at this young artist's relationship towards his garden, it can be argued that gardening draws human and nonhuman together into a set of relationships that are both ancient, and modern which requires an ethic of care that crosses species barriers, and from which I might take wider lessons about living well on the earth (Ginn, 2017). From a decolonial point of view, 'Latin America' was imagined, by Europeans' description of the continent, through the two terms of opposition: culture/nature. Creole intellectuals of the nineteenth century such as Domingo Faustino Sarmiento in Argentina, and Euclides da Cunha in Brazil, used the paradigmatic division between "civilisation" and "nature" in order to distinguish the Creole elite from the "barbarism" of Native South America (Mignolo, 2007, p. 21). Despite the relevance this division has today in South America, we can also find an alternative view to that which perceives nature in opposition to culture. An example of this is the new law in Bolivia and Ecuador which grants *Pachamama*[42] a legal right, incorporating the word into the new constitution. This change in the legal definition of nature was not the result of a green movement, a movement associated with liberation theology, or a Marxist anti-capitalist movement, but instead resulted from the significant indigenous communities, leaders, and indigenous intellectuals (Mignolo, 2007, p. 21) place within the concept. This is part of the struggle for control of the *colonial matrix of power* based on the concept of nature, which places the concept of *Pachamama* (Mignolo, 2011, p.10) in the services of decolonization. *Pachamama*, a concept first described by Quechuas and Aymaras (high Andes native inhabitants) as the human relation to life, which today is translated as mother earth - a conception that does not create distinctions between nature and culture. Despite colonial efforts to oppress them, this meaning is rooted in many of the traditions and everyday practices of people from the Andes (Mignolo, 2011, p.11). In this context, to what extent does this perception of nature as part of culture, which is perceived through the notion of Pachamama, need to be considered from a global perspective which considers nature as an economic entity? It is not possible to argue that this concept has been relevant in the regulations or

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[42] Pachamama is a Quechua and Aymara word deriving from Andean indigenous language from South America (Perú, Bolivia Argentina and Chile). Pacha can be translated as world, earth, universe, time and place, while mama is equivalent to 'mother' (Etimologias de Chile, 2017).

power relations that are in place in Chile (which is different from Bolivia and Ecuador), but there is no doubt that it is a concept that permeates the beliefs and everyday relationships between some groups of people in the country. The official discourse is more related to the division between nature and the culture that arises after the triumph of European modernity. During the sixteenth century, this brought an understanding of nature in opposition to culture according to which nature was conceived as a 'residual category of everything outside culture' (Badcock, 1975 in MacCormack & Strathern, 1980, p. 3).

The categorization of nature and culture has proven problematic because it 'implies distributing its elementary components in such a way that these can be objectified in stable and socially recognised categories' (Descola et al., 1996, p.92). The exception to this can be found in some native communities and the previously discussed recognition given in the constitution of Ecuador and Bolivia. Nevertheless, in Latin America, the division is also very present. It could be said that this process by which the notion of nature is created in relation to these transformations and definitions, could be understood as culturally grounded and somehow ideological (Descola et al., 1996). In this context, the nature/culture divide needs to be understood 'as the product of a constructional process' (Ingold, 2000, p.41) where each culture produces, reproduces or suffers the imposition of a set of relationships and beliefs towards what is natural and what is considered culture.

Modern times came with the belief of a 'triumph of "culture" over "nature"' (Gregory, 2001, p.87), as an imaginative achievement which created conceptual constructions and an image of the human being overcoming the dangers that nature and wilderness represented. It also implied the design of differentiation between 'a self-consciously modern Europe and the rest' of the world (Adas, 1989) – which serves as the precondition to the exploitation of natural resources in the latter. Nature was understood as an 'external and internal domain lying outside the historical trajectories of culture' (Gregory, 2001, p.88), where nature was seen as an element to dominate and domesticate

regardless of context. At that time the nature/culture dichotomy appeared as part of a 'very intentional world within which is situated the project of Western science as the 'objective' study of natural phenomena' (Shweder, 1990 in Ingold, 2000, p.41). The cultural construct of nature facilitated the beliefs of a modern Western understanding of the world, this is to say, a view of nature that was in opposition to culture, and that created the condition with which to exploit it.

Macnaghten and Urry (1998) note how, in the contemporary context of global warming and natural disasters, amongst others phenomena, this division no longer seems to be accurate. The historical understanding of nature in relation to its definition and scientific classification - built on a more general scientific view of nature described by Latour (1993) - is seen by its unhidden cultural relations. Thus, different voices have risen to critique this division. Thinkers such as Haraway have raised a critical voice towards this separation in relation to gender studies. Stating that 'dichotomies between mind and body, animal and human, organism and machine, public and private, nature and culture, men and women, primitive and civilised, are all in question ideologically' (Haraway, 1991. p.163). This is to say that, according to Haraway, how I perceive these categories and how I define them is a process that is framed socially and culturally and therefore charged with the ideologies that are in place. She questions the definition of 'human', posing the question of how this category is created and how its definition has been challenged and reshaped through science and technology. By understanding the nature/culture division as a contemporary construct, she questions the role of information and technology in the understanding of what it is to be human (Macnaghten & Urry, 1998:30) and therefore our notion of the idea of nature. It could be argued that Haraway's notion of the human questions the limits of this division, and in doing so allows me to question our own perception of what nature is and why one should stop thinking of it as something that is separate, external and ready for exploitation.

Therefore, and for the purpose of this research, it could be argued that the division of

nature/culture in some communities of indigenous people hasn't been present in their everyday life. They understand humans as part of the land they live in, using *Pachamama* (Mignolo, 2011) as a concept to refer to being in the world as part of it. The question that arises is, to what extent this understanding of nature and culture affects the perception of landscape in Chile? Moreover, can we still use the ideas of landscape in relation to the notion of *Pachamama* if there is no separation? The intention through this is to explore not just how the classification of nature and culture is divided (if it is), but how these ways of seeing nature in relation to culture unveil a set of power relations that belong to the much wider question of the history of Chile. And above all, it is important to consider how landscape images played a role in the way colonies perceived themselves in relation to the coloniser and how those territories were constructed in relation to a place that was considered a given. Questions such as: did naturalistic representation made by the first botanists and travellers influence the view of landscape and nature? Did they create a scientific lens through which to perceive the land as a place for development and exploitation? It could be argued so far that images of landscape establish a set of relationships toward the ideas of nature and territories that frame the way people see those spaces. The first images of the territory were those which framed the formation of a colonial, and later, a national, identity (W.J.T Mitchell, 1994, p.23). But also, following Mignolo's assertions about the notion of Pachamama, and Haraway's point of view on how we need to redefine the limits of this division, it could be argued that the notion of nature as an active agent has played a role in the perception and recognition of landscape. That is to say, nature can be perceived, not in opposition to culture or as passive scenery, but as an agent that establishes the condition for the perception of landscape. This can be visualised or materialised by acknowledging the recurrent presence of earthquakes and how that shapes the life and relationships people have with nature. This means that in the case of Chile, and as I have previously analysed, when suffering the consequence of an earthquake it is difficult to see nature as a recipient of human life, but an agent, a force of destruction that shapes the lives of many. Finally, we should consider how, during modernity, the colonial matrix of power imposes this division as a model of exploitation, reinforcing

the relationships between the colonies and their colonisers - relationships that in many cases persist nowadays.

The inhabitants of Puerto Varas have a view of the landscape that is framed by the nature/culture division, looking at nature as something that is outside and ready for exploitation. In this respect, some of the interviewees made reference to the ideas of *Pachamama* - but the meaning of the word was not the same as that one offered by Mignolo (1998). They used the word as a way of positioning themselves and giving a name to the quality and abundance of the experience they had had relating to nature. I could argue that they were not using the word *Pachamama* to describe a different understanding of the world, but as a homology that positioned them as people who care about nature.

During my first fieldwork, three of my interviewees made strong parallels between the garden and the figure of the Virgin Mary. The images that were associated with mother earth (a common translation of the word Pachamama) did not embody a cosmology of unity between human and nature, but a Catholic exploration of the division. This syncretism of the use of the word is a clear example of how indigenous practices and beliefs were appropriated by Christian missionaries shaping the 'translation of Christianity from one cultural context into another' (Lopes, 2016). The concept of mother earth, as the Virgin Mary makes possible the coexistence of this, contras ways of understanding nature.

Some interviewees kept small images of the Virgin in their gardens and saw this place as a consecration to this religious figure. This echoes the ideas on ideology and nature that have been explored by Caroline Merchant (2003) in her research on feminist ecology. She explains how the images of nature in the new territories were personified by images of Eve. She also claims that in the

recovery narrative[43] (such as the one that appeared in the narratives of many of the interviewees of Puerto Varas), 'nature is portrayed as undeveloped "virgin" land whose bountiful potential can be realised through human male ingenuity' (Merchant, 2003, p. 111). Again, this resonates with the place that the Virgin Mary is accorded in the rhetoric of gardens, creating a female space. Most of these gardens were worked by male labourers, often under the command of women who were in charge of the house and therefore in charge of the garden. In this sense, most of the interviews were with women except in a few cases. In contrast, most of the work in the garden was performed either by male gardeners or by the male inhabitants of the house (husbands or sons), whilst women were in charge of planning the work and reminding men of what needed to be done.

The experience most of the interviewees (even those who had migrated from the central valley) reported, was that climate conditions were ideal for growing plants and trees in the garden. Many referred to the soil as rich and fertile, and the process of having a garden was seen as an easy task. Gardens were seen as a place to manage, where the most common activities that were required to take place were weeding, mowing and trimming. This rhetoric could refer to my previous analysis of the 'triumph of "culture" over "nature"' (Gregory, 2001, p. 87) - a narrative that creates the conditions for the exploitation of nature, as can be seen today with the presence of salmon farms and the deforestation of the rain forest. For example, one of the interviewees, a third generation German immigrant, also sees the climate and geographical conditions of Puerto Varas as optimal to reproducing different types of plants. Her main concern revolved around replicating the original conditions of the land (as it was in Palaeolithic times) in her garden. Following decolonial thought, it can be argued that this garden could be seen as decolonial, that had the effect of subverting the influences of European gardens by creating an environment which gives value to the local plant. Yet, considering the processes of appropriation and hybridization of the species, can we think of a

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[43] Merchant (2003) states that Western culture's relationship to nature has been dominated by a "recovery narrative" that sees men as "heroes" that need to re-establish the Garden of Eden on earth. Where the women (Eve) is subordinate to the man (Adam).

decolonial contemporary garden that doesn't understand the mixture and values that are in place today? With this question, my intention is not to homologate plants classification to class politics, but to account for the existence of plants that cannot be judged by their origin (I will discuss this issue further in the next chapter).

In the case of Iquique, and despite the fact that natives have a strong presence in some nearby communities (around 200 km east from Iquique) on the high plateau of the Andes (*Altiplano*), the concept of *Pachamama* is not generally used. In this respect, the city, the desert and the beach, are seen as empty and inhabited places, people do not describe them as part of *Pachamama*, in contrast to what happens in the oasis, or the mountains to the east.

Figure 4.23. Iquique. Image was taken with a Pinhole wooden camera and a film Kodak ektra 100 during the fieldwork. 2014.

People see gardens in the city as artificially built, so less related to what is supposed to be associated with the notion of *Pachamama*. In the fieldwork, there were two more exceptions to this. Firstly, a family who used all of their limited resources to acquire a garden, watering the plants with washing machine water, and using organic waste to create compost, etc. The interview was conducted in the presence of the entire family (grandparents, two parents and their children) and each one of them had a say. Their garden was not big - the front garden being approximately 3 x 4 metres. They expressed all of their concerns and constantly referred to the need to celebrate and live in harmony

with *Pachamama*. That translated into a material concern about which kinds of plants they have, and how to use water efficiently and to compost their waste for their plants. Their garden was a relevant activity in their everyday life, trying different approaches to succeed and revitalise the difficulties of the saline soil of the land they inhabit. A second relevant case was that of an old lady who lived near the city centre who was concerned to create a small vegetable garden that could make her self-sustaining. She spoke about Pachamama in terms of a provider, despite the need for her to create her own fertile soil (through a vegetable box system) due to Iquique's salinity. It is not clear where the knowledge came from in both cases, but they articulate their concerns in a practical matter, trying to live as part of their environment, thinking of it as something not separate from their everyday life, but rather as something they were a part of.

4.6. Conflicted copy and issues on appropriations.

Figure 4.24. Iquique. Image was taken during the fieldwork. 2014.

During my stay in Iquique, when I was going around and speaking with people about my research, a few of them named a woman who, they said, has an amazing place. Until I arrived at the flat, located near the main plaza, I would never have imagined what they were referring to and how people in Iquique consider her place to be a garden. The woman, an old lady born in Tacna when it *'still was Chilean'* obsessed about collecting things. She was a wedding cake baker and she collects all sorts of plastic and ceramic ornaments, flowers, fruits, angels, Virgin Mary, etc. They were organised as an exhibition space might be, which was contrary to her apprehension about receiving visitors. I was allowed to come in just because a friend of mine bought her many Christmas cakes every year as a present. We entered and she allowed us to go around with her, a bit nervous about my tripod and camera. She showed us every plastic flower as if they were some rare creation, like the lady from the Pampa who described the cactus flower to me. Her relationship towards these copies was as though

they were unique species brought from the same exotic place. She used the common name of the original flower to name the corresponding plastic one, making the point about how each of them looked better than the fresh flowers because they did not wither.

What is considered natural, native, alien or a weed in a garden has always been culturally charged. My aim in this section is to explore this relationship exploring the different influences and ideas that shape decision-making in gardens in both locations. I will start by looking at how native plants have been considered to be ornamental plants in Chile, questioning what is considered native and how this notion has been strongly influenced by different influxes in the recent history of the country, from the difficulties of naturally growing plants in a flat in downtown Iquique, to the constant battle towards what is considered to be weed in Puerto Varas.

Verónica Poblete de Jordán, a Chilean academic and landscape architect, declares (personal email interview, November 2014) that contemporaneous to the changes in regulation mentioned above, a strong wave of North American cultural influences arrived in Chile, including programmes on DIY and gardening magazines, that were not previously part of the domestic culture. For her, one of the most important contemporary influences on Chilean gardens is the aesthetic dictated by Miami. What Poblete means is that by an ecology of commercial trade of magazines and people who travel there because of cheap tourist flights, many public gardens, such as those in shopping centres, and private gardens, have a strong influence on what people see in Miami or what has been portrayed there. de Jordan states that wealthy Chilean private gardens are copies of images in magazines imported from Miami - long stretches of lawn, palms and some tropical flowers -and that it is these cultural images that represent the aspirations and aesthetic values of the more wealthy in Chile. Hoffman (1983) argues that during her research on native trees, she recalled which trees are traditionally planted in Chile, and she agreed to the very limited use made of native plant material, such as Rauli

(Nothofagus Alpina)[44], Ulmo[45] (Eucryphia cordifolia), Pewen[46] (*Araucaria araucana*), amongst others, despite their use in landscape designs in other latitudes for ornamental value, especially in Europe and the United States (Hoffmann, 1983). In this respect, one of the interviewees from Iquique, Raquel Pinto, a biologist specialising in Cactaceous species, remarked that one of the issues for her in Chilean gardens is the culture of immediacy. For her, one of the big issues is that garden owners expect to have a garden that flourishes and grows rapidly and where, as a result, Chilean native flora that consist of mostly slow growing plants, do not have a space. It is worth mentioning here that many of the interviewees, when referring to what they plant and why, described their childhood gardens with a nostalgic and idealistic view of a nature that in most cases is not true to reality. Many of the trees and plants in their gardens are similar (or sometimes even the same) as those in their parents' gardens.

Native species such as Ulmo, Mañío (Podocarpus), Arrayan (Luma apiculata), Notro (Embothrium coccineum) and Nalca (Gunnera tinctoria) are becoming more commonly planted. Their ornamental, but also practical, value is now more appreciated. For example, the Ulmo, which produces a perfumed flower, is popular with people who produce honey. The Notro has become popular for its colourful flowers and rapid growth, but it became more famous when it started to be used in the public Garden of Valdivia (a city near Puerto Varas) (Hoffman, 1983), as did the Arrayan that creates shade due to its height, and was used first as an ornamental[47] plant in 1930 (Hoffman, 1983). It is characterised by its red, soft wood, which is popular for making furniture. Nevertheless, these species aren't that common, despite the fact that they grow graciously in Puerto Varas, especially between 2010-2014 when the government implemented a special scheme for urban forestation

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[44] A large tree that can reach 50 m (160 ft) high and more than 2 meters (6.5 feet) in diameter. It tolerates low temperatures and it can be found in the south of the country.
[45] It can be a large tree but is generally found as a garden plant of 5 Mt height (can reach 40m). It has an aromatic white flower, famous for being key in the reproduction of honey bees.
[46] High tree with a particular shape that is recognisable from afar. It is found in the Andes in the southern territories.
[47] As I will see later, this sort of categorization is problematic and socially charged.

named 'Tree planting program: a Chilean, a tree' (CONAF, 2012), which gives mature trees to private gardens. Sadly with the changes in government in 2014, the program was cut out and is no longer available.

The argument for the ornamental value of native plants is in question since many of these plants have had great success in other latitudes - which is how those plants have been perceived locally. One good example is the case of *the Pewen* – or, *Monkey Puzzle Tree*. This tree from northern Patagonia (Chile and Argentina) became popular in the UK around 1794 and was seen as a friendly exotic tree that could be grown outdoors. It first arrived in Kew Gardens, London, but later it became fashionable for Victorian Gardens to position it front-of-house (Campbell-Culver, 2012). Its name originates from the Spanish name given to the native people of northern Patagonia, *Mapuches* (or Araucanos as they were named by Spanish conquerors). It is one of the most important trees for *Mapuches* and is rooted in their culture as part of a symbolic relationship with nature. The Pewen (Mapudungun) pine nut had provided food for the *Mapuches* before the Spanish arrival (Herrmann, 2006) and its harvesting remains one of the most important festivities performed by them. It is striking that the cultural relevance that this tree holds for native *Araucanos* has never been transferred into the Chilean population, despite its attributes.

In light of this, it is worth mentioning that until the present day there have been no dedicated gardening magazines produced in Chile. The two magazines widely read in the country belong to the main daily newspapers (Revista Vivienda y Decoración, and MasDeco). The focus of both magazines is architecture, design and decoration, which mainly refers to seasonal gardening needs. The images of gardens put forward by both magazines are photographs of the Central Valley. This means that photographs reproduced in this magazine are from gardens in Santiago and its surroundings, reproducing a centralised imaginary that affects the way people see their gardens (especially in the north). It could be said that gardens appear in these publications as a space of consumption where

retailers put their efforts into creating new relationships between gardens and gardening activities. Images are still relevant in the creation of meaning - not the picturesque paintings of a romantic landscape, but photos of an idealised consumer paradise. It is therefore interesting to note that during my last field trip it was observed that in cultivating their gardens, most of the interviewees did not buy plants, but asked for small cuttings from a neighbour, or took them from public space. Also, a few interviewees reviewed magazines to create their gardens, while others read weekly newspaper magazines which gave information about plants that can be found in the central region of the country and around the capital. I could infer that the retailers' efforts are mostly directed to industries such as landscape architecture, construction companies and a minority of garden owners who have the means to create a space that reproduce a view of the garden as commanded by international magazines.

At this point, it could be argued that perceptions of gardens in Chile have been framed by a colonial past and that the influence and structure of this is still in place. Yet, gardens in Chile are a consequence of a set of different influences and material conditions that frame the way people relate to them, as well as the way they decide upon how to build their own gardens. Issues such as the way the aesthetics of the garden are framed by the value of native plants in relation to those brought by different travellers, or the influences that different public gardens had historically, are key to understanding the way people build their spaces. It could be argued that gardens in Chile are a place of constant negotiation of how the garden has been created and represented (European influences), but also how this view encounters the particularities of the different geographic conditions in place.

At this point it would be relevant to question what is considered native in light of a decolonial

approached. Davis and others (2011) in his contested[48] paper published by Nature journal, '*Don't judge species on their origins',* state that the notion of nativeness was first described by botanist John Henslow in 1835 - a term that rapidly became used by other botanists to enable them to 'distinguish those plants that composed a 'true' British flora from artefacts' (Davis, et al. 2011, p.153). Although many ecologists oppose his view, it is a relevant critical view of the concept. The work of Mastnak and others (2014) in their writing '*Botanical decolonization: Rethinking native plants'* explores a different approach toward the same issue that argues how this classification is an inheritance of a colonial view of the land, where the arrival of colonisers define a state of nature that negates the manipulation and presence of previous inhabitants.

A good example of this can be found in the case of San Pedro Cactus (*Echinopsis pachanoi*), found in many of the gardens visited in Iquique, and considered a native plant. The San Pedro, an Inca Sacred hallucinogenic plant, arrived in the north of the country, brought by Incas (Feldman, 2006). This Arboreal cactus has a cylindrical shape although it can bear branches from the base and can be 3 to 7 metres height. The white flowers appear at the apex of the stem and are nocturnal and with a strong fragrance. The Arboreal cactus is used in traditional medicine for both human and veterinary care and is widely cultivated as an ornamental plant. During the fieldwork, many garden owners had a planted San Pedro in their garden and exhibited them proudly. Additionally, while presenting the plant, they talked about the widespread use and abuse of different drugs in the city - cocaine and crack were the most common. When we were commenting on the presence of the grass near the seashore and how it is watered, one young Iquiqueño told me that the city used to have a watering system. The issue at the time was that this watering system was built with copper pipes and those pipe elbows were traded by drug addicts (named locally as Fumones). After a few months, it became too expensive for the council to replace them and so they decided to go back to the previous non-

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[48] After releasing this article, several responses have been published in the same journal 'Nature', arguing that it is a simplistic view of a more complex issue. An example of these responses can be seen in volume 475 of Nature Journal published in July 2011, in the correspondence section (page 36). ; Simberloff, D., & 141 signatories. (2011); Alyokhin (2011); Lockwood, J. L., & all (2011) and Lerdau, M., & Wickham, J. D. (2011).

efficient system of watering with a hose. Today watering is done by hand by a few council workers who spend the whole day pumping water onto the grass. The idea of a 'pristine pre-Columbian state of nature' was built upon a romanticised view of what is supposed to be this new and empty land (Mastnak, et al., 2014, p.375). With the coining of the notion of nativeness by the late 18th century, the concept implied ideas of 'uncultivated or undomesticated biota', this means a raw, non-human or civilised intervention of 'living products of a local landscape'(Chew & Hamilton, 2010, p.37). The classification of plants and expansion of Europe, as has been explored before, was not just about the movement of people, but also a *'botanical colonisation'* (Mastnak, et al., 2014, p.364), or, as Crosby' called it, an *'ecological imperialism'* (2004) in which plants, trees and flowers move around the world changing the conditions that were present, more rapidly.

As previously explained, gardens in Puerto Varas materialised this *botanical colonisation*. Gardens which belonged to those who are part of the German diaspora, have specific conditions that are characterised by the absence of grass, and featuring trees and flowers such as pink roses, Rhododendrons and Hydrangeas - species brought by the first group to arrive in the city. This species has adapted so graciously to the location that many people think of these species as native. In the case of roses, they have reproduced and spread, becoming a symbol of pride for the people who inhabit the city. Moreover, roses have become part of the identity of the council: Puerto Varas, The City of Roses (as shown in figure 4.25). It could be argued that the identification these plants have with the local population, express the way people feel in Puerto Varas and how they relate to other cities of the region. German descendants feel that they belong to the city, but are constantly making references to their European roots.

Figure 4.25. Image of the city shield that reads: "Pearl of the austral tourism" and "city of roses".

On the other hand, similar to the notion of nativeness and being alien, there is the issue of what is considered to be a weed. In Puerto Varas this is contested because of the speed of growth due to the fertility of the soil; people experienced difficulties eliminating what they consider to be weed. So, ideas around what sort of plants are defined as weeds, but also how they refer to and treat them, are relevant. As Richard Mabey (2010) explains, the notion of 'weed' is not a scientific, but a cultural one. So, to look at the idea of what constitutes a weed in a certain culture allows this research to understand some of the ideas that that culture has about nature and its relationship to culture. In this context, the ideas that a former Navy official I interviewed expressed in relation to weeds, allows me some insight into his own system of classification. He refers to a particular type of grass weed as 'pig's tail' (cola de chancho) - a pejorative term for referring to gay men in Chile - despite referring to all other plants in his garden by their botanical name. In this sense, the definitions of what constitutes a weed and how it needs to be treated were combined with other understandings of the distinction between native plants and those from the 'outside', according to

which most of the German plants were considered part of the native species group. In many cases, clear differences were made between what was proper and acceptable in a garden and what was an outside force that needed to be eradicated. Gardeners set a plan for the land, destroying or leaving what by convention or conviction they allow to remain in it, defining a path of what is welcome and what is uninvited. In this context 'the politics of nativism are implicit in the way that gardening prioritises the close at hand' (Ginn, 2017).

Figure 4.26. Image of the popular Rhododendron in a garden that belongs to a migrant from Santiago. Image was taken with a Pinhole wooden camera and a film Kodak ektra 100 during the fieldwork. 2014.

The issue most people have with native plants, as mentioned previously, is a concern about the speed of growth. When gardens are new many people prefer species that can bloom within a couple of seasons. As previously explained, people do not buy plants, but instead collect them from public places. In the case of Puerto Varas, this happens despite the government program. People more commonly collect mature trees from national parks or the roadside, deeming this practice not to be a case of theft of public property, but an act of benevolence as if the tree belonged to no one and that they were saving the tree from extinction.

Figure 4.27. Image of the garden of a German descendent. Image was taken with a Pinhole wooden camera and a film Kodak ektra 100 during the fieldwork. 2014.

Another example was a woman who lived on the back of the waterfront avenue in Puerto Varas, with the shore of the lake a few steps from her doorstep. This house-owner had been cultivating the garden for a long time. Most of the plants and trees in her garden were there for a long time, except for a few which were gifts from friends or transplanted species from her parent's house. She was part of the German descendant community, concerned and aware of the changes within the city during the past twenty years. She romanticised her childhood and tried to rebuild her garden for her children to have a similar experience that she once had in relation to nature. She was part of a wealthy family but she had the idea that plants needed to be a gift from someone in order to achieve healthier growth. She loved to collect branches to root them into trees so that she could bring the memories of those ancient trees into her place. Ginn (2017) argued that seeds 'were once exchanged in sharing networks' and have changed into a 'principles of exclusive access', bred by corporates who aim to charge or prosecute this type of action. I could argue that most of the people I interviewed during my fieldwork behave in a sort of naturalised resistance to some international corporate agencies. In this context, it can be argued that garden practices can be seen as a collaborative action between people in a community, but also between humans and non-humans

(plants, soil, water, etc.). Shrugging 'in the face of nature–culture dualism' (Ginn, 2017) that permeates between these kinds of categories.

Through the fieldwork, many of the interviewees told stories about how their garden came into being, from the day they moved into the house, to the changes they made or struggles they had over time. From the stories collected, I could observe that much of the decision-making about what to plant was related to aesthetic decisions such as the colour of the leaf or flower. Of all the species available, people preferred those that bloom at least once a year and have colourful flowers. One of the women interviewed explained to me how important it was for her to have plants that bloomed at the end of winter. This was relevant to her because she wanted to give some colour to the coldness and darkness of wintertime. In another case, an old woman who lived in the top of the hill had built a swimming pool in her garden when her children were younger, using it today as an ornamental element (cold weather does not allow for the pool to be regularly used). Despite how easy everyone thought it was to grow flowers in Puerto Varas, this woman preferred to put plastic flowers in the water with the same intention to brighten the everyday with colour.

The arrival and presence of German migration framed the constitution, administration and relations in the city today. There is a view of the territory that it is constantly trying to reproduce a European image of the landscape. I would add that during the fieldwork, amongst those interviewed who were part of this German community, I observed some common concerns related to the changes in the city. Many of them established a clear distinction between those inhabitants of German origin (with German surnames), and others that they even labelled *invasores* (invaders). Many of the participants of the research who belonged to this social group had a romantic view of the past, and similarly, as in the book, they celebrated the sufferings and efforts of previous generations. In some cases, this created a sense of ownership of the land, as if this sacrifice gave them the right to exploit the land. They created a clear distinction between themselves and the modern migrants who arrived

after everything was already set up. The more powerful families, who still have large estates, have a similar relationship towards other social groups, such as those which prevailed in the early days of independence. This means they create a clear separation between those with power and wealth (previous landowners), and those who work for them.

The situation is different in Iquique since the geography and climate are not conducive to the cultivation of gardens, for example, water is limited and expensive, the sun is hard, and the soil is saline. Homes go to great effort to have grass around them and those who fail in that endeavour use synthetic grass, hoping that the relevance of the green space is about the colour and not the plants themselves. These efforts and the struggle with nature means that people from Iquique work with a different definition of what a garden should be, understanding plants and open sky spaces as ornamental spaces to inhabit. Before I went to Iquique I even needed to change the words I was using; gardens didn't apply to their reality and I needed to start using the word "patio". Because of the desert weather conditions, there is a strong and intense presence of the sun which many try to avoid, causing them to incorporate into their houses, many shady corners and enclosures. Houses that were built in this way fully occupied their plot of land, meaning that there were few open skyspaces inside houses in Iquique.

There was an ideal garden space for most of the interviewees which related to the national discourse around identity. This image is similar to the one in form reproduced above (Figure 4.28), a reproduction of a painting that was sold in the main Plaza of Iquique. The image shows a landscape in the central valley with a garden full of Alamo trees, a river and a small house. It is a symbolic image because it represents the image that most of the interviewees had in their heads when they tried to explain why their gardens were not adequate as proper gardens should be, instead simply providing a green place as one of their everyday spaces. Most of the national cultural identifications have their origin in the central region, so when people refer to an ideal natural space, this generally

fitted a description of land in the Central Valley.

Figure 4.28. Reproduction painting sold in Iquique's main plaza.

In one of the conversations with Raquel Pinto, who specialises in cactus plant conservation, she explained how the desert provided an understanding of emptiness in relation to the environment in Iquique; it appears as though native plants were invisible or non-existent. Even the local reforestation plan brought trees from the Central Valley. She explained to me how, with the planting of the cactus cathedral (an ancient cactus more than a hundred years old) in Playa Cavancha, the stress that the plant would suffer from a change of environment (originally the cactus was from the high Andes Plateau) was not taken into account. After no more than a month of its plantation, it was destroyed by young Iquiqueños who didn't realise the relevance and privilege of having that species there. The site, at the entrance to Cavancha Beach, the most popular beach located in downtown Iquique, has several palms surrounding the beach, affected by Yeko duck (Phalacrocorax brasilianus) who defecate in the top of the palm, drying its palm fronds. Also, a thematic park can be found with water turtles, a tropical forest, an aquarium and crocodiles - a good mix of species that could be

classified as both native and aliens coexisting in this particular scenario.

Finally, I could argue that categories of nativeness, aliens and weed are based on a set of cultural signification and have relevant relationships towards the social, political, historical and material elements of one culture. For both field sites, the notion of what is native has changed over time, considering some planted plants such as San Pedro or Rhododendrons are part of the local ecosystem. In this sense and following Garcia-Canclini's ideas about Latin-American identity as a mixture of ideas (hybrid), a looser categorization of what is considered native is needed. Mastnak and others have illuminated my thinking about how to decolonize those categories thinking about the relationships plants establish with their environment. Maybe the inhabitants of Iquique's approach towards what is considered native, weed and alien is a good example of a decolonial approached for those categories. In the context of their geographical conditions and the difficulties of growing plants in the city with the salinity of the soil and the shortage of water, they look to any species as a survivor. This means they are not judging plants by their origin, but as with their resilience to continue to exist, welcoming them into their gardens.

4.7. Conclusions and a new micro- experiment

By mapping and understanding the conditions of gardens in Chile a new question arises concerning how to create a representation of the landscape that escapes the European gaze, looking at the issues that emerge from both locations. Do the extra-visual elements provide tools to understand and to create strategies in order to visualise the *colonial matrix of power* in place? And if so, how should I visualise these processes? Can I rely on the traditional representations made by photographs? In the next chapter, I will try to answer these questions by considering the issues recently explored, but also about rhythms and the way in which they can be thought of as analogue algorithms that are performed in everyday life. It can be argued that gardens can be perceived as the metadata of landscape. This means garden can be understood as data about landscapes, a meta description of people's perceptions of their lands and their relations to landscape and nature. In the previous section, I have analysed the social, historical and material conditions of garden in Chile and also how people relate and refer to it.

Through the observation, narratives and rhetoric that take place in the garden, the practice of this research took form with the aim of creating an image that could pose questions about how many of those historically colonial powers are in place and are being re-enacted in those spaces. Which social conditions can be observed in the material sphere of the garden and which of those are invisible, but relevant to this research? For this purpose, it will be key to locate this research and to locate access to different cases looking at instances that can materialise the relationships in place in gardens, for example, could we think of grass lawn or rose beds as a 'series of environmental, aesthetic, political, and technological projects intimately bound up with colonialism' (Duncan et al., 2004, p.392)? This research intends to explore, trace and finally represent the influence, contingency and political powers that are in place in gardens in Chile, understanding gardens as a symbolic piece of landscape that we inhabit in the everyday.

After reviewing all extra-visual information related to gardens in both locations, I created a micro experiment which allows me to interrogate the kind of data available from online photography websites, how users make use of the sites by uploading images, but also by creating metadata that can be retrieved and examined. I extracted the titles of publicly available images in Flickr and applied them to images produced during the fieldwork. For this purpose, a program was created that allowed me to read all metadata and titles inside the Flickr platform that contained the tag Iquique or Puerto Varas. The algorithm selected the images and generated a text file with a list of titles. Next, the titles from the Flickr images were used to name the images I created during the fieldwork. The combination of images and titles followed an arbitrary logic that emphasised or generated new visual correlations between the image and the title. Most of the titles could be interpreted as general descriptions of the image depicted. A reinforcement of what is seen, such as for example, "sunset in Iquique". Other titles described the sensation or mood in which the images were taken, for example, "radical manoeuvre". These kinds of title paired with the garden images, create new meanings. This is because, by separating them and pairing them with my own photographs (and views) of the different places in both sites, my aim was to create a new set of meanings that, eventually, could highlight some of the conditions and contradictions found in both sites during the research.

The strategy of image production, in this case, has been to create the final image through a process of shared authorships: the photographs of the place are created by the researcher and dislocated by the descriptions (titles) of the photographers from the Flickr platform, who are also acknowledged as authors. The final image is the combination of both authorships which are connected simply by photographing the same location, as stated in the description of the geographical place of each photograph.

Figure 4.29. "Mini tragedias". (Small Tragedies). Puerto Varas, Los Lagos Region, Chile. Title by Karina Aleja Reyes Diaz on Flickr.

Figure 4.30. Not Mt Fuji". Puerto Varas, Los Lagos Region, Chile. Title by Natale Carioni on Flickr.

By mapping the social, material, political and historical issues related to gardens in Chile, I have reflected upon the conditions (visible and extra-visual) that are in place. This creates a notion of everyday landscape - the garden - that can be seen as a place that reasserts the existent class system

in Chile, reproducing a colonial view of landscape that ensures the matrix of power remains over time. In this context, and following Mignolo's decolonial (2008) approached, it is mandatory for this research to not only explore the general condition of Chile as a territory, but also to consider the locality and the discourse that arises from Puerto Varas and Iquique.

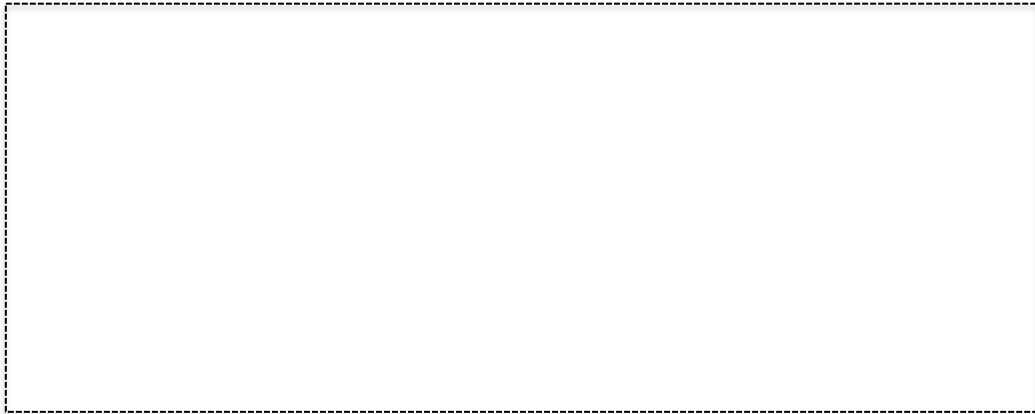## 5. Photographing Chilean landscape, some notes on the output.

Figure 5.1. Google earth view (24°2'49''S 70°26'43''W) 'Ni pena, ni miedo'.Raul Zurita 1998.

In the desert dunes of Antofagasta (415 km south of Iquique), a very large text has been inscribed in the land. It reads "*Ni Pena Ni Miedo*" (Neither Sadness Nor Fear). The land art installation was created by Raul Zurita (1950) and was dug by the artist in 1992. It is 3.140 meters long and 400 meters high. The phrase can only be seen from the air or through Google Earth (24°2'49''S 70°26'43''W). The artist conceived of this work around 1974, just after the military coup in Sept 1973 in Chile. The work was created as part of a series of visual poems and land art inscription, particularly along the lines of those poems written on the New York sky in 1982. Zurita's visual poems are another example of re-appropriation; a strategy of re-inscription of the voices of those who disappeared in the desert. During the dictatorship, a patriotic agenda was revitalised, as previously explained, and images of the Chilean landscape were used by the regime (Zurita in Castro, 2013). Zurita felt the need to re-appropriate the territory, to re-inscribe those blue skies, breezes, and the calm sea[49]. A visual poem was, for him, a means to overcome a 'struggle for meanings' (Zurita in Castro, 2013). The reference to pre-Columbian Nazca lines and Cerro Pintado drawing, inscribed his work as a dissident action, a way to understand the land from its history of struggle.

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[49] Alluding to the Chilean national anthem: "Puro Chile es tu cielo azulado, puras brisas te cruzan también, y tus campos de flores bordados, son la copia feliz del Edén" (How pure, Chile, is your blue sky / And how pure the breezes that blow across you / And your countryside embroidered with flowers /Is a wonderful copy of Eden).

The work of Zurita brings to the fore some of the issues previously revealed in this writing, but also a different strategy of image production that can be seen as a delinking process to the *colonial matrix of power* in place. The perception of landscape in Chile has suffered throughout different periods in history. In previous chapters I have analysed how the political, historical, social and material aspects of landscape have framed the view of the land. Consequently, this research has been concerned with the present state of the relationship some communities (Puerto Varas and Iquique) have with the representation and ideas around the notion of landscape, looking at issues of colonialism and also the aftermath of different periods of violence the country has suffered. In order to address this issue, I have analysed resources from different theoretical traditions, taking into account the paradoxes that arise from the way landscape images reproduce a colonial view of the world, which encourages people to see landscape as an empty territory ready for exploitation. In this sense, Mignolo's decolonial thinking and doing has allowed this research to take into account the relevance of looking at gardens as a place of relations that landscape have from a local[50] perspective, and also allowing me to understand the *colonial matrix of power* that is in place.

In this context, the following chapter aims to explore the processes, outputs and the decision-making that took place during the practice of this research. It is important to remember that photography will be a key consideration when reflecting upon the question of representation of gardens in Chile. By analysing those processes, my aim is to understand them and to think critically about the issues and problems that arise in the quest to engage with a decolonial aesthetic, an alternative view of landscape in Chile.

As explained in the second methods section, the aim of this research has been to create distance

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[50] As I stated in the methods chapter, for Mignolo, the *decolonial* approache comes from the prospective assumption that the locus of enunciation (Mignolo 2011: xv-xvi), being relevant where thinking occurs, is therefore relevant to understanding and highlighting the local thinking on the issues of landscape.

from the theoretical approach which treats photographic acts as 'frozen events' (Flusser, 2000, p. 9) replacing these events with a set of actions that constitute the image. Therefore, I will expose chronologically how the thinking and the practice were interchanged and how they contaminated one another. Although some experiments failed, they allowed me to understand and examine the creation of images from a different perspective. Thus, it is the photograph and its agency in combination with all other resources that have been collected, which have been part of the creation of a series of small experiments. The challenge was to create a body of work that can visually and theoretically work in the context of representation of landscapes in Chile. Following Katherine Hayles' (2001) approach towards '*practice theory*' and Warburg's notion of the *interval*, in this chapter I aim to acknowledge the spacing, the knowledge created in between the theory and the action. How questions arise from the in-between times of the processes of creation. As it has been argued elsewhere, this encounter has been visualised as a feedback loop of permeable intersections that create an interval, facilitating a creative, but also a critical, way of thinking.

As I previously explained, this research began in September 2013 with the discomfort and need to better understand my own relationship with territory and the Chilean landscape. I had certain starting points from where I wanted to confront these questions. The first was photography, as it has been my tool to engage with the different projects since 1998. I also knew I wanted to take an interdisciplinary approach, combining the knowledge acquired during my recent degree, MSc Digital Anthropology (UCL), with my previous work as a visual artist and photographer. In this context, the first challenge was to define the location of my research. Which cities or places could I engage with that have the potential to build a relevant case? I knew I wanted to do it in a place other than Santiago (where I was born and raised) because the amount of research conducted in the country is concentrated in the central regions and the Central Valley. Puerto Varas was the first candidate, mainly because I had good access and I was also influenced by the experience acquired during a previous project conducted in 2010, *Ideal City* (www.ciudadideal.cl). This was a series of

photographs that portray houses belonging to suburbs in different cities in Chile, built within the modern standards of the city (super-modernity), such as efficiency, economy and seriality. During this project, I engaged with one of the neighbourhoods in Puerto Varas.

The difficulty came with the decision about where to locate the second site. To create a contrast of the geographic conditions and history, I considered that cities in the north of Chile, near the Atacama Desert, would be a good option. As previously explained, I am not familiar with the northern side of the country, but I knew it was relevant to create a parallel between cities and realities that could allow this research to create tensions and comparison across more than one location. I began reading about the different options whilst planning my first research trip to Puerto Varas. As explained, this first trip trialled ways to engage the community in conversations related to the perception of landscape. During this first trip I was introduced to Rodolfo Andaur, a Chilean art curator from Iquique, expert in Tarapaqueñas' aesthetics. While discussing this research he suggested Iquique as a fieldwork site and facilitated some key reading and contacts which convinced me to engage with that locality. At this point, I had two distant locations with different histories and geographies. The axis north/south could facilitate a systematic comparison between both realities to highlight the difference, but also the common issues that arise from being part of the same geopolitical order.

5.1. The pre-photographic decisions. A first experiment on where and how to engage.

Figure 5.2. Image of the garden of a migrant from Santiago. December 2013.

During this first trip to Puerto Varas I could observe, as I previously wrote in the methods section, that engaging in conversation about gardens opened up access to people's beliefs and ideas on their relationship with landscape. This first trip took around a month, and I came back with the first images characterised by a frontal framing, a normal lens and a desaturated colour arrangement. This was in order to create common visual parameters to all images so they can easily be perceived as part of a whole, but equally differences can be easily highlighted. I also went to Franklin, a flea market in downtown Santiago, where I found a good collection of postcards from Puerto Varas and Iquique. I came back to London, and I categorised the images taken and scanned those collected and added keywords (location, type of plants) using the image processor software Adobe Lightroom. I also organised my notes and started reading about gardens, how they have been perceived, their history, influences and aesthetic. By considering the issues related to gardens (previously explored

during the second section), such as an understanding of gardens as a *liminal space* between the inside and the outside, I started to question the extent to which this extra-visual information would inform my practice and the outputs of this research. In this context, I began thinking about visualising and capturing these *extra-visual* elements of the garden in order to create an alternative representation of a landscape.

At the same time, as previously explained in the third section of this research, Flusser's 'phenomenological doubt' (2000, p. 38), illuminates a new approach towards the power relations established between the photographer and the camera, where doubt is maintained as a state allowing me to critically engage with the representation of landscape. To what extent is the photographer able to 'subordinate' (Flusser, 2000, p.47) the camera program to achieve his/her intentions? Photographic digital cameras are programmed to see and to interpret reality in a way that allows me to recognise them, mimicking what was previously performed by analogue photography.

Consequently, the arrangements for my second fieldtrip started with the decision about which kind of equipment it would be relevant to bring. As explained in the first section, it needed to be flexible, discrete lenses, but with fine optics and high luminosity.

Figure 5.3. Image of the garden of a traditional wooden house in downtown Puerto Varas, recently bought by a migrant from Santiago to create a boutique hotel. The image was taken with a Pinhole wooden camera and a film Kodak ektra 100 during fieldwork. 2014.

Returning to the issue of capturing data during the fieldwork, I needed to decide which kind of data I would be measuring. In making this decision, a previous experience became relevant. The project, which began in 2011 and was entitled *No Way Out,* is a photography series that took form from my everyday environment and observation as a process of appropriation of urban landscape. The images portrayed several cities in Britain where riots took place in 2011 such as blind windows, traces of past reconstructions, the brick as a symbol and also a sign of difference in social conditions, and the building as a mirror of the people that reside in it. The images reveal not only marks of history, but also a form of constructed landscape of the world we are living in. The project included the creation of the website http://www.nowayout.cl to reflect upon the process of making as a creative embodiment of experience, a performance where the landscape is displaced from where it once belonged, into a new space through arbitrary patterns that create new fictional narratives. The indexical tension between place and meaning are structured into a new set of relationships between places which are physically impossible to juxtapose. Images on the site form a constellation of relationships, but we are not permitted to see them all at once, as always, it is only a fragmentary and partial perspective. Later I categorised the images by their visible aspects, such as colour of the sky, colour of the bricks, shape of the building, but also by the title I chose to use (related to the experience of photographing) and the information captured by the GPS from my cell phone. The choice of which extra-visual elements to measure was informed by the No Way Out project, which provided the empirical understanding of the relevance of the extra-visual in the image output.

As I have observed, the conditions of the photo session define the way I, as a practitioner, engage with the subject. In this context, the information and narrative provided by interviewees were a first relevant extra-visual element, revealing how they refer to their spaces, and which plants and elements they signal. They all frame my view and perception of the place, and therefore the process of taking a photograph during the fieldwork was also a blend of my own perception of the space (what I thought was relevant to capture), and what the interviewee's stories of those places noted

as relevant for them.

The second set of *extra-visual* data captured was the weather conditions - as a relevant element, not only for the conditions of the photographic session, but also for the condition of the garden (sun, water, etc). As stated earlier, the aim of focusing on this environmental data was to add information about the conditions of the place at the photographic moment and how these conditions could affect the final images. I used the Accuweather mobile phone application which gives complete information about the weather conditions in real time for the geolocation reading from my smartphone's GPS. I took note of humidity, UV, temperature, wind direction, wind speed, cloud cover percentage, pressure and a weather description (such as sunny, cloudy, rainy, etc.).

While photographing during my first fieldwork, I realised that all those I interviewed were concerned to reproduce natural conditions in their gardens, *liminal phenomena* that separate them from the wild. I took the third set of extra-visual information that would allow me to compare the transparency and permeability of each place. I measured noise level with my phone, and the height of the fence and its transparency, taking into account the facade regulation active in each city (see more in the second section about gardens).

A fourth dataset related to the location of the site and how it relates to the city and the touristic highlights, such as the Osorno volcano in the case of Puerto Varas, and the sea, particularly Cavancha beach, for Iquique. With my GPS location I measured the distance and took notes of the view of each garden. Finally, the fifth set of information collected was regarding the species planted and how many people described them.

I embarked upon the second field trip to Puerto Varas and the first to Iquique. I interviewed more than thirty different garden owners and shot and collected the data points previously planned.

These trips opened up new questions about how to engage with the information captured, how to visualise it, and which kind of strategy production would be needed in order to address and create an alternative image of the landscape.

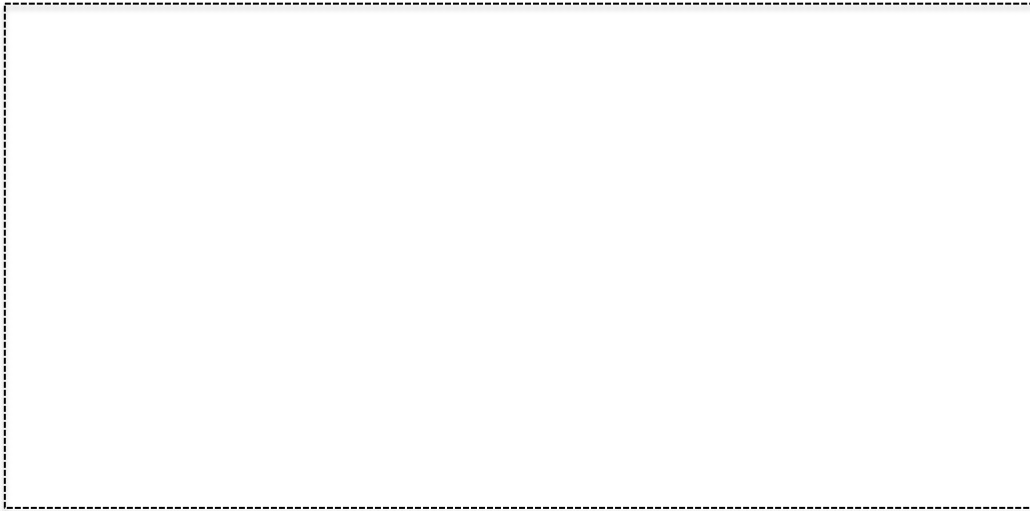## 5.2. Archiving and organising, the invention of new strategies.

Figure 5.4. Fragments (1976-7). Susanne Hiller.

The following research stage occurred after I finished the second field trip where I collected more than 120 final images, visited 22 gardens in Puerto Varas, and 17 in Iquique. I also interviewed two landscape architects working in different locations in Chile, and the woman in charge of buying plants for a major retail company with presence on both sites. So far, I had collected 21 postcards of both sites. For images taken inside gardens, I used a 28-70mm lens and a Nikon D800, and 26 images were taken with a pinhole camera with Kodak ektra 100 film.

By viewing the resulting scanned images through the screen of my computer, I came to the conclusion that using the wooden pinhole camera wasn't enough to delink from colonial agencies. This is mainly because of two thoughts. The first was that the process of scanning the image was similar, in its computation, to the digital camera. The second and more relevant was that the set of photographs with the analogue aesthetic related more to nostalgia than to a decolonial idea. The failed experiment did not manage to liberate from colonial agencies and did not re-inscribe or reinforce what I was willing to achieve, creating an alternative view of the landscape. Nonetheless, by understanding that digital photography would be the field of experimentation, I narrowed the scope of what needed to be addressed, into the field of digital/material relations.

During this next step of the research, I came across the work of Susan Hiller. She appropriates found pieces, such as images and pieces of broken pots, and displays them in a way that helped me to reflect on Warburg's notion of the interval and the archive. Hiller, who was first trained as an anthropologist, creates works through processes of re-appropriation, re-categorization, and displacement of objects. In this respect, I was particularly interested in her work, Fragments (1976-7) (Figure 5.4). In this art piece, Hiller re-categorized pieces of pots she found, made by women from Puebla[51]. The irregularity and asymmetries of the categorization suggested how the process of collecting and categorising was undertaken. Through the creation of flexible categories rather than closing up meaning, Hiller creates a relationship (image/category) that re-signifies the found pieces into works of art. She displayed different object as pieces that could have been used before (archaeology) as an element with which to create narratives about history. Consequently, she re-signified the objects into a new scenario by putting them together and creating new forms of engagement.

Hiller's work and Warburgs' notion of *interval (*previously developed in the methods section), helped me to consider different strategies to engage with my own archive of fieldwork images. The collection, composed of all images and information retrieved from the fieldwork, created a cosmology of different images tagged with those extra visual elements of the garden. By adding metadata with the help of Adobe Lightroom (digital image processor), I created different juxtapositions between the images that form part of the collection. I was then able to create different categories which organise these archives according to location, weather conditions, transparency or species planted, so that in a first instance I could engage with all the information gathered so far.

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[51] One of the most important Spanish colonial cities in Mexico, it is located south-east of Mexico City.

Hiller's method of engaging with found objects by re-categorizing images in order to displace meaning, questions the strategies I had created so far, despite some of them being more subjective (as is the case in fence measurement). At this point, it was not clear to me the extent to which metadata could allow me to create an alternative view of the landscape by just organising images differently. I needed to go through the symbolic process of ordering and creating new sets of relationships and meaning. At the same time I was engaged with Warburgs' notion of the *interval*, searching for ways to use the space between images to create new knowledge. If Hiller's object displacement of meaning could be seen as spacing, I could rethink my own categories to create tensions and relationships between the images.

At this stage, I started the process of collecting all I had written, and I also began to think about an output that could visualise, as a system, all that I have done through the practice. I created a way of seeing all the images in A4 printed version, a datasheet that collected the information available so far. My aim was to create an index card that, at the same time, allowed my reviewers to see the images taken with their extra-visual context, and also create a space for reflection on what I have done during the first two years.

: SITE	P. VARAS		:LOCATION	-	3

:ENVIROMENTAL				
Humidity	58%	Wind Speed	13	Wind Direction	se
UV	4	Temperature	27	Cloud Cover	35%
Pressure	102.2	Weather Description	Partly Sunny	-
: PARANOIA	-		-	-
Fence Height	1.5 mts		Fence Transparency	10%
Noise Level	48		-	-
: LOCATION	-		-	-
Volcano-See Orientation			No View	-
Latitude	41°18'2.94"S		Longitude	72°59'30.73"W
: SPECIES				
Type of Plants	Cardenales, Ñirres, coigues, Hortencias			

Figure 5.5. Data sheet with all extra-visual information. May 2015

Through the process of creating those datasheets, I realised two things; firstly, some places in Puerto Varas were poorly portrayed, specifically the Colon area, and I needed to visit Iquique one more time to confront experiences and acquire a better knowledge of the dynamics and relationships that are performed in the city.

Secondly, I realised that many of the extra-visual elements I decided to measure were a reinforcement of a Cartesian view of the territory. I am specifically referring to measurements of weather conditions which do not take account of how they affect the garden, but reinforce this way of seeing. I realised this experiment aims to create different approaches towards re-categorization as a d*ecolonial* thinking and doing (Gómez & Mignolo, 2012) to critically consider the hierarchies of those "given" categories of landscape representation. Colonial categories such as race (that can be

read as species categorization native/alien), technology (material conditions in the garden), class (spatial segregation of both study sites), extractive industries (landscape representation as empty places) and others that create a divided perception of our everyday environment. In this respect, I realised how my own background and education sometimes set back my aim to decolonize this research on landscape image production. I assessed different strategies to visualise more clearly, the narratives collected during the fieldwork. At the same time, I realised it was difficult for me to create one only output that materialised all issues at once, so I began devising shorter versions of engagement with the practice, which revisited the extra-visual notions that I was reflecting at the time.

I planned a new field trip to both locations, carried out in March 2016, at the end of the summer. This third and last field trip allowed me to visit new sites in both places, but also to think about the relationship between garden owners (inside) and the community (outside). I took a picture of the urban landscapes in both locations. Images, which I will analyse later, led me to think about what other kinds of image production I could engage with, that did not necessarily involve returning to the field site.

Figure 5.6. Puerto Varas. Outside. March 2016.

I engaged in a new process of strategy production where my aim was to reflect, on a micro level, upon each of the issues I had encountered through the stories told by the people who inhabit both locations. In the next chapter, I will analyse the rationale of creating micro-experiments and how I reflect upon those processes of failure and success.

5.3. Experimenting on landscape representation.

This next subsection aims to review the processes of decision-making that took place during the third and fourth year of this research. As it has been previously stated, after the second field trip I decided to create a series of small experiments which engaged me with the different layers of meaning presented in gardens and landscape in Chile. These experiments do not intend to control the outcomes against stable indicators (objective answers), but to focus on the experiment itself and the issues arising from it.

Following Flusser's approach, he establishes the importance of the technological apparatus, inasmuch as it determines the form and materiality of the resulting image, but also as the medium that contains, in itself, the agencies of those involved in the development of digital photography. In this context, and as previously explored, the camera is programmed to see. In saying this, I mean that the information in the socket binary code is interpreted by an algorithm that defines parameters into which it translates the light inputs into colours which are then articulated as a photographic image (could well become text or sound). The machine then reproduces a program developed to interpret a code, provoking an expected result (photography). In this way, the program is not an element devoid of social meaning, but is the result of a cultural need to efficiently transmit the production of photographs.

It is in relation to the problem of the camera as purveyor of a predefined program, that the work of Daniel Cruz acquires a new relevance. Cruz is a contemporary Chilean Artist who has been deeply engaged with the role technology plays in the perception of reality. Cruz's work is not only questioning the problems of the photographic image as the space-time, but it visualises and reflects on how the photographic image is constructed today. The work `Telematics Landscape' (2010) is perhaps one of the clearest examples of the above. In this project, the artist reprograms the way in

which the photographic image is visualised through different strategies. On the one hand, it aims to generate questions about the problems related to the photographic realism. In the installation PROTOTYPE # 1 [PROJECTION CASE], the artist proposes to generate a questioning in the construction of the image, through an automated on-site recording and storage system in the gallery space which allows visualisation of the variations of the passage of time. Thus, by generating a plot of the place through a horizontal scanning pixel capture system, it constructs an image that condenses the time of a day from the interior of the gallery. At the same time, by modifying the process of capturing and writing the pixels on the screen, it visualises the process in which the image appears, making clear the agency of the artist to modify the processes and make the image visible. In this way, Daniel's work interrogates the materiality of the technological apparatus concerning its computational condition (codes interpreted by algorithms), and how these elements make visible the agencies of the apparatus, as well as the systems of power (who defines, moves and allows the existence of a network image) that exist today in the dissemination of networked photographic images. Photography not only mediates our perception of the real but reconstructs a way of seeing, programmed by an algorithm that establishes the visual as a priority.

`Telematics Landscape'`, was thought of as a series of experiments which visualised the photographic apparatus, allowing me to raise questions about how images become available and what they are transmitting. Cruz's work allows me to think of different production strategies where I could engage with the issues related to the representation of landscape in Chile, a sort of different attempt to create a decolonial aesthetic that can visualise an alternative view of the land. This means creating a set of images that reflect on the particularities, contingencies and contradictions of the representations and the relations that people have with landscape in Iquique and Puerto Varas.

Figure 5.7. Trans # 1. View Bus Stop from the entry portal of Bech Gallery, January 2011. 24 hours continuous recording via VideoScan Software. Daniel Cruz.

The exercises that will be explored in the next pages take Flusser's (2000) ideas of the photography apparatus to examine the process of image production, particularly the addition of textual information to create data-scapes where those extra visual aspects of gardens can be visualised. As I previously argued, adding metadata can be described as a process of ordering and making images visible where they are placed as part of a whole. Images are inscribed into a system of relations (Manovich, 2009) that could potentially lead into a new narrative and ways to perceive image. Using the notion of the *interval,* I aim to work with images as part of a collection, relating them to different production strategies.

The experiments constitute different approaches towards re-categorization as a d*ecolonial* (Gómez & Mignolo, 2012) approach to critically consider the hierarchies of those "given" categories of landscape representation. Colonial categories, such as race (which can be read as species

categorization native/alien), technology (material conditions in the garden), class (spatial segregation of both study sites), extractive industries (landscape representation as empty places) and others which create a divided perception of our everyday environment.

It is relevant to point out that as a first stage of the process I created a website to upload the experiments onto and to be able to review and analyse them. This website, developed though a WordPress template, was an easy tool to organise and navigate through the processes of creating each experiment, even at that time when I was preparing a new site. I visited the site to look at chronology and at the descriptions I wrote at that time. The site has shortcomings in terms of its usability or user experience, but it was an available tool that functioned for a specific task and a limited period. It was an experiment in itself which helped me to understand the problems of building a better user experience. I will later analyse this topic further, presenting the ideas and conclusions I have taken from this first experience.
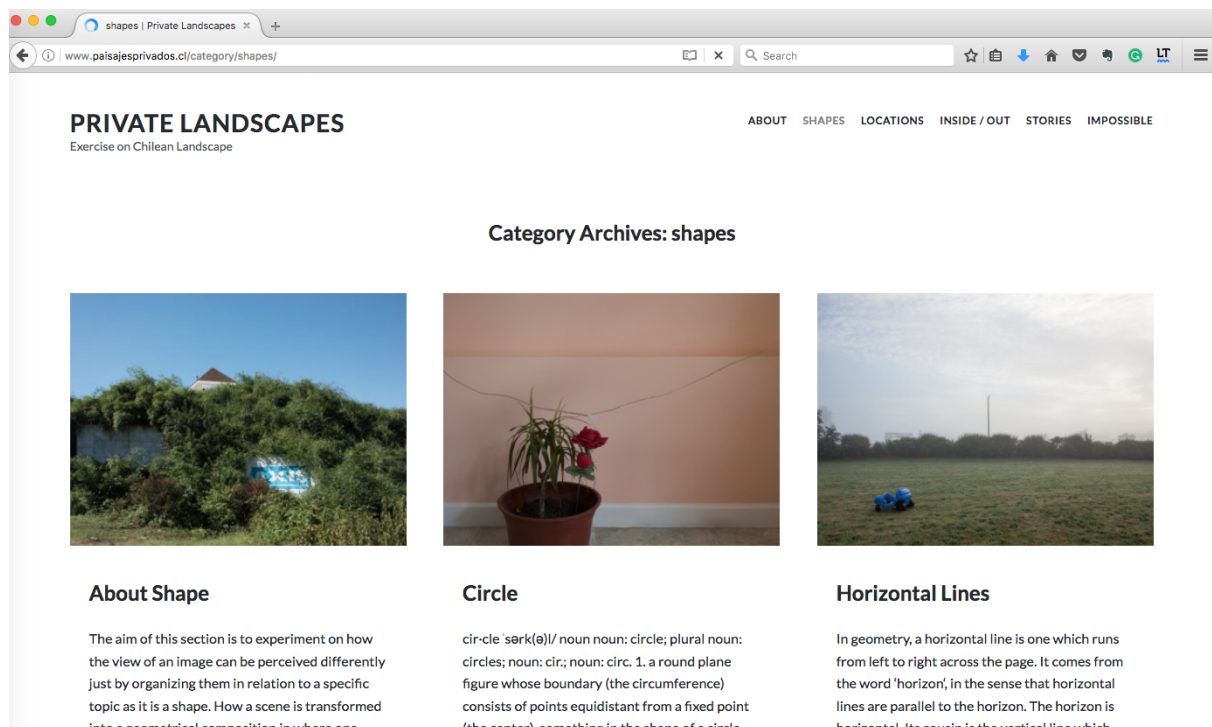

Figure 5.8. Screenshot of the preliminary site.

Despite the aforementioned issues, the creative process was more non-linear and chaotic than presented here. I decided, in order to effectively communicate the decision-making, to arrange narratives that respond to a linear and chronological order, providing a description that leads from one question, to its consequences. Despite that, some experiments started simultaneously. I arranged them by numbers since one experiment was the consequence of the previous one. This was in order to assist with organising my line of thought and being able to critically look at all images and descriptions available about both fields of study, and to interrogate how photographs which were previously collected, could engage with those available through the internet - in light of what has been previously analysed regarding how images in digital databases are no longer seen as units, but as part of a network of relations.

Experiment #Shapes

The first experiment is an initial, and maybe too formal, approach to image categorization. The aim of this first experiment is to engage with Google's image search engine in relation to simple word categorization. The premise I started with is that images can be perceived differently just by organising them in relation to a specific topic, for example, a shape. The landscape scene is abstracted into geometric compositions where one specific form takes priority. I recalled how interviewees talked about gardens as a composition of shapes and colours, and how they manage to reproduce geometrical forms with their plants. Colours and forms appear to have an obvious and immediate relationship between them. I printed all images and pasted them onto the wall in front of my computer. I decided to categorise them by shape, such as circle, horizontal lines, square, vertical lines and triangles. Then I typed, each category into a Google Image search and chose the simplest reference for each, along with the definition. The resulting image is a simple formal relationship among them - which I do not see as a final output for this research, but a first attempt to visualise this idea of creating a cosmology of images relations. This means a set of images that can be related

among them creating meaning, not just by the individual image, but by spacing and relationships that are created between them.

Figure 5.9. Experiment# 1. Shapes: Circle.

Throughout this experiment, I reflected loosely upon the meaning and use of metadata. I decided to take a more systematic approach and engage with the topic related, not to my archive, but also to the issues analysed during this research.

Experiment #Inside/Outside

The second experiment commenced after the second fieldwork, as previously explained, where I engaged in taking images around the city in order to visualise Taylor's (2008) approach to gardens as a hybrid space that tensions dual relations such as movement and stillness, being and passing. It is a hybrid space that exists in between the private and the public (inside/outside) (Taylor, 2008, p.6), mediating the relationship between garden owners and their environment (community, city, Geo conditions, etc.). I photographed the urban landscape in both locations without knowing exactly how these images would play and visualise these tensions. After the cataloguing process I tried different combinations of images of inside gardens alongside the outside urban landscape.

Figure 5.10. Failed experiment 'Inside/Outside'. January 2016.

The resulting pair of images (figure 5.10), did not fulfil my expectations because it did not demonstrate, as I expected, a clear relationship between the inside of a garden and the relationship that this place establishes with the community. I was looking for a pairing that could highlight the tension that this inside/outside might have, mostly in relation to the Iquique place, where house is enclosed without a transparency limited to the streets, and the contrast that this relationship has in Puerto Varas. My first approach was to try to pair them in relation to what was portrayed, or some

colours, but none of my efforts show the difference between both. So after this failed approach, I decided to take a different approach using metadata, the web and the available online resources. In this second experiment, I collected images available through Google Street View, of many of the houses I visited. These images show the external view of the house (as seen on Google Street View) and how the properties relate to their immediate environment. A composition of six views of the house, alongside the date and time of the visit and their geo-locations, were combined with an image taken during the fieldwork of the corresponding garden (figure 5.12).
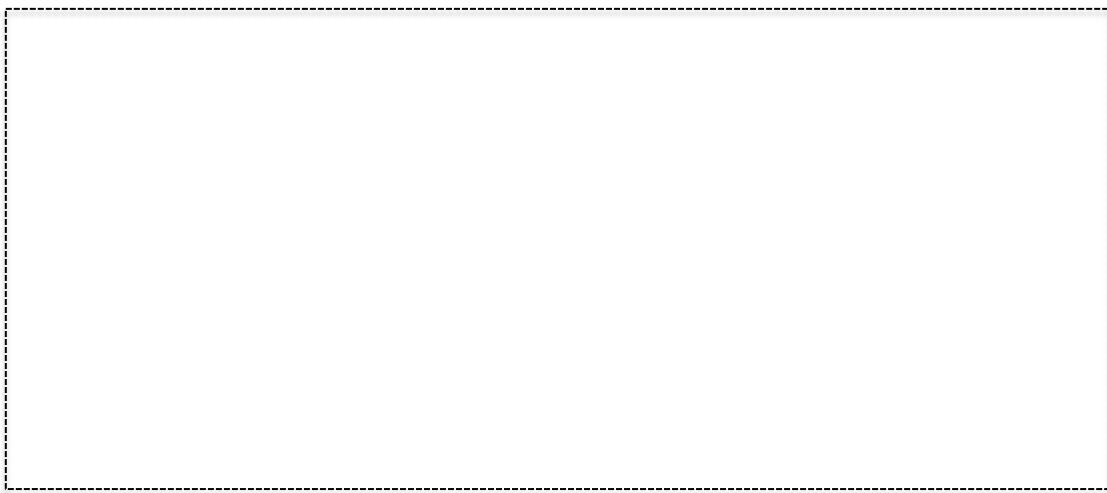
Figure 5.11. Artwork documentation of "Die Entfernung - The Detachment" (1996). Sophie Calle

It would be relevant to briefly examine Sophie Calle's work, and how the documentation of the everyday can reflect on extra-visual elements. In particular, I will look at Calle's piece "Die Entfernung - The Detachment" (1996), a site-specific project made in Berlin during the process of the reunification of Germany. This piece is concerned with the documentation of traces of twelve removed GDR monuments, such as a statue of Lenin, propaganda, plaques in buildings and even street names. Calle uses photography to compare the past (the presence of the monument in old black-and-white photos) and present (photos of the traces of the monument made in colour) – combined with transcripts of interviews of anonymous, but personal, memoires of the space in question. Calle's work is characterised by a strong relationship between her and her immediate space; it is always a reflection of her daily observation of the world as a peripheral practice which

appropriates and interprets her own everyday space. Calle does not just document the everyday by observing it, she displaces those documented spaces into the art gallery, transforming them into a symbolic element that does not pretend to be an account of the history of the place, but an interpretation of it. She presents points of view, not the state of things, and in doing so she documents traces of the absent; an old and personal trace are displaced into a new set of relationships of a collective remembrance. Calle's work allows this research to think about the everyday as a place where daily objects can make the role of the 'arbitrary and the unconscious' material, through seeing the everyday as 'the micro ways in which people subvert the dominant order' (Papastergiadis, 2006, p. 22). Calle's work gave a port of entry into the everyday as a relevant topic that could be tensioned to understand human/spaces relations. Consequently, gardens as an everyday materialisation of landscape relationships, appear as a place where people dwell, and the observation of micro actions and dispositions has allowed me to understand more deeply the relationship people have towards gardens. It is precisely the ability of the everyday to point out and 'trace the interlacing of a concrete sense' (Certeau, 1984, p.XXVII) of our ordinary life, that will create the possibility for a new decolonial discourse and meaning.

Figure 5.12. Inside/Outside. Iquique. April 2016.

It is timely to note at this point, the relevance of the source chosen in relation to how sources such as Flickr, Google Street View and Google Images performed their own set of colonial agencies. For example, how many of the places visited did not even appear as part of the Google platform, raising

question about how this mapping of reality configured a new set of power relations on the omission/appearances relations, amongst others. Also how this platform described and categorised places and realities. So, what does it mean to take a decolonial aspect in relation to Google Street View? Are the peripheries/centre relations still relevant? What are the modes of Google calculations of this? Are these intersections a way to overcome this Cartesian division?

As I have previously argued, the aim of this project was to examine gardens' actions/objects/conditions as a sort of metadata that give them their meaning. The aim is to consider a garden's internal process as the data (processes) about the data (garden), in order to visualise the relationships that are in place in a garden. This means that a garden's action, object and condition can be seen as the elements that are related to the garden, and these relations can be thought of as the processes that take place in the space, giving in the process of being in the garden, relevant information about the constitution and relevance of that specific place. The contraposition of images between the inside/outside of a place allow the viewers to engage with the contingencies and materialities that take place in each location, making more visible the differences between gardens, the mode of the pictures taken, and also between the variety of two main locations. In this context, images are displaced as a counterpoint between available data information and images taken from its private garden. At the same time, as I previously analysed, images are presented as a relation, a spacing between the images created, not in the image itself, but in its relation.

Experiment #Stories.

The following experiment set out on a quest to imagine images as part of an online system and to

interrogate what other kinds of metadata exist in relation to both locations - Iquique and Puerto

Varas. How do people describe the images, and which kind of metadata do they write into them? I

reviewed the data available from online photography websites, how users make use of the sites by

uploading images, but also by creating metadata that can be retrieved and examined. I extracted the

titles of publicly available images on Flickr and applied them to images produced during the

fieldwork. For this purpose, a program was created which allowed me to read all metadata and titles

inside the Flickr platform[52] that contained the tag Iquique or Puerto Varas. The script selected the

images and generated a text file with a list of titles. Next, the titles from the Flickr images were used

to name the images I created during the fieldwork. The combination of images and titles followed an

arbitrary logic that emphasised or generated new visual correlations between the image and the

title. Most of the titles could be interpreted as general descriptions of the image depicted - a

reinforcement of what is seen, for example, "sunset in Iquique". Other titles described the sensation

or mood in which the images were taken, such as "radical manoeuvre". These kinds of titles, paired

with the garden images, create new meanings by separating them and pairing them with my own

fieldwork photographs. The new set of meanings highlights some of the conditions and

contradictions found at both sites during the research.

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[52] I chose Flickr over other images platform such as Instagram because it allows me to retrieve all data automatically.

Donde nadan los santos / Where saints swim.
Title by La vie même! Retrieved from Flickr. Puerto Varas, Chile.

Figure 5.13. Stories. August 2016.

It could be argued that, during the final stages of photographic production, the photographer and the photograph go into a final process of signification where software, norms, and classifications play a fundamental role in the definitions and narratives that the images will play afterwards. As has been explained in the previous section, this process is defined by language and logic established by the XML file associated with the camera's raw image file or compressed image (tiff, jpg)[53], as well as by the subjective set of classifications created by the photographer. This relationship between image and text, (photograph and metadata or tagging) establishes a new set of relationships. In this sense, Manuel Alvarez Bravo's work would be relevant to the understanding of the relationship between image and text, in particular, his work for the anthropological journal Mexican Folkways (1927-

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[53] Extensible Mark-up Language (XML) is used to describe data. A camera RAW image contains minimally processed and uncompressed data from the image sensor of a digital camera. Conversely, TIFF is a compressed file format for handling images and data within a single file. Finally, JPEG is a popular compressed file format that was created to transfer low size images through the internet.

1933). Here, Frances Toor - an American anthropologist in charge of the journal - facilitates a space of artistic expression in order to add a new layer of meaning to the journal which goes beyond the traditional illustrative use of image. In this context Alvarez Bravo's images and text 'metonymically evoke fragments of reality' (Mitchell, 1992, p. 27) allowing us, through these evocations and juxtapositions of meaning, to explore his narratives as an intuitive set of different relationships. Looking at the relationship created by Manuel Alvarez Bravo, questions arise as to how, by adding text to a digital image (in the form of metadata), a new set of relationships take place potentially creating new narratives that will be commanded by these image-text relations.

Manuel Alvarez Bravo's work explored different fields, from the close collaboration with Mexican Folkways Journal, to the work carried out with André Breton and the Surrealist movement in an artistic field. In Bravo's work, the relationship established between the photographed objects, and the way the image is ultimately experienced, questions the understanding of what was considered a documentary practice (Kismaric, 1997, p.35). He understands photography as a tool to explore beyond the real, ascribing his work to the Surrealist movement. It could be argued that for him, reality and the symbolic are not in opposition, but part of a realm of perception and interpretation of the world. Bravo plays with the relationship between images and word, in which the latter is used to display and destabilise the indexical relationship. In her article 'The Photographic Conditions of Surrealism', Krauss states that the capture is 'a means of infiltrating the mere picture of reality with its meaning' (1981, p. 20). This image-text relationship she described as a 'photomontage'. Bravo uses text as a photo montage of meaning where images are displaced from their indexical relationship towards a place of interpretation of the real that is materialised in the photographed objects. In this sense, in my work, this relationship between image and text is also relevant because through using different strategies of production, text (image capture, categories or metadata) structures the way the work is perceived.

In this exercise, the combination of images and displaced Flickr titles reflects on the possibilities of creating an *interval*, and how a new set of different relationships can take place. The indexical tensions between place and meaning are structured into a new set of relationships between place and signifier that are otherwise impossible to juxtapose, with the intention to displace the meaning of each particular image (indexical relation to the real).

Experiment #Impossible

When scanning one of the postcards collected in Franklin during my first field trip, the scanner machine generated an error that froze the computer. The image (figure 3.2) of the Calbuco Volcano (1929) that I was trying to digitise resulted in an unexpected software glitch. Half of the image was correctly scanned, and half of it resulted in horizontal lines of the last pixel column that the scanner was able to read. I thought this process could be systematised and repeated at some point in this research practice, but it was not until the final stages that I realised that it could be a tool to engage in the production of landscape in both places.

I collected several tourist books and old postcards from a flea market in downtown Santiago. Most of them portray the touristic highlight of each city, such as Playa cavancha, downtown Iquique, the cathedral of Puerto Varas and the view from the city of the Osorno Volcano. So, for this following experiment, I used this collection of postcards aiming to interrogate the online image data available related to the notion of landscape in Chile. For this particular experiment, I searched for those images available through the Google images search engine. With this in mind, I searched using the description phrases retrieved from the found postcards, as keywords - phrases such as; Playa Cavancha, Plaza de Iquique, Catedral de Puerto Varas and Vista del Volcán Osorno, amongst others. Each one of these key phrases was taken from found postcards. From the more than twenty images

collected, I choose eight that had a clear location inscription on them. The keywords allowed me to access a set of collections given by the Google algorithm (that is also in part determined by my own search history). From this collection, I chose those images most reproduced by postcards and travel advertising. The final images were manipulated through a set of procedures that allowed me to repeat horizontally through the entire image, the pixels of one vertical line or column. The aim was to re-create the ubiquitous tourist image of both cities with an abstract representation that could potentially question the absent image. In this way, the most common images of Iquique and Puerto Varas disappeared through a coloured line, and a new abstract image emerged. The final images obtained by the set of digital actions were combined with one line containing the keywords used to find it. Images and text create relationships where the absence of the photographic reproduction of the place is replaced by an abstraction that questions the use and reproduction of landscape images in both studied sites.
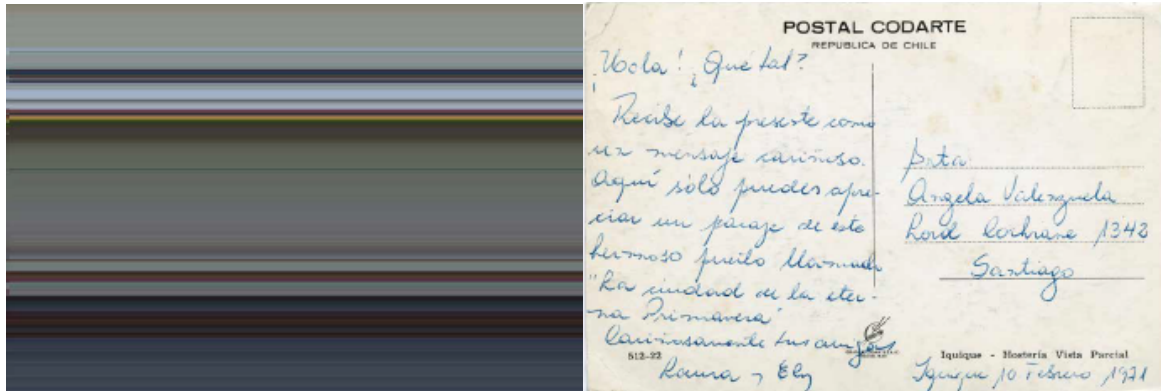

Figure 5.14. Impossible. August 2016.

Going back to the process of making the images and capturing the data, one of the aims of the practice is to foreground the relationship between inputs (data captured), the translation into digital data and the question of how to appropriate this data. Joan Fontcuberta's 'Landscapes without Memory' (2011), works as a relevant strategy for analysing the data, making use of specific software developed by the US Air Force (used to create 3D images from cartographic maps) to interpret a map. He chose landscape paintings from traditional painters such as Gauguin, Van Gogh, Cezanne,

Turner and Constable, and applied software to translate them into new virtual landscapes. The effect created is that of a no man's land between the virtual and the real, between truth and illusion. In doing so, Fontcuberta displaced the software use and its interpretation process of capture, and created a distorted new image of what a landscape is supposed to be, allowing this research to consider how to pervert the human-machine power relation and address the issue from a visual perspective.

The aim of this exercise is to recreate the image of the landscape, erasing and re-inscribing with partial information about what a landscape image can be. According to the Oxford Dictionary, the criteria to describe something such as a landscape, has two meanings. One, as 'all the visible features of an area of land, often considered in terms of their aesthetic appeal', but also as 'denoting a format of printed matter which is wider than it is high: *'landscape format'' (Oxford Dictionary, 2017).* The relevance, after observing the output, is to see how, by abstracting the image into just lines of colour, a new landscape emerges just by the composition and the horizontal lines, creating a new reconfigured view of the touristic clichés of both places.

As I previously argued, Flusser's photographic program has been key to understanding photographic practice and its influences. This experiment looks at the available resources to try to work with the possibility of writing new programmes that re-create an already seen image of landscape in both places. Looking at the apparatus and its agency I reflect on the use of metadata as a relevant actor in the creation of narratives and works of art. By describing the rationale and references of each experiment, but also what they have in common, I attempt to give a sense of how they have been part of a process that has been evolving along with the theoretical findings. The set of images created, aims to find an alternative image that, by looking at them, I could interrogate how landscape has been perceived in Chile. A decolonial aesthetic which, by reconfiguring a view of the

landscape, aims to question those other views that reinforce the perception of the landscape as an empty place ready for exploitation.

Experiment #Botany: what it means to be from somewhere.

After looking at the reconfigured image of the last experiment, I started a small research project to explore the issues related to colonialism and species categorization (Davis, et al., 2011; Mastnak et al., 2014; Chew & Hamilton, 2010). As it has been argued before, one of the extra-visual datasets collected during the fieldwork was information about which kind of species people plant in their garden and how they refer to them. So after the third field trip, I had a list of more commonly used species and some notes about them. By looking at this information I was able to realise that in Iquique, the palm was the most commonly planted tree in town and most people liked it. It was not just the idea of a city mayor, but a shared collective aesthetic appeal, despite the challenging geo-conditions that Iquique offers for the growth of these species. At the same time, in Puerto Varas, the most common plants were roses. They were not just part of the City's slogan (City of Roses), but a common belief that roses were part of city identity. Both (palm and roses) are alien species, planted later in the history of the city. Taking into account Mastnak and others' (2014) approach to native classification and how this can be considered as part of the *colonial matrix of power*, the arrival of colonisers define a state of nature that negates the manipulation and presence of previous inhabitants. I decided to experiment with a new notion of nativeness or belonging, inscribing both species as part of the landscape and community identity.

Figure 5.15. 'Botany: what it means to be from somewhere'. February 2017.

For this purpose, I created a small animation. I used one postcard image of each place: the Llanquihue Lake and Osorno volcano in the case of Puerto Varas, and an image of Cavancha in the case of Iquique. I scanned the postcard and printed a large (90 x 120 cm) copy. In front of the image of Puerto Varas, I used a woman's hand rotating a plastic rose. For the Iquique animation, I used the same hand showing and rotating a small plastic version of a palm. I photographed the movement and created a small gif animation. The result was that the plastic versions of both plants subscribed to the clichéd image of a postcard of landscape representation. The aim was to reclaim belonging, to recognise people's narratives and ideas about both plants, despite academic analysis where both species are seen as aliens who do not belong to both places.

5.4. Some notes on the output.

Reviewing the five previous experiments, I came up with some ideas about how to engage and make these works visible. Firstly, I decided to omit the first experiment since I considered it a first and failed attempt to engage in a different strategy of production that links and visualises all extra-visual elements collected during the fieldwork.

One of the insights that emerges when considering all four experiments together, is that they work in pairs (image/image or image/text). This is a way to create tensions and to explore realities with visual elements that, through Warburg's notion of the *interval,* make visible or explicit the ideas that I was aiming to explore. For example, during the second experiment, inside/outside, the idea is built upon the tension caused by the relationship between both images the " / ", the spacing between images. During the third experiment, the displacement is caused by the relationship between image/text; titles of different images are brought into my own practice as a deferral practice of re-inscribing the images as part of a collective narrative of the place. Meaning is created in the space between both elements. For the fourth case, it is the relationship between the image replaced by the pixel line, repeated with the text and image of the back of a postcard. Finally, during the last experiment, this spacing occurs in the image itself (postcard image versus plastic species (rose, palm) but also in the axis north/south and its representation.

One relevant concern regarding the output of this research was how to potentiate the notion of the *interval* through the complete body of work (all four experiments together). I aimed to express coherently the issues at work in each experiment (specific issues in each locality), but also provide the final output with a framing through a decolonial approach. Finally, I was concerned with how to engage with a format (material, design, edition, etc.) that could help to create an alternative view of

the landscape in Chile.

As it has been argued during the methods section, the materiality of an image is relevant to its perception. Edward (2004) points out how a photograph as a physical object makes visible the relevance of its material form. Therefore, by thinking about the outputs of this research, my aim has been to look at photography, not only in relation to what they are representing, but also how images together perform as a material object.

I created two forms of output which can work by themselves but also complement each other. The first took the form of an artist's book, where the relationship between the printed images in a page, and the sequences of flipping pages will be relevant to think about the design of the book. Rubenstein and Sulis (2008) note the relevance of the turning of pages and how this puts photographs in a sequence of time motion, creating a sort of narrative but also an interval (space between pages) of meaning. The aim of producing the book was to present all images created, in an effective format.

The book, in a marked difference to what happened on the website, as a more static format allows me to have control over the colours, size and general issues of the image perception experience. Consequently, the edition and design of it aim to exploit the characteristics of each experiment. One of the references I have taken during the first process of planning and designing this output, has been from several children's books. Many of them aim to reimagine the experience of Chilean identity through the senses. I plan to use transparencies, folded pages and die cuts. The aim is to create extreme conditions, for example, by using the different ways of folding pages, creating a time spacing that allows the viewer to perceive some of the image sets differently.

In the book, the different experiments are combined, generating a reading in three chapters. A first

chapter called Stories, which presented the images from this experiment over a full double page. A second chapter called Impossibles, which presented the images of this experiment in two types of papers - first translucid paper with the manipulated image retrieved from google images, and a sent one printed in the colour of the back of a postcard. The third chapter, called inside / outside, contained the images of the experiment printed on a folded page with a first view of the outside image of the house, and a second folded page where the reader can unfold and flip the page to discover the inside of the house, the garden. Finally, on the cover there will be an image of a sequence of the experiment about classifications 'Botany and what means it to be from somewhere". The book, edited bilingually (Spanish-English), pretends to be an aesthetic experience commanded by the sequence by the turning of a page, also wants to be a portable format that can give an account of the project to a geographically more distant audience. The format of this book will be 13.6x20.5 cm. Closed 27.2x20.5 cm. Extended with a cover with flaps of 12 cm on bond paper of 140 gr. Inside will consist of 104 pages in 104grs bond paper, plus eight pages in 140grs bond

For its part, the website is installed as a different interaction device aiming to create an experience that does not reproduce the experiments completed so far, but to create a new set of relationships that apply the learning from all the micro-experiments conducted during this research. In this sense, one of the issues that has been taken into account is the trajectory created by linking together different images from different times and places. Digital images in their ubiquitous form would allow a new set of practices and relationships that escape my own intentions, the collection of images uploaded to the internet does not just open up relations, but it opens up to the flow of information in computer networks (Lash 2002 in Hand 2012, p.70). Therefore, the photographs would not just belong to the collection, but to a series of networks and relations that are not given through the eyes of the expert, but by the way search engines respond to the information added to each image in the collection. In this context, the website that I have produced is a hybrid cosmology of images, 'contaminated' by the view and experiences of others, that could be seen as a decolonial approach,

questioning the *colonial matrix of power* in place in both locations.

The website has a landing image that is a drawing of the map of both cities conflated into one image. Their audiences can see red points which identify the places visited. By clicking on these points, the photographs taken in each of the gardens appear, which is then immediately blurred by a sequence of other images downloaded, related to the image metadata. The page is programmed in HTML / CSS / Javascript. The image search logic is programmed from Javascript which uses Google Custom Search Engine limited to "medium" size. In this sense, each user experience is unique; this is because each user has a history that triggers different searches from the same keywords. In this way, the page seeks to generate user experiences that emphasise the different perceptions that exist. Looking at how colonial agencies are also part of this new set of relations dictated by Google algorithms and that of the site.

To summarise, the creation of the web logic commanded by the metadata will allow users to navigate between the images, not as a structured visual taxonomy (one image side by side with the next), but as a series of different cosmologies, the relationships amongst which will be invisible. In doing so, my intention is to create a space for representation where gardens can allow users to reflect upon the different perceptions of the landscape in Chile and how these perceptions are conditioned by history, politics and a social context that has been framed by the *colonial matrix of power.*

One of the issues I previously analysed was how the landscape in Iquique was constantly perceived as a difficult and inhospitable space in which to live. This bore a striking contrast to the perception of the landscape in Puerto Varas. In the book, I aim to create these parallels and to compare different strategies of juxtaposition and sequencing. The contrast that this dialectic explores is something that could be perceived in the images that were taken, framing the difference between the material

objects photographed in each place, and the visual elements that materialised those differences. One of the strategies of production in the planning of the book has been focusing on the inhospitable view of the landscape, using images of Puerto Varas as a visual element to create this tension between both places. In doing so, my intention was to create a space for representation where gardens can allow users to reflect upon the different perceptions of the landscape in Chile, and how these perceptions are conditioned by history, politics and a social context that has been framed by the *colonial matrix of power.*

All of the methods used, which include spatial analysis, semi-structured interviews, data collection (including the photographic act) and, finally, small image/text experiments, give me the opportunity to access and understand how people relate to their gardens and to landscape in Chile. By looking at space from its materiality, I gained an understanding of issues related to taste (what people choose to have). At the same time, I was able to understand how people built those spaces, which provided a backdrop and basic topic of discussion for the interview (why they had chosen certain plants or furniture, the history of the arrangement, etc.). Data collection allowed me to create relationships between the specificity of one particular garden with another. Whereas interviews and spatial analysis provided the ground upon which to build the ideas, data collection and images create the structure that will enable later comparison. Consequently, a new understanding of how landscape is perceived in both places was achieved. This means that through this research I gained access to a practical understanding of the local knowledge of the different tensions and relationships that take place in the garden. By creating, categorising and juxtaposing images, I created a set of processes, a method to question the notion of landscape from the practice. A collection of images, a system of relationships arises, a translated experience of an alternative view of the experience of being in the landscape. In this context, within the next section I will present the conclusions; analysing in depth, the consequences and achievements of this research.

6. Conclusions.

Figure 6.1. Eucalyptus forest after wildfires in Lolol, Region de O'Higgins. January 2016.

Whilst writing this thesis, I experienced *Déja Vu* from the time I was writing my upgrade, when an unprecedented wildfire of several hundred fast-spreading blazes scorched more than 515 thousand hectares in Chile (CONAF, 2017). On January 20, 2017, a constitutional state of emergency was declared in the Regions of Bio-Bio, Maule, and O'Higgins (central-south), and international assistance was requested. Entire towns were devastated, and air pollution affected the Central Valley and metropolitan region for weeks. While I was watching the devastation on the news, an apocalyptic landscape emerged along with a feeling that the fire was unstoppable. Of all fires, the greater part corresponds to wild vegetation (56.5%), that is to say, trees and shrubs - native and introduced - which grow spontaneously. But a significant percentage - 42.4% of the area burned - corresponded to tree plantations such as pine and eucalyptus which are used to produce wood or cellulose.

Lohengrin Cavieres (in Ibarra & Vega, 2017), a professor in the Department of Botany at the Universidad de Concepción and a researcher at the Institute of Ecology and Biodiversity (IEB), asserted that the extent and spread of fires was largely due to a lack of planning by both the state, and by individuals. For example, the firewalls that are built in Chile do not consider the distance a spark can fly and therefore do not serve to protect as such. Added to this are the high temperatures at which pine and eucalyptus burn, which make the fire spread rapidly across areas with a presence of native vegetation which does not burn easily (Ibarra & Vega, 2017). Consequently, as Alexis Ibarra and Matías Vega (2017) noted in their publication, there is an urgent need to think and plan the landscape in Chile, that takes into account not only the bio variables (temperature, composition of the soil, amount of light, etc.) but also a social, political, and historical understanding of how landscape needs to be thought out and inhabited in Chile. During this crisis, unlike other natural crises (such as volcanic explosions or earthquakes), man's role in planning the landscapes and how this decision-making affects us, was considered by the public media. Consequently, it can be argued that these monoculture tree plantations are part of the *colonial matrix of power* that is in place in Chile where the native plants were exploited to the point that new species with faster growth were introduced. As Ibarra and Vega note, this occurs without taking into consideration the implications for, and impact on, the flora and fauna. In this sense, this research aimed to question and understand how landscape has been perceived, particularly how the *colonial matrix of power* had framed a view of the landscape that facilitated exploitation.

Given the urgent need to perceive, experience, and understand landscape in a different way to the extractive models in place in Chile, this research proposes an alternative view of the territory. By being concerned with the present state of the relationship some communities maintain with the representation of the notion of landscape, this project examines issues of colonialism and the history of internal violence. Landscape and nature in Chile are not experienced passively; they affect everyday life, shaping the way people inhabit and relate to the territory. Consequently, throughout

this writing, I have analysed and critically reviewed the way landscape has been represented, aiming to understand how photographic practice can contribute to the decolonisation of the perception of landscape.

One of the challenges this research faced was how to create a new image of those places that do not look out, but rather look inside the community in relation to their perception of their environment. This involved using a method that allowed me to engage with the narratives around how people perceive their environment, but also analyse my own experience in both places and critically reflect upon the findings. This is achieved by using two different methodological approaches that aim to overcome colonial categorisation of the world. First by using different anthropological methods (semi-structured interviews and spacial analyses) combined with my art practice and means of appropriation (photography/metadata). These were combined in order to look at the ways different power structures have been imposed over people from both places. Being able to question how this research could become a decolonial project, taking into account that historically, photography, as a technical apparatus, has used similar representational strategies of visual appropriation provided by colonialism.

Secondly, by taking a practice theory approach (Hayles' 2001), it becomes possible to reframe the problem of the division between theory/practice as a discussion between information and materiality. However, inscribing this research as part of a decolonial project (thinking and doing) presented a further approach. In this sense, the knowledge outcome of the analysis will be reviewed, not as separate, but as a feedback loop where one contaminates and reflects into the other, aiming to focus the analysis into the processes undertaken during the four year period within which this research has been conducted.

As we have analysed, the representation of landscape in Chile has a long history of the imposition of

power, a view of the land that has been perceived in relation to a distant reality. In both locations'

analysis, there is a clear indication of this. For Iquique, the way people relate to their environment

and how they build their own gardens always refers to those other landscapes, those green

grasslands from the Central Valley. They see their own place as inadequate, they feel something is

missing. Similarly, Puerto Varas is viewed through the eyes of Europe, the German landscape that

was brought by the imaginary, purportedly by the first settlers as "The Switzerland of South

America". This entailed seeing nature through a distant contemplation, a passive force which needs

to be exploited. Images of those distant places arrive and frame the way people perceive their

environment. These views of the landscape, always in reference to some place else, create a

framework for exploitation. A common view of the land was that the territory appears as

uninhabited and ready to be exploited. In this sense, it can be argued that the way this view is

embodied, differs from place to place in the forms of exploitation and the way power is exercised. In

Puerto Varas, distinct modes of exploitation cohabit with the perception of landscape. There is a

view of the territory as pristine; a paradise where humans can be in contact with nature. This view is

embodied in ideas of contemporary nature. Sports in the region, alongside the salmon farm,

performed a different way of perceiving the place where the abundance of nature allows other

species to develop, forgetting the pollution that both activities put into the environment. By

contrast, in Iquique, the desert is perceived as a place of solitude in which the mining industry and

its pollution create a difficult environment within which to survive.

Consequently, this enquiry had questioned how to engage via a photographic practice which creates

strategies of production that appropriate the photographic apparatus. This means creating a set of

experiments and different ways of approaching the problems arising during the fieldwork in relation

to how landscape has been perceived. I look at Flusser's approach towards the importance of the

technological apparatus inasmuch as it determines the form and materiality of the resulting image

to problematise the photographic process. I was particularly concerned with how to reinscribe and

appropriate all data collected (photographs and fieldwork information) to create this alternative view of the land. So I prepared a set of procedures to enquire first into my experience during the fieldwork, and later the archive and data collected during the period when this research was conducted. Therefore, and as has been argued, the photographic practice aims to enact with a *Quiltro* photography, a photography that appropriates Western agencies and creates a new image of the landscape that takes people's views and experience of the landscape, that conceives and understands mixtures that are embodied and performed in the southern territories, as its starting points.

Consequently, I look at the camera as a technical tool to capture the different places visited, looking at the arrangement and the materiality of those gardens as if they were diagrams of people's relationships towards landscape and nature. I considered the photographic process to be something that could be thought about beyond the visual, using metadata as a way to capture and integrate the data (conditions of the photographic act and narratives of gardens owners) on those images taken during the fieldwork. I look beyond the image, how they were described and what metadata was associated with them. Hence, this research offers an alternative experience to the representation of landscape by remaking (or at least questioning) what Quijano (2000) termed the *matrix of power* in terms of the appropriation and use of a combination of available data (titles, postcards, and photographs available online), and those images and data taken during the fieldwork. With this approach, I try to look at the landscape as a space to dwell, where collective history and individual memories are created. Where the view of those who inhabit the space is taken into consideration, trying to escape from the colonial views of how the landscape was and is perceived as empty and ready to be exploited.

6.1. About the Methods Used.

This research has combined different methods in its approach to practice, particularly ethnographic tools such as spatial analysis, fieldwork notes, and interviews, but also ideas relating to the photographic practice, such as Flusser's photographic program (2000), looking at the apparatus and its agency in order to critically explore the processes aiming to create a different image of the landscape in Chile. My aim has been to look at gardens as a metonym of the multifarious and complex negotiations that create landscape notions. Artistic practices facilitate the enunciation of problems and their visualisation, becoming a process of inquiry that allowed me to engage with different sorts of questions. In this context, it has been relevant to engage with those visual and extra-visual elements in place in a garden. The observations of the materiality of the fieldwork[54] combined with semi-structured interviews had created the conditions for this research to engage with the narrative and meaning that these spaces hold for their inhabitants. Consequently, as has been argued during the second chapter on methods, this research takes a practice theory approach, following Katherine Hayles' (2001) ideas of reframing the problem of the division between theory/practice as a discussion between information and materiality. Hayles' argument allows us to gain an understanding of the materiality of both theory and practice, not as a division, but as a 'condition of virtuality' where materiality is interpenetrated by information patterns. As a result, we have been engaging with theory and practice as a feedback loop. A continuous process of different forms of addressing issues of representation, in which experimental results create new questions which need to be addressed theoretically. Also, we looked critically at metadata as a constituent element of digital photography, where metadata allows us to engage in a theoretical realm (via the definitions and the relationships that this element establishes), but also practically (experimentation on issues of how to describe and engage with image metadata). These series of experiments aim to test a principle, questioning critically, but also practically, the ideas and issues that were raised

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[54] Garden soil, fences, type of plants, infrastructure in the garden, etc.

during the time I was conducting this research. Also relevant to the understanding of thinking and undertaking this research is Warburg's notion of the interval (Michaud, 2004), that describes how images displayed with space between them create a space of thought and knowledge, to take the concept beyond the visual realm, to understand spacing as a potential tool to navigate theory and practice, but also gardens and landscapes. Consequently, it can be argued that this path of theory-practice has allowed me to understand and engage with both communities' relationships, not only as an abstract approach, but as an experience that has appropriated the data retrieved from the fieldwork, to create an alternative image of the territory.

There is no doubt that the method has certain limitations, mostly in relation to the photographic apparatus and the availability of resources - how to engage, study, and materialise my views with a certain amount of funding, the frame the camera used, the time spent on the fieldwork, and the data collected. Additionally, my own biases which, despite my efforts, framed my approach and my views of the experience of the landscape and how I was able to represent it.

What I found was a way to engage, a method that has several implications in key areas of this research. Firstly, an aim was to develop a photographic practice to test and advance theoretical concepts in practice, and to observe how the issues of agency and the apparatus could be productively conceived in the creation of these decolonial images. This aim was materialised by a series of experiments that will be analysed in depth during this thesis, that try to overcome and appropriate the photographic apparatus. Secondly, it was key to engage both field sites and understand them from my place of enunciation, looking at the landscape from a decolonial point of view. This aim was enacted in every fieldwork visit by interviewing various gardens owners and taking their ideas into these lines of enquiry. Finally, an aim was to enquire into the history of landscape representation in general, but also to question my own engagement with the issues. In doing so I was able to recognise my own limitations but also to realise how the representation of

landscape has had a fundamental role in the perception of the territory in Chile. This research looked at the ideas related to the land, not as passive theoretical enquiry, but as practice and experience.

All methods used have allowed me to engage with how people relate to their gardens and to landscape in Chile. Data collection allowed me to create relationships between the specificity of one particular garden with another by being able to compare them when having certain kinds of data extracted from them all. For example, by measuring the height and transparency of the fences, I was able to categorise them into different sets of high, medium, or low fences (as has been analysed previously in section *4.4. Inside/outside. Limits, permeability and the relationship with the other*). Interviews and spatial analysis provided the foundation upon which to build the ideas around space, data collection, and images and created the structure that enabled me to compare, understand, and reflect upon those spaces and their relationship to landscape. It has been argued that my intention was to engage with a *Quiltro* photography - a photographic approach that appropriates Western agencies and creates an image of the landscape that could reinforce a view of the land which takes into account how people who live there experience the landscape as a way to conceive of and understand mixtures that are embodied and performed in the southern territories, mixing tools from an intertwined theory-practice. After analysing the methodological approach, we reviewed the framework upon which we based the analysis of the representation of landscape, particularly how it has been framed by a colonial view that affects our perception of the place up to the present day. Drawing on different theoretical resources, it was possible to analyse what is at play in the question of representation of a decolonial landscape, taking into account how landscape images have been settled in reproducing a Eurocentric view of the land that has been reinforced over time by a *colonial matrix of power*.

In this mix of tools to engage with landscape, selection of the site in Chile as an axis between

north/south[55] becomes a decision beyond the ideas of diversity in the sense of geographical orientation, but also a symbolic materialisation of a political view of the land. Several relevant dimensions arise from the more-than-visual elements collected during the fieldwork, to understand how the *colonial matrix of power* (Quijano, 2000) has been addressed and inhabited in the two locations studied: Puerto Varas and Iquique. One of these is the relevance of their history, not just as a general aesthetic, but how gardens are conceived and envisioned today. It can be concluded that, by re-enacting those spaces of individual history, many gardens not only recreate the disposition of plants, but are also a way of seeing nature and landscape that reinforces a view of them which ensures the endurance of the *colonial matrix of power* in the country. In this regard, it could be argued that the visual element of the gardens is a subset for those extra-visual relations regarding how people perceive and create their everyday environment.

After understanding and setting up the historical grounds where gardens developed in Puerto Varas and Iquique, we searched for the particularities of both sites, reflecting on how geographical conditions, migrations, and city regulations have also had a substantial impact upon the way people dwell in both locations. It can be argued that the inhabitants of Puerto Varas relate to the landscape, following two lines of history. One, the official story about the German colonisers who arrived at the end of the 18th century and created the city as we know it today, and a second hidden story of displacement of the Huilliches indigenous community that can still be perceived in the segregated urban constitution of Puerto Varas today. Puerto Varas is perceived as a heavenly place where nature shows its gentle face and its abundance nourishes its inhabitants. In contrast, Iquique's current practice of its representation of the northern landscape, is still characterised as a 'simulacrum of a Martian geography, as an unknown environment' (Josh, 2014, p.43). The inhabited land is seen as inadequate, constantly being compared to the landscape of the Central Valley. Both locations visualise two different landscape relations, one in reference to European landscape, and

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[55] It is relevant to point out that this axis is in terms of Chilean inner colonial history as explained in the introduction, and not in terms of the global south.

the other as the lack of it.

For me, the processes undertaken during this research were the processes of understanding how my views of the territory were framed by a view of the landscape that reinforces a perception where land is seen as an empty place ready for exploitation - for example, by constantly looking to landscape and its potential for the national economy, and by producing pictures of distant and inhabited places to consider their potential for the tourist industry. Consequently, I realised I needed to embark upon a process which enabled me to engage critically with my own beliefs, mental process, and art production, in order to produce a work that could effectively observe the landscape in an alternative manner. In this sense, during these almost four years of research, I saw myself trying more than once to create strategies of image production that decolonised the image of the land, failing more than once, by reproducing a view framed by a colonial mind (educated by German nuns and British universities). An example of this can be found in the experiment about shape categorisation (explained in section *5.3. Experimenting on landscape representation; Experiment #Shape*s) that fails in its conception because, by trying to organise them, I was once again imposing external categories on the images and narratives collected during the fieldwork.

Despite the difficulties generated by my own bias, I managed to be at least conscious of some of my contradictions. For example, how to address issues of authorship when appropriating the metadata and titles available online (analysed in subsection *Experiment #Stories*), or to address decolonial issues related to how to engage with both communities when I am from the central valley (Santiago) and not from any of the places analysed. Although I have perhaps not answered all questions posed in this research, just to engage with them and think about how to address them has had a huge impact on how to understand and enunciate the issues related to the research. In this context, and in an attempt to address some of these issues, during the fieldwork I worked with a local producer every time which helped me to overcome some of the initial barriers created by not being from the

sites. The local producers helped me to arrange the interviews, giving me access to the community and some of the ideas expressed in this research. By gaining access I was able to interview more than 40 people who were open and willing to share their views and ideas about their gardens. These interviews were structured with a set of questions that aimed to understand, not only the garden as it was, but also how the people arrived at, and created their own, everyday environment having, in the process, a body of work composed of the narratives, photographs, and data collected that allowed me to later create the different experiments.

I started this reflection by looking at how photography, as a colonial tool, has facilitated a way of seeing, and how this has framed the way people perceive and experience their own territories. It can be concluded that images of Latin American and other colonies were used as a political tool, allowing colonisers to describe the territory as empty spaces of which they were the masters and owners. Photography, used as a 'reliable proof', reinforced the fantasies of the European imagination of how the new land, as a savage place, was ready for them to civilise. Photography came to reinforce a view that was already in place even during the initial years of independence: a drawing of the landscape was used by the first European travellers with the intention of describing the land. Consequently, critically reviewing the history of landscape representation in Chile, and how it has framed a narrative of the land, I became aware of the need to appropriate the technological apparatus in order to reframe photography as a tool to create a decolonised view of the land. Photography becomes the apparatus to engage with the relationship between the real and the imaginary, which is materialised in the way people relate to its gardens.

The properties of digital photography today have been examined to reflect on image production strategies which delinks from the dominant discourse on the perception of landscape. This research has considered Flusser's (2000) *phenomenological doubt* and his notion of the *photographic apparatus* in order to reflect upon strategies of image production which can create a decolonial

image of Chilean landscape. Metadata as an image-text relationship has been set up as a strategy to produce images that reflect upon the issues and on contingencies in the perception of landscape today in Chile. In this sense, Manovich's (1999) view of the potential use of metadata as a tool to create image narratives, guides this research path. Considering metadata and the notion of *code space,* we came up with the idea of reflecting not only the visual aspects of the landscape, but also on these extra-visual elements. It can be argued that the digital realm of photography opens up decolonisation opportunities because it allows other agencies to become involved and affect the outcome. Decolonial aesthetics use different forms of engagement which try to overcome traditional institutions that reinforce *the colonial matrix of power* - in the case of photography, by not just appropriating the apparatus, but by re-inscribing the history of it. Understanding photography not only as a European invasion, but also as a tool that can be resignified by changing the scopic regime, and framing a view that responds to the perceptions of those who inhabited the place, a photograph is enunciated from the everyday. If we recognise that non-promotion of the modernisation of the colonial landscape photo expresses only the coloniser's agency; then the question is how that photo begins to express other agencies. In this context, I tried different sets of production strategies (during fieldwork and through visual experiments) that allowed this research to appropriate and re-imagine an alternative territory (in the sense of a historical perception of it). This strategy responds to a decolonial view of the land, for example, in the third experiment where, by appropriating and displacing titles of images from both sites, I resignify my own images and practice. Furthermore, examining the relationship between image and metadata in a digital environment brings us to a point where we cannot distinguish a clear division between image and metadata when the image itself becomes information that can be surveyed, transformed, searched, and, in short, turned into a relevant part of an algorithm of visual information. Images/metadata can be read and converted into variables of a process where there is no longer a distinct division between metadata and the image, but a continuous capability to apply computational methods to this visual/informational object, converting image/metadata as a diagrammatic element that

navigates the web and its relationships. The implications of these relationships overrun the scope of

this research and it is certainly an important aspect to consider in future research.

6.2. About the theory of the practice

This section aims to reflect on the theoretical outcome, creating a path and relationship to what has been completed in the practice - not as a separate outcome, but as part of a whole. The encounter with the body of theoretical work addressed, serves to inform and be informed by the practice. Consequently I will analyse here, some of the findings I encountered that informed this research, both in the literature review and during the photographic practice.

After considering and reflecting upon issues of landscape and its representation, I embarked upon my first field trip where I was able to engage with the potentialities that gardens (as an everyday landscape) offer as a research tool. Consequently, I moved towards what I have seen in gardens at both locations, particularly how the issues analysed during this first chapter are lived and performed in both study sites. As I developed the chapter about the methods employed, working with gardens emerged as a strategy to address the everyday experiences and relationships between people and landscape. As we previously argued, gardens are a limited piece of land where humans manage nature, a 'blend of man and nature' (Meinig & Jackson, 1979, p.36). On this understanding, by collecting the narratives and images, and by observing the materiality of the garden, I was able to observe how the issues that gardens embodied, resonate to wider questions related to the perceptions and notions around landscape in both study sites.

Both locations act as contraposition, a dialectical correspondence where one is the counterpoint to the other. For example, the degree of permeability that gardens have to their context and the relationship of the inside/outside is an element of how people perceive themselves as part of a community. This in/out relationship was also a dialogue between the garden and the landscape, particularly how people perceive them as part of a territory or as a fragment isolated from their context. I observed how Puerto Varas and Iquique were both highly segregated cities, built with

insufficient urban planning. People need to constantly negotiate between themselves and the community, the inside of their houses, what is outside, and what permeates around the fences. The relevance of this relationship was about how people perceive themselves in relation to a broader context, and how this context (community, city, geography, etc.) framed their view of their own everyday space. How the local context (the geographical conditions, history, etc.) were, in some cases, in tension with how they create and perceive their own environment. To create this dialectical correspondence between gardens/landscape, but also between both cities, was also to critically address how *the colonial matrix of power* takes shape and influences the way people perceive and inhabit their territory.

I followed this enquiry by looking into the notion of Pachamama as a means to challenge the predominant notion of nature/culture division. I encountered this concept as one raised by many of the interviewees. They described their gardens as artificially built but constituting a natural space. This means that their experience of the garden was, for them, like a part of nature, whilst also being conscious that it was a space built and manipulated by them. We could observe that the notion of the nature/culture division, in some communities, was not the way they relate to their environment in their everyday life. They understand humans as part of the territory they live in, using the word *Pachamama* (Mignolo, 2011) to describe their experience of being in nature as part of it. Nevertheless, some saw this division as part of their everyday environment, with the belief of a 'triumph of "culture" over "nature"' (Gregory, 2001, p.87). In this respect, and as has been argued previously in this research, I observed that this belief was challenged by their everyday dwelling in gardens where both categories constantly collapse. So again, by calling attention to the way people perceive and refer to their gardens, I could observe how the *colonial matrix of power* reinforces the ideas of the nature/culture division, and also how this was challenged by the way people described and inhabited their gardens, but overall by the use and description of their presence and experience in nature as part of *Pachamama*.

Finally, after listening to several interviewees in Iquique state that they did not believe there were any weeds in their gardens, in contrast to those of Puerto Varas who continuously faced issues by eradicating some species from their grasslands, I decided to look at some species categories, to reflect upon the ideas of what is native and what is alien. The aim was to question what is considered natural, native, alien, or weed in a garden, and how those categories have been culturally charged. The narratives were collected to bring to the fore how botanical categories have also been a colonial imposition into the ideas of nativeness, but also into naming and organising (that is directly related to understanding) plants in South America.

Consequently, all of these dual relationships create an entanglement between the different elements that constitute this analysis. Warburg's notion of the interval has been a key approach to understanding where meaning is being created. In the same way, in the digital context, the notion of interval is useful in relation to the spaces created amongst links between the page and the next downloaded content. On a website, information arrives in fragments and is compiled in the browser; each fragment downloaded creates time space intervals where we as users can create and relate all the data we are receiving. Consequently, the relationship between image and metadata cannot be divided in a digital context. The notion of the inside/outside, north/south, nature/culture, and original/copy explored in this chapter are not binary dimensions, but continuous categories from which multiple forms of knowledge rise together. This means that by taking the spaces between every relationship (the interval) as a relevant actor in the creation of meaning, I try to overcome categorisations as strict boxes with limits, thinking about each object (image or text) not as individual, but as part of a whole where the spacing created among them is no longer empty but full of meaning associated with their relationship to the other objects in place.

In this context, and following Mignolo's decolonial thinking, I tried different production strategies

(voices and visual experiments) which allowed this research to appropriate and re-imagine an alternative territory that responds to a decolonial view of the land. The aim was to explore the processes, outputs, and the decision-making that took place during the practice of this research. We analysed how the issues related to landscape representation and the narratives, history, regulation, and social structures related to gardens, can inform a practice that, through dialogue, or an interval between practice and theory, creates a visual body of work.

6.3. About the practice of the theory.

This section aims to reflect on the practice outcome and its dialogue with the different theoretical elements that guided my practice. One relevant notion has been Flusser's 'phenomenological doubt' (2000, p. 38), which allows me to look at the power relations established between the photographer and the photographic technological apparatus (camera, algorithms, bits, ink, papers, decisions taken, etc.), as being key to creating an alternative decolonised image of landscape in Chile. I took as a starting point, every point at which the digital photographic apparatus is programmed, to see and to interpret reality in a way that allows us to recognise it, to displace and create new meanings. I engaged with the photographic process, not as a binary process, but as a continuum of actions where I questioned every step, creating strategies that helped me to appropriate the photographic apparatus and overcome its historical colonial use.

I embarked upon three field trips to Puerto Varas and Iquique. Each one of these posed new questions and reflections upon, not just the theoretical realm and how people perceive their environment, but also how these sometimes contradictory perceptions could be visualised as images. Consequently, a collection comprising all of the images and information retrieved from the fieldwork, was created. A cosmology of different images, tags, and certain extra-visual elements of the garden, were also produced. By adding metadata information to the images, I created different categories that organised these archives according to location, weather conditions, degree of transparency, and species planted. In the first instance, this allowed me to engage with all the information I had gathered so far. After completing the task of collecting and organising the data, and as part of the process of decolonising my own knowledge, I realised how the categories and measurements I created had reinforced what could broadly be called a Cartesian[56] view of the

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[56] It is relevant to point out Flusser's defence of Descartes from whom he derives his discussion on doubt, arriving at an ultimate question: the doubt of doubt. I used the concept of phenomenological doubt in relation to the photographic apparatus and the power relations established between the photographer and the camera in question.

territory which did not contribute to the purpose of creating an alternative view of the land.

I devised different strategies and revisited the extra-visual elements and notions I was reflecting upon, and the narratives collected during the fieldwork. My aim was to reflect at a micro level upon each one of the issues I had encountered through the stories recounted by the people who inhabit both locations. I analysed the logic that led me to create the micro experiments and how I reflected on those processes of failure and success. The experiments intended to use the process as an excuse or entry point to the subjective dimensions of the experience of the gardens. In this sense, Flusser's approach was key to conducting these experiments by highlighting the importance of the technological apparatus. It determines the form and materiality of the resulting image, but also how the medium itself performed the agencies of those involved in the development of digital photography, adding to it by exploring the wider sets of dimensions of the digital image as part of a networked apparatus. This was explored with regard to image/metadata relationships and how photographs are perceived as part of a broader system of knowledge commanded by agencies that are related, not just to the photographic machine (camera, software, lenses, etc.), but to how images are navigated and searched and recognised by other machines. In this way the program was understood, not as an element devoid of social meaning, but as the result of a cultural need to transmit the production of photographs.

After engaging in five different experiments, I decided to take four of them forward. All had in common the fact that they work in pairs, focusing not on each pair, but on the relationship that they form between them, the interval. All experiments work with the role of metadata as a descriptor, but also their potential to create new narratives and meaning. In what follows, I will sumarise these experiments and my fndings.

The experiment entitled *Inside/Outside* which I considered an adequate approach to address the

questions that guide this research, explored the inside/outside relationships of the gardens by combining my own on-site shooting and metadata with images and data garnered from Google Street View. In this experiment, I used GPS location data from the garden images (interior) and through Google Street View, I located the images of the outside of each location. This series represents the external conditions of the house and how different properties relate to their environment. The exchange between both conditions is mediated by the garden location as a liminal space. In this respect, this experiment raises one of the reflections previously explored, in relation to the in/out dialectical correspondence that garden/landscape materialises. The pair of images that represent the inside /out of the garden, create a space between them, an interval of meaning where the dialogue and relationships between both spaces are created.

For the experiment entitled *Stories*, I attempted to conceive of images as part of an online cosmology to interrogate what other kinds of metadata exist in relation to Puerto Varas and Iquique. I realised online image sources such as Flickr, store a vast amount of images tagged #Iquique or #Puerto Varas, usually uploaded by tourists and local people. I scraped these images and collected their titles and descriptions. The resulting strategy displaced the textual information attached to these online images to include them as part of my own photographs of gardens. The combination of titles from Flickr and images from the fieldwork, resulted in the creation of meanings enabled by the networked condition of the metadata. In this experiment, I was looking for a textual description of the Iquique/Puerto Varas landscape and how this description could counterpoint those images taken by me, following a strategy that creates intervals among gardens visited but also the perceptions that framed the experiences in both cities. By looking at my own and other people's descriptions of both cities, I was trying to overcome clichéd images, re-inscribing and creating a different view of the landscape that takes into account the perception of others over those territories.

In the case of the experiment entitled *Impossible*, the aim was to interrogate the landscape data

available from a Google images search. This was relevant in relation to understanding which kind of images could be retrieved from the search site, and how these images might reinforce a view of an empty idealised location. Searching for different keywords taken from found postcards of the sites, allowed me to generate a set of collections provided by the Google algorithm that I used and reshaped as a new form of landscape. In this experiment, the clichéd picture was transformed and appropriated into an abstraction of a landscape - a set of coloured lines which, because of their position, references landscape representation. In this experiment, I was referring to those images produced, and different strategies of appropriation. Through different actions such as image manipulation, juxtaposition, and found images appropriation, I re-inscribed those images which reinforce *the colonial matrix of power*, creating a new version that could potentially lead to a reflection on how landscape has been represented.

Finally, for the experiment entitled *Botany: what it means to be from somewhere,* I attempted to question and reflect upon botanical categories such as native, alien, and or gardening categories such as weed. By analysing the species in the gardens visited, I chose the two most common plants for each site - roses in Puerto Varas, and palms in Iquique. I then portrayed a plastic imitation of them with a background image of a postcard of each location which shows the plants on site. I created a sequence of images of a hand rotating the plant, describing the plastic version of both species through the movement. The plastic plant will refer to the imposition as it is a copy of the real plant. Both species that are part of the local identity are also plants which were introduced later (one by German colonisers (roses), and other, recently, by the mayor of the city (palm)), so by portraying and describing them in relation to the local landscape, I was aiming to look at them without the native/alien division. By creating this experiment I was engaging with the narratives collected during the fieldwork in relation to native/alien categories, and how this has also been a part of a system of colonial imposition.

At this point, it is relevant to note that most parts of the experiments used data available on the

internet (images and text) and, as previously explored, the systems they are appropriated from, performing their own set of colonial agencies. So, once again, by trying to overcome colonial imposition I was simultaneously engaging again with the *colonial matrix of power* of corporations such as Yahoo (Flickr) and Google. One of the questions posed during the final stages of this research was in relation to how to overcome colonial impositions. Are the peripheries/centre relationships still relevant? What are the modes of calculations these corporations have over my own experience of place, and how does this final output take place? What I propose here is that, by appropriation of these intersections, a different set of dislocations between the images retrieved and my own photographic/data work as a way to overcome these colonial implications, looking at a set of images that create a new representation of the landscape in both cities.

All of the exercises led me to a point where I had to consider how these images were going to be presented and experienced. I embarked upon a new set of experiments looking at how to create an artists book that could translate these experiences into a visual and material form. I also pondered how to transcribe these experiments into a digital form - not just a translation or straight publication of a website/blog, but a new experiment that could question its digital form.

As such, this research aimed to understand, but also to question, the everyday relationships towards landscape, with a critical viewpoint framed by a political view. This means that by looking at gardens I have been able to address how people engage and experience the notion of landscape in both locations. Additionally, I have been able to engage with a critical revision of the historical, social and political elements that have framed this relationship. My aim was to look at how *the colonial matrix of power* has influenced the way people inhabit their territories. In particular, to look at how these systems of power have reinforced a perspective of the landscape that facilitates an extractive model, where the local values and beliefs related to the landscape, nature, and its territory, are erased by national and international colonial discourse.

Consequently, this research has several implications for the three main problems it addresses, as follows. Firstly, the representation of landscape (and its colonial imposition). Secondly, the photographic apparatus and its textual relation, the metadata . Finally, a decolonial experimentation process in order to observe how the issues of agency and the apparatus I engage with have the potential to decolonise photography. Moreover, how metadata gives into decolonising a picture by looking at images as part of a cosmology which contaminates its meaning through the relations and other images that can be found online. By doing so I critically engage with a practice-theory decolonial research, being able to engage with the place of enunciation, looking at the landscape from its locality. Finally, to enquire into the history of landscape representation looking at landscape image production, not as a passive experience of contemplation, but as an inquiry into a specific experience. Hence, by looking at these issues, I could realise how my own views of the territory were framed by these same agencies and how in the past I created work that could be seen as a reinforcement of this political agenda. As we have seen, private and public institutions have constantly tried to create a discourse of a unique identity that aims to create a homogenised national realm where all those differences are not taken into account. Therefore, this research aims to contribute to decolonisation and to start thinking about the conditions of this plural state, particularly how, by looking at the landscape, we can also look at the different identities in the locations studied.

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