

Contemporary Landscape Photographers Capture Far More Than Nature's Beauty



David Benjamin Sherry

Double Dunes, Death Valley National Park, California, 2020

Like the Romantic painters of the 19th century, who used lush landscapes to represent deeper philosophical notions, landscape photographers are often portraying far more than beautiful terrain.

Photographers have captured the land to evoke metaphor, capture the sublime, toy with tradition, reveal conflict, and warn us about our impact on the natural world. They have long grappled with our relationship to the Earth.

Landscapes of conflict



Richard Misrach

Desert Fire #1 (Burning Palms), 1983

Fraenkel Gallery

While photojournalists show areas of conflict through unflinching views of war, fine-art photographers capture the tension inherent in such terrain: the beauty of the land and its unsettling history.

The sublime



David Benjamin Sherry

Valley of The Gods I, Bears Ears National Monument, Utah, 2018, 2018 (printed 2020) Radius Books

Few places in the world are left untouched by humankind, so photographers who seek the sublime must consider how our presence affects the magic of the land. American photographer **David Benjamin Sherry** works in the tradition of Adams, showing the allure of the American West's national parks. Sherry uses intensely saturated monochromatic hues of yellow ochre, turquoise, and indigo to challenge the traditions of landscape photography.

Tranquility

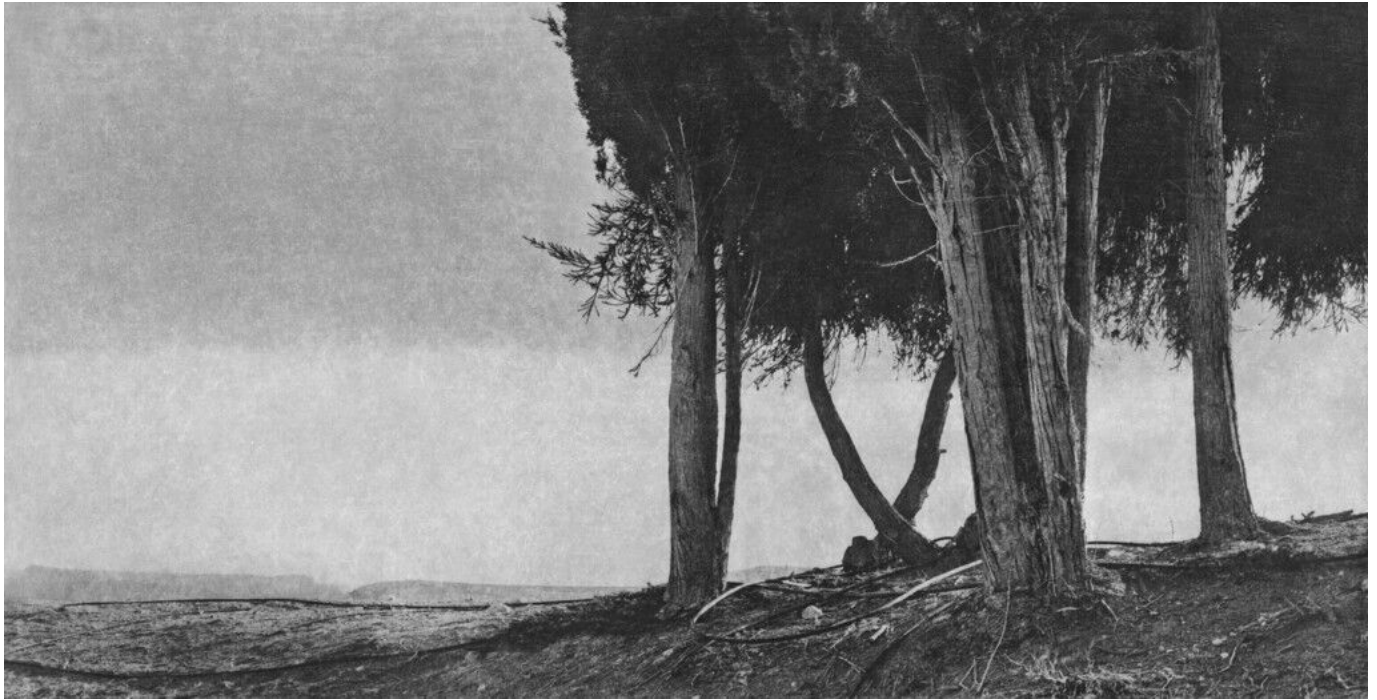


Hiroshi Sugimoto

English Channel, Etretat, 1989

Marian Goodman Gallery

As a time-based practice, photography offers artists the ability to isolate a still moment from movement or chaos in the natural world. Japanese-born, New York-based photographer **Hiroshi Sugimoto** is known for his examinations of time. Also an architect, he's inspired by the 20th-century Surrealists and Dadaists. He takes long exposures of seascapes until sea and sky are both gently blurred fields of grey, and seizes moments of calm from the frenzy of electricity.



Jungjin Lee

Unnamed Road 003, 2010

Howard Greenberg Gallery

Contact for price

Recalling Sugimoto's seascapes, Korean-born, New York-based photographer Jungjin Lee also relies on soft greys to inspire tranquility. In her work, the trees, skies, and land bleeding into one another are redolent of East Asian ink paintings.



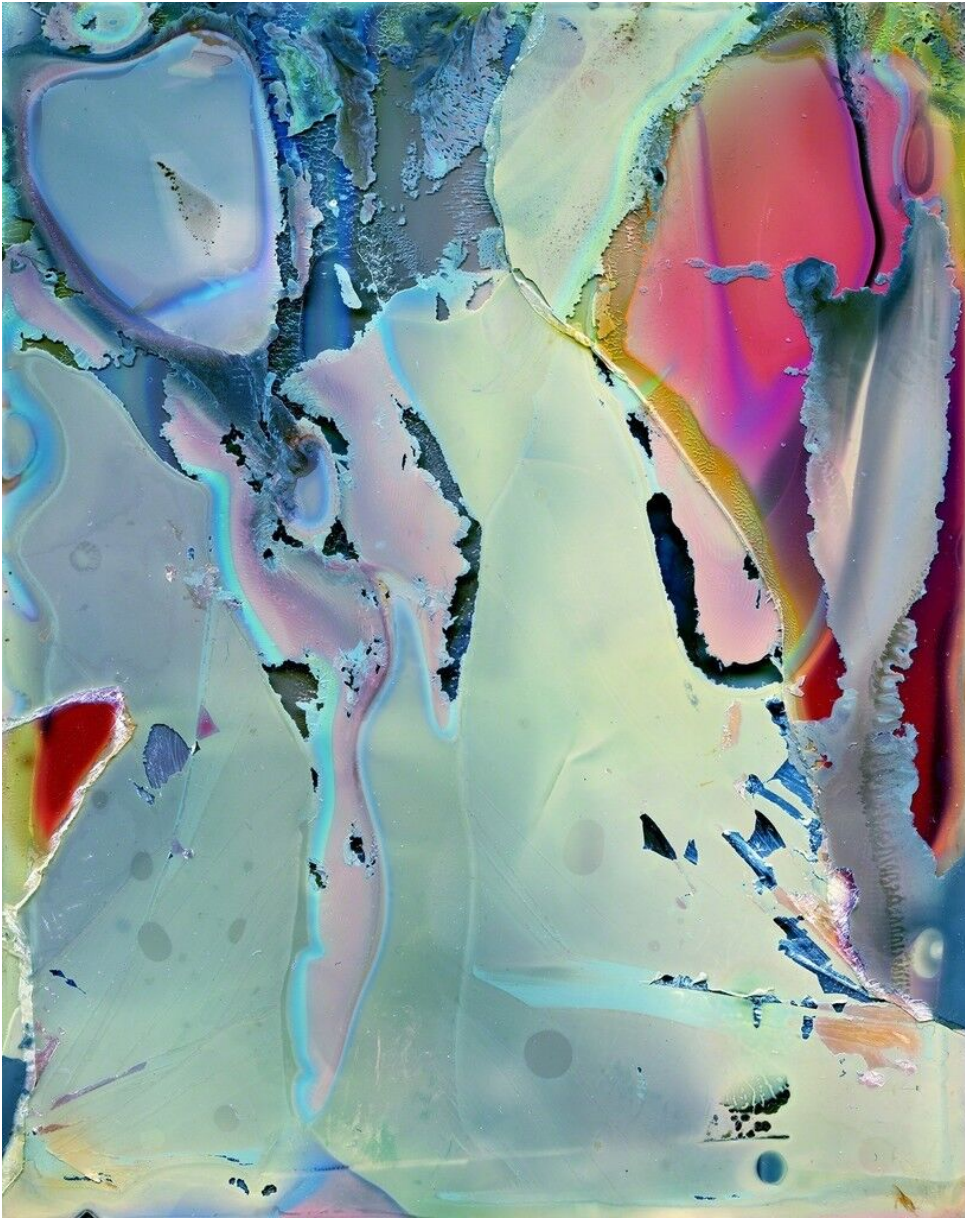
Cody Cobb

West 6, Utah, 2017

Foster/White Gallery

Emerging Seattle-based photographer Cody Cobb meanders through the West for weeks at a time, contemplating stillness and isolation in his scenes, which emphasize striking colors and the geometry of the land. Cobb's images can seem like portals to otherworldly landscapes.

Abstraction



Daisuke Yokota

Untitled, From the series, 'Colour Photographs' , 2015

East Wing

Japanese artist Daisuke Yokota shoots a range of subjects, including landscapes, on a point-and-shoot camera, then photographs the images multiple times to purposely degrade the image. He's used other techniques, like treating the film with acid or boiling water, to similarly influence the original image.

Human influence



Nick Brandt

Charcoal Burning with Giraffe & Worker, 2018

Edwynn Houk Gallery

British photographer Nick Brandt asks: What happens when animals die out? For his body of work “Inherit the Dust” (2016), Brandt erected and photographed monumental, life-sized images of lions and elephants in developed areas to show how their habitats have been transformed.

His latest project, “This Empty World” (2018), shows staged scenes of animals in even more claustrophobic urban conditions. Brandt built partial sets, captured animals as they passed through, then completed the sets and cast people to fill the scenes. His collaged images show humans and animals living in disharmony.



Sebastião Salgado

Genesis: The Anavilhanas, the Worlds Largest Inland Archipelago, Amazonas, Brazil, 2009

Huxley-Parlour

Brazilian documentary photographer Sebastião Salgado seeks out the idyllic, untouched nature that still remains. His eight-year ode to nature, “Genesis” (2013), shows the grandeur of flora, fauna, and indigenous people in black-and-white film, organized geographically. Though Salgado has said he is not an activist, his photos remind us of what’s at stake. “We are living in an important moment for our planet,” he has said. “The photographs are a way of sharing this historical moment.”



Terry Evans

Smoky Hill, Weapons Range, 1991

Yancey Richardson Gallery

American photographer **Terry Evans** aerial views show human presence—through water towers, weapons ranges, and cattle feedlots—becoming part of the textures of the terrain. “How else can we know where we fit in relationship to everything else in the world,” she has said, “but by seeing it with attention, concentrated sustained attention?”

Jacqui Palumbo, May 27, 2020 6:59pm. <https://www.artsy.net/article/artsy-editorial-20-landscape-photographers-capturing-natures-beauty>