

VIII Apheleia International  
Seminar of Mação  
+  
FÔLEGO "Fire and Ice"

Apheleia  
Ἀφέλεια  
Humanities International Association  
for Cultural Integrated  
Landscape Management

ARTS AND  
SOCIOCULTURAL  
TRANSFORMATION  
- insights and agency in  
human societies -

2022



In partnership with

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Sociocultural dynamics are simultaneously conditioned (by available material resources, other humans, logistics, inherited techniques, social structure), informed (by cultural traditions, research and innovation, including technology) and motivated (by perceived needs, insights and foresight).

While the arts are often understood as an ultimate expression of human genius or as a leisure/entertainment, it is worth acknowledging that, since the invention of the notion of symmetry over 1.5 million years ago, humans have devoted increasing shares of their time and behaviour to the production, appreciation, and sharing of creative expression bringing together imagination, reflection, non-immediate usability, performance, communication, mastering of techniques and, sometimes, criticism of artistic output. By doing so, the arts embed intangible dimensions into objects, rituals and other material expressions.

The interests of societies in such human expressions are well documented from prehistory through contemporary times. But what role, or roles, do the arts have in society? Being a non-academic kind of inquiry, art may offer insights on meaning, values, challenges or needs, but how do these relate to community governance, understanding and foresight?

The VIII APHELEIA International Seminar will explore these themes taking a cross-cultural approach, through time and across space. It will bring together artists and human sciences researchers, focusing, in particular, on the role of the arts in structuring cultural landscapes.

As in previous years, the Seminar is organized by the UNESCO Chair in Humanities and Cultural Integrated Landscape Management at the Polytechnic Institute of Tomar, in partnership with the UNESCO programme MOST (Management of Social Transformations). It is also part of the BRIDGES project on Low Density Territories and involves partnership with the Erasmus + International Master in Quaternary and Prehistory (IMQP) and the Master in Dynamics of Cultural Landscape, Heritage, Memory and Conflictualities (DYCLAM+).

This year's Seminar is run in partnership with the Project "FÔLEGO" (Breath), funded by the EEA & Norway Fund, and co-led by Academia de Produtores Culturais, Mapa das Ideias - Edições de Publicações, Lda, and the University of Iceland in partnership with the project Bifrost and the BRIDGES Coalition. The school includes many activities that are part of a Summer School entitled "Fire and Ice", which reflects upon the human responses to climate change in the North and South of Europe, and their interplay with arts and humanities reflections and interventions. In particular, the project explores the social impact of the arts on the communities of the municipalities of Mação, Oleiros, Proença-A-Nova, Sertã and Vila de Rei in Portugal, as well as partner communities in Iceland and Norway.

## THE PROGRAMME

### Wednesday 30.03

9h00 Opening session

- João Coroado, President IPT
- Vasco Estrela, Mayor of Mação
- Gabriela Ramos, ADG UNESCO
- Hsiung Ping-chen, Secretary-General CIPSH
- Inês Câmara, Director Mapa das Ideias
- Helena Henriques, Director CGEO
- Steven Hartman, Executive Director BRIDGES
- Luiz Oosterbeek, UNESCO-IPT Chair

10h30 Coffee-break

11h00 John Crowley (PHGD): *Identity and Territory: Dimensions of identity: from person to nation ... and beyond*

12h30 Lunch

14h30 *A Terra como Acontecimento I and II*. Film showing and discussion with the Portuguese artist and researcher Romy Castro (ICNOVA)

16h30 Coffee-break

17h00 *El Rio*. Film Showing and discussion via video link with Colombian-American poet and filmmaker Juan Carlos Galeano

18h45 Closure

### Thursday 31.03

9h30 Steven Hartman (BRIDGES): *The UNESCO MOST BRIDGES Coalition*

10h30 Coffee-break

11h John Crowley (PHGD): *Identity and Territory: Uses of the past*

12h30 Lunch

14h30 Pedro Cura (MAP), Rodrigo Santos (ITM): *Gesture and Creativity workshop* (Note: this session takes place at the ANDAKATU Archaeosocialpark).

