

**March 9, 2022**

**10:00 (GMT)**

**ONLINE**



*symposium*

Cover image:

Paul Cézanne: Montagne Sainte-Victoire, 1885-87. Société Paul Cézanne.

# STILL LANDSCAPES

*keynote speaker:*

**TIM INGOLD**

(Emeritus Professor, University of Aberdeen)



Organized within Nevena Tatovic's PhD project "Hearing Holy Landscapes: Heritage of Silence – Intangibility between Nature and Culture" (FCT\_PD/BD/150442/2019).

**“STILL LANDSCAPES” Symposium**

09 MARCH 2022, 10:00 GMT

ONLINE

**PROGRAMME**

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10:00 – 10:10 **Opening Session**

FILIPE THEMUDO BARATA, on behalf of the Organizing Committee  
*Emeritus Chairholder – UNESCO Chair in Intangible Heritage and Traditional Know-How: Linking Heritage & CIDEHUS, University of Évora*

**Keynote Session**

Moderating: MANUEL JOÃO RAMOS  
*ISCTE - Lisbon University Institute*

10:10 – 10:45 **TO INHABIT A WALL OF SILENCE**

TIM INGOLD  
*Emeritus Professor, University of Aberdeen*

10:45 – 11:00 Discussion

**Session 1: DWELLING POETICALLY, IN STILLNESS**

Moderating: *CIDEHUS, University of Évora*

11:00 – 11:20 **DRAWING THE STILL POINT**

DUNCAN BULLEN  
*University of Brighton*

11:20 – 11:40 **RESTORATIVE MODES OF STILLNESS IN THERAPEUTIC LANDSCAPE RELATIONS**

KAROLINA DOUGHTY  
*Wageningen University*

11:40 – 12:00 **MOBILE STILLNESS: TEMPORAL LANDSCAPES OF THE UK’S CANALS**

MAARJA KAARISTO  
*Manchester Metropolitan University*

12:00 – 12:20 **THE POWER OF MOUNTAINS IN THE HARDANGERFJORD**

FILIPA PONTES  
*Visual Artist and Researcher, CIEBA-FBAUL, Portugal*

12:20 – 12:40 Discussion

12:40 – 14:30 *Lunch break*

**Session 2: NARRATIVES OF SILENCE, IN TIME AND SPACE**

Moderating: CRISTINA JOANAZ DE MELO

*FCSH – NOVA University Lisbon*

- 14:30 – 14:50 **WALLS OF ABUSE: NEGOTIATING THE LIMEN**  
CHRISTOS ANTONIOS KAKALIS  
*Newcastle University*
- 14:50 – 15:10 **MANAGING “SILENCE” IN PROTECTED AREAS AND THE CHALLENGE OF  
BALANCING MULTIPLE VALUES**  
BAS VERSCHUUREN  
*Wageningen University*
- 15:10 – 15:30 **(RE-)SOUNDING THE SILENT LANDSCAPE**  
JULIAN HOLLOWAY  
*Manchester Metropolitan University*
- 15:30 – 15:50 **THE SOUNDS AND SILENCES OF EVERYDAY LIFE IN SACRED SPACES AND THE  
PERCEPTION OF THE DIVINE**  
ANTÓNIA FIALHO CONDE  
*University of Évora*
- 15:50 – 16:10 Discussion
- 16:10 – 16:20 **Closing Session**  
PAULO SIMÕES RODRIGUES  
*Director of CHAIA & HERITAS Doctoral Network, University of Évora*

# ABSTRACTS

## KEYNOTE LECTURE

### **TO INHABIT A WALL OF SILENCE**

**TIM INGOLD**

*Emeritus Professor, University of Aberdeen*

All sound issues from silence. But the silence that gives birth to sound is not like the aftermath of an explosion, the wreckage of which lies scattered over the land, but is rather that of a world so compressed, so tightly packed, that nothing can move. Such is a frozen landscape in the depths of winter. Then something gives: ice cracks; a twig snaps in the frost. The sound is so faint that we can hardly hear it. But how can we 'hardly hear' a sound? Surely, we either hear it or we don't. I argue that to hardly hear is not to be halfway between hearing and not hearing – as if that were possible – but to draw one's awareness upstream, to that moment of incipience when sound is born of silence. It is a matter not of receiving the sound ready-made, like a package, but of making it out. Listening out for the pinpricks of sound in winter we do not so much face a wall of silence as inhabit it. It is a silence that opens up from the inside, in the perpetual birth of the world. Come spring and summer, however, and the same landscape erupts into sound, of running waters and wind-rustled leaves, along with the calls of birds and other creatures. Now it is the silences that punctuate. Can we hardly hear them too?

## **DRAWING THE STILL POINT**

**DUNCAN BULLEN**

*University of Brighton*

This presentation proposes a self-reflective account of a body of drawings begun in 2009 and are ongoing. Each drawing consists of countless small, evenly spaced points made by a manual marking of the surface of white paper with pencils of different gradations in ordered sequences. I will reflect on the importance of dwelling and stasis. Drawing has become a way of slowing down the making process, allowing me to explore graphic, meditative, temporal, and visual possibilities with an economy of means. This practice's framework enacts restraint and limitation. It posits the innovative potential of a contemplative approach to artistic method in which staying still and staying with is critical. The drawings are all composed of a grid that has been fashioned to provide an underlying structure. Characterised by repetition, these drawings impose a discipline, pace, and moment-to-moment awareness, which I liken to a form of meditative practice. Each drawing hovers on the edge of visibility; in so doing, they develop a deceleration of visual acuity through an activity in which countless tiny marks the size of pinpricks and the space between creating a visual field that may appear both full and empty. I will reflect on how a routine of regular methodical structured mark-making intensifies concentration on each small point in a field as a means of being present. I contend that the drawings materialise through a paradoxical activity of populating the paper's surface with measured, framed understatement that may act as a clearing space that activates a state of looking (being) fostered by meditative concentration.

I place the drawings in the context of a series of artist residencies that I undertook at the Eremo di Santa Caterina, a former hermitage on the Italian island of Elba between 1992 - 2004 and more recent visits to Japan temples and gardens. I will reflect on how the compositional structure, form and methodology of these drawings grew from the experience of architectural environs in which stillness and silence are communicated and experienced.

## **RESTORATIVE MODES OF STILLNESS IN THERAPEUTIC LANDSCAPE RELATIONS**

**KAROLINA DOUGHTY**

*Wageningen University*

My contribution to the theme of the symposium will be framed by the concept of 'therapeutic landscape', through which I will explore restorative modes of stillness enacted in relation with outdoor landscapes. There is a large body of work, in geography and beyond, cohering around Wil Gesler's (1992) concept of therapeutic landscape that explores how and why particular landscapes might be 'therapeutic'. Stillness is an experiential quality commonly associated with landscapes that have the potential to be positive for wellbeing. To consider how the value of stillness for human wellbeing is experienced, narrated and valued in relation to outdoor landscapes, I will incorporate ideas from the field of sound studies. I will argue that we can consider stillness – and its related concepts of silence and quiet – as experiences that are co-produced with places through listening in embodied and encultured ways. Through this lens stillness emerges as more than a characteristic of landscape, commonly defined through the absence of anthropogenic noise. Instead, stillness is understood as an active relation between place, body, and senses, and thus as a form of *presence*, rather than absence. In this active presence with place – a relation we can theorise as 'becoming-in-resonance-with' – different restorative modes of stillness may be enacted; contemplative, imaginative, shared with others, and so on, through which 'therapeutic' value of the landscape emerges.

## **MOBILE STILLNESS: TEMPORAL LANDSCAPES OF THE UK'S CANALS**

**MAARJA KAARISTO**

*Manchester Metropolitan University*

Water is not merely a backdrop for various human activities or a passive substance to be managed, but instead a vibrant guiding materiality of many practices and narratives. Human and animal bodies (themselves largely consisting of water) are inextricably linked with the water bodies in the hydro-social cycle; water takes place, connects us to places – and is a place. It affords various sensory and affective experiences as well as imaginations and representations. As Gaston Bachelard (1983: 15) writes, 'The language of the waters is a direct poetic reality; ... streams and rivers provide the sound for mute country landscapes, and do it with a strange fidelity; ... murmuring waters teach birds and men [sic] to sing, speak, recount'. This talk will focus on the canals of United Kingdom, originally constructed in the 18<sup>th</sup> and 19<sup>th</sup> centuries. I will pay particular attention to the notions of silence, stillness, and mobility on the water-landscapes. The presentation is based on my ongoing participant observation and volunteer activities with canal boaters and enthusiasts in England and Wales.

## **THE POWER OF MOUNTAINS IN THE HARDANGERFJORD**

**FILIPA PONTES**

*Visual Artist and Researcher, CIEBA- FBAUL, Portugal*

To what extent do geographic characteristics of a place manifest its influence on the local cultural habits, social practices and ways of being of a specific region?

The artist's book *ArtistDictionaries:Ålvik*, created in 2018 in Ålvik - a village located on the edge of the fjords of Norway, is the starting point for an introspective journey about shared territories. Revolving on concepts such as memory, time and place, I intend to reflect visually, creatively and poetically on drawing as a tool for studying the landscape and cultural intersection. Taking references from autoethnography and decolonial thinking, fieldwork becomes a way to analyze my relationship with others based on self-questioning and extending self-knowledge. Sharing the results opens space for pluriversal perspectives that expand its always unstable meaning(s).

## **WALLS OF ABUSE: NEGOTIATING THE LIMEN**

Rev Dr **CHRISTOS ANTONIOS KAKALIS**

*School of Architecture, Planning and Landscape, Newcastle University*

The paper examines the role of silence in the fragile post-traumatic life landscapes of abuse survivors. Working on unpublished ethnographic work, the paper examines the role of space and time in the persons journey from experiencing abuse, dealing with it, and seeking to find healing by working on its active memories. Lingering between “being silenced” and “keeping silence”, the paper seeks to unpack the dynamics of silence in the petrification and de-petrification of the body subject while seeking to regain ownership in moving through space-times of daily life. By actively listening to long conversations with one of the abuse survivors that were interviewed, the paper seeks to shed light to silence as an active component of a topos that is happening “now” and is always defined by the past and the unpredictable future. The metaphor of the “wall” and its “liminal” potentials, concepts used by the interviewee themselves, are used here to denote the spatio-temporal dimensions of a silence that embodies fear, defence, protection, healing. In the case of post-traumatic existence, silence becomes for the survivor a language, an atmospheric condition and that they can define, constitute and re-constitute depending on the psycho-somatic processing of their trauma. The spaces in which these processes take place play a very important role for the individual in a multi-scalar way; from the space of the body itself, to the space in-between bodies and their interaction with immediate surroundings. The paper seeks to offer an opportunity of a more active listening of abuse survivors’ spatio-temporal silencing.

# **MANAGING “SILENCE” IN PROTECTED AREAS AND THE CHALLENGE OF BALANCING MULTIPLE VALUES**

**BAS VERSCHUUREN**

*Wageningen University*

Protected areas have historically been created in order to conserve nature or protect biodiversity. Many of them however have been situated in landscapes that included natural features and species of cultural and spiritual significance to people. While over time, cultural heritage has increasingly become part of the management of protected areas, the intangible values associated with nature have a harder time at becoming a mainstay in their management. These can encompass diverse manifestations such as knowledge of the night skies, the therapeutic qualities of landscapes but also silence and quietness related to religious practices or simply as a service for people to recreate themselves. Following a systematic overview of values associated with protected areas I focus on examples of how silence, and the experience thereof can be made part of protected area planning and management. One way of doing this is by focussing this on ‘significance’ in order to emphasise the inclusion of knowledge, meaning, and feelings as well as values that make the concept widely applicable and acceptable as something essential to managing protected areas.

## **(RE-)SOUNDING THE SILENT LANDSCAPE**

**JULIAN HOLLOWAY**

*Manchester Metropolitan University*

The experience of many landscapes is one that is often literally silent to their heritage and history – we hear not what they sounded like in the past. In this paper, I wish to explore how we might reanimate, re-hear and hence *re-sound* these landscapes such that we might experience and imagine what they might have sounded like. Situating this aim in the sub-discipline of sonic geography and its use of non-representational theory, this paper offers 're-sounding' as a performative sonic methodology for realising 'what-a-landscape-might-have-sounded-like-back-then' to address the apparent silence of landscapes to their intangible sonic heritage. I will offer a short case study – resounding the 'plague village' of Eyam in Derbyshire, UK – to illustrate this technique.

# **THE SOUNDS AND SILENCES OF EVERYDAY LIFE IN SACRED SPACES AND THE PERCEPTION OF THE DIVINE**

**ANTÓNIA FIALHO CONDE**

*University of Évora*

Attending particularly the context of the Counter-reformation, I will seek to understand the relationship that underlies the historical time, its projection in places of worship (architecture of the divine), and the sounds associated with both the divine worship and the daily life of religious communities. This relationship will be emphasized attending essentially to two topics: the geographical space (the city of Évora) and the female monastic-conventual spaces of the city.

## *Symposium*

### **“STILL LANDSCAPES”**

09 MARCH 2022, 10:00 GMT

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