16h30 Inês Camara (Mdl): *Cultural entrepreneurship* (Note: this session takes place at ITM)

17h30 Closure

### Friday 1.04

9h30 Maurizio Quagliuolo (HERITY): *Arts and Transformation in Societies*

10h00 Maria Teresa Desterro (IPT): *Francisco de Holanda et la culture de la Renaissance au Portugal: l'impact de son travail sur la culture artistique portugaise*

10h30 Coffee-break

11h John Crowley (PHGD): *Identity and Territory: Artefacts and their meanings*

12h30 Lunch

14h30 *Designing Multimedia and Multidisciplinary Arts Interventions: Engaging Threatened Sites Of Memory and Meaning through Sound, Image, Music and Performance*

- *Screening of 'Drowning Monuments'*, a multimedia work by violinist Alice-Ivy Pemberton
- *'Bells of Earth': Challenges of Designing Multidisciplinary Art Interventions at Environmentally Threatened Sites*, a presentation and discussion led by Thorsteinn Hauksson

A moderated panel discussion will follow with additional guest panelists.

15h45 Coffee-break

16h15 Alice Watterson (UD): *Connected Collections: Co-curation across the Atlantic*

Discussion

17h30 Closure

### Saturday 2.04

Note: morning session will be at the Museum of Mação

9h30 Marisa P. de Brito (BUAS), Hermínia Sol (IPT): *Peacemaking and Placemaking: the negotiation of memory and the role of memorial museums*

10h00 Fabio Carbone (CoU): *"Dulce Bellum Inexpertis". The management of dissonant heritage as a resource for peace education*

10h30 Coffee-break

11h John Crowley (PHGD): *Identity and Territory: Narratives of place, space and territory*

12h30 Lunch

Note: Sessions resume at the Cultural Center after lunch

14h30 *Icelandic Literature and Climate Change Case Study*

- Steinunn Sigurðardóttir: *The Downwasting of Glacier Time*
- Soffía Auður Birgisdóttir (UI): *Steinunn Sigurðardóttir's Poetry in the Light of Climate Crisis*

16h15 Coffee-break

16h45 *Portuguese Interventions on Art, Poetry, Territories and Social Practice*

- Rita Barreira: *How to Ventilate a Territory: Situated Artistic Practices and the Production of Social Space*
- Nuno Da Silva Marques: *Breathing Together in Ecopoetry — Poetic Strategies of Collectivism*

18h00 Closure

19h00 Reception and prehistoric cooking performance at ITM

### Sunday 3.04

9h00 John Crowley (PHGD): *Identity and Territory: Pluralizing identities: the politics of belonging and its implications*

10h30 Round-Table: Nuno Guimarães da Costa (ICN), John Crowley (PHGD), Joydeep Gupta (Third Pole), António Louro (CMM), Manuel Eanes (NOS), David Wasieleski (DU), Luiz Oosterbeek (IPT-CIPSH), Margalit Berriet (HAS-MdA), Gonçalo Marcelo (UC): *Triálogos*

12h30 Lunch

14h30 *FIRE & ICE Art and Landscape Case-Studies Part 1, including film showing*

- Eng. António Louro CMM): *Wildfires in Mação - New Tools in Land Management - Village Companies*
- Dr. Kieran Baxter (UI/UD): *Landscape Experience, Technology and Digital Craft*

16h00 Coffee-break

16h30 *Art and Adaptation for Survival: Screening of 'Our Need for Consolation,' film adaptation (produced by Lo Dagerman and directed by Dan Levy-Dagerman) based on the influential late-life essay by Swedish author Stig Dagerman, translated by Steven Hartman.*

Multilingual readings of short works by Dagerman (in English, French, Portuguese and Swedish) by Lo Dagerman and Steven Hartman

18h00 Margalit Berriet (MdA): *Art as Knowledge and Empowering Action* (with a partial focus on the artist's own artistic and curatorial practices)

19h30 Closure

### Monday 4.04

9h30 Luiz Oosterbeek (IPT): *At the dawn of writing: dropping flexibility!*

10h30 HandPas. Short film for children on the dawn of Prehistoric art and the methods to assess it.

10h45 Virginia Lattao (CGEO): *Pigment as artistic expression: The history and analytical applications*

11h00 Coffee-break

11h30 Sara Garcês: *TURARQ. Revisiting tourism through the understanding archaeology within the environment and the arts*

12h00 André Soares (UFSM), Juliano Bittencourt Campos (UCr) e Lia Raquel Toledo Brambilla Gasques (UCr): *Art and Development: the project of Rock Art Trail in the State of Mato Grosso do Sul, Brazil*

12h30 Lunch

14h30 FIRE & ICE Art and Landscape Case-Studies Part2

- João Manso (presentation): *The Secret History of Aviation*, 20 min films screening and debate
- Þorvarður Árnason(UI): *Picturing the Climate Crisis*, 30 min film screening and discussion
- Joana Rodrigues (presentation): *Resilience Facing Megafires in Naturtejo UNESCO Global Geopark (Portugal)*

16h15 Bifrost Case Studies in Short Film 1

- Milton Born With A Tooth and Aimée Craft: *Equitable Co-production: Indigenous Knowledge, Citizen Science* (presenter: Steven Hartman), followed by brief discussion

17h00 Coffee-break

17h30 Literary program: *Environments, places, cultural identities and heritage at risk. Live reading of poems and other short literary works* by Colombian-American poet Dr. Juan Carlos Galeano and guest poets (and translators) from South America (Dr. Gisela Heffes, Argentina; Esthela Calderón, Nicaragua; Dr. Santiago Acosta, Venezuela), North America (Gary Snyder, read by his Portuguese translator Nuno Marques) and Europe (Steinunn Sigurdardottir, Iceland).

- Note: readings in Spanish, Italian and Portuguese, translations in English and Portuguese
- 15 minute intermission between readings and discussion among the assembled poets

19h30 Closure

### Tuesday 5.04

9h30 Visit to the Castle and cultural landscape of Abrantes (departure by bus from the Museum of Prehistoric Art of Mação).

12h30 Lunch (locally organized: cost per person 7 €)

14h00 Visit to the Iberian Museum of Archaeology and Art

15h00 António Carvalho (MNArq), Luiz Oosterbeek (IPT). Presentation: *The exhibition Idols of the National Museum of Archaeology*

Debate

16h30 Return to Mação by bus

### Wednesday 6.04

9h30 Opening of young researchers (DYCLAM-IMQP) sessions.

9h45 Maxence Bouquet: *L'art sur les murs de séparation : l'exemple des Peace walls en Irlande du Nord, ou comment les murals modifient les perceptions d'un paysage marqué par les Troubles et la séparation.*

10h00 Boris Kounga: *L'art au service de la paix dans les zones de conflit à l'Extrême-Nord Cameroun*

10h15 Océane Lesot: *L'environnement en conflit à travers des yeux d'enfant : les dessins d'enfants en temps de guerre comme sources, témoignages et outils thérapeutiques*

10h30 Quentin Prigent: *Orphaned Land's album All is one: analysis of a syncretic music promoting peace and its reception in the Israel/Palestine conflicted landscape*

10h45 Djimmy Djiffa Edah: *L'art batik dans le paysage culturel béninois : valeurs identitaires et contribution à une justice sociale*

11h00 Coffee-break

11h30 Mailane Maira Messias Sampaio: *Art in the palm of the hand: the cuias and their impact in the region of the Lower Amazonas*

11h45 Martine Ndo: *Toghu, vêtement traditionnel du Nord-Ouest du Cameroun : source d'identité et d'intégration socio-culturelle*

12h00 Honora Rijaniaina Raveloson: *Zafimaniry, l'expression d'un peuple à travers l'art du bois*

12h15 Yosra Maatallah: *Art, an echo of identity during revolutionary times*

12h30 Lunch

14h30 Roundtable Panel Discussion and Debate: *The phenomenon of Solastalgia, Radical Hope and the Uses and Abuses of Fear and Anxiety.* Panelists: tbc

15h45 Coffee-break

16h15 Catarina Lopes Carmo Alves and Ásthildur Jónsdóttir (IUA/UI): *Arts Workshop – Giving Memories Wings through Artistic Walking Practice*

17h30 João Manso and Steven Hartman: *Interactive Workshop: Using Social Media to Promote Sustainability and Good Environmental Practices*

18h00 Closure

## Thursday 7.04

9h30 tbc

10h15 Marie Line Farah: *L'art d'adaptation de l'homme dans un paysage naturel agressive : Une architecture troglodytique qui conserve un art religieux médiévale*

10h30 Bochra Rzaigui: *Habitat troglodytique et le monde des ksour du Sud tunisien : les maisons troglodytes de « Matamata » : le besoin qui a créé l'art*

10h45 Raïssa Rangel Damiano: *From the Koeler Plan to the environmental tragedies of Petrópolis: a history of social and environmental neglect*

11h00 Coffee-break

11h30 Rufus Malim: *How the Arts Narrate Scientific Transformation and the impact on Meaning and Societal Cohesion: The Transformation of Society by the Scientific Art of Doctor Faustus*

11h45 Sih Natalia Skumi, François Sémah: *Perception and action transformation of Fossil in Sangiran: the journey for sustainability*

12h00 Arturo Salvador Canseco Nava: *Symbolic analysis of anthropomorphic representations in the painted rock art of the Sierra Gorda, Guanajuato, Mexico: a semiotic approach*

12h15 Seema Rehman: *Rock Art site in karnataka, India*

12h30 Lunch

14h15 *Special educational day program for teachers of secondary school students and the public*

14h15 *Sustainability in Schools: Screening of Bifrost / Nobel Museum film The Future is Now by Peter Norrman, Anders Birgersson and Steven Hartman, followed by discussion*

15h15 Bethany Wiggin (Penn Program in Environmental Humanities, University of Pennsylvania): *Workshop on Youth-centred Climate Engagement through Personal Stories: My Climate Story workshop with teachers and students*

Note 1: preparatory materials to be sent out to teachers in advance (e.g. <https://my-climate-story.org/resources/workbook/>).

Note 2: In advance of the workshop teachers should watch the 13-min documentary on the My Climate Story site, review the multilingual story prompts and see the growing story bank (<https://my-climate-story.org/browse/>). This may involve 45-60 mins advance preparation.

16h45 Coffee-break

17h15 Joana Rodrigues and Dr. Porvarður Árnason (UI): *Interactive Workshop: Communicating 'Ice and Fire' through the landscape*

18h30 Ines Camara, Rita Sousa Guerreiro, Luiz Oosterbeek and Steven Hartman: *Brief concluding session of the Fôlego/Breath: Fire and Ice program*

18h45 Closure

## Friday 8.04

9h30 Alexandra Egorova: *L'avant-garde russe : l'art de révolution pour refaçonner le monde. Carré noir de Kazimir Malévitch*

9h45 Anastasiia Kleshchenko: *Soviet Rock'n'roll in the Cultural Milieu of Leningrad (now Saint Petersburg) in the 1980s*

10h00 Denise Navarro Becerra: *Mexican Arts and Crafts in the Creation of Cultural Landscapes: The Case Study of the Anahuacalli Museum*

10h15 Léonie Petitclerc: *De la création à l'exposition de 'L'épopée slave' d'Alfons Mucha, reflets de l'évolution des perceptions culturelles de la nation tchèque*

10h30 Amira Ftaita: *DjerbaHood Tunisie: Une quête vers un Genius Loci utopique*

10h45 Creshmie Gaël Ngouala Ndiangou: *Le Festival Panafricain de Musique (FESPAM) de 2007, un festival au service de développement local et cohésion sociale à la ville de Brazzaville (République du Congo)*

11h00 Coffee-break

11h30 Closing session

12h30 Lunch

Afternoon – Departure

## SPEAKERS AND ABSTRACTS

(in alphabetical order of first name)

### Alice Watterson

Dr. Alice Watterson is an archaeologist and digital artist whose practice-based research explores the use of archaeological visualisation for public engagement and outreach. She has worked across academia and creative practice to develop research strands in community co-design and multi-vocality in science and heritage communication. Her interdisciplinary background facilitates this work by allowing her to fluently negotiate the space between the specialist insights of archaeologists and general audiences. Her visualisation work has been commissioned and shown internationally in museums, schools and on-site interpretation.

*Connected Collections: Co-curation across the Atlantic*, **Friday 1.04**, 16h15

In *Connected Collections: Co-curation across the Atlantic*, Alice Watterson (University of Dundee and University of Iceland) will address the question of how we can meaningfully connect fragmented narratives across place, time, and different cultural perspectives. Using a case study from a recent collaborative museum project between the Orkney Islands (UK) and Canada this talk will constructively reflect on our process, considering the mutual gains between collaborators on both sides of the Atlantic, where there were also recognised limitations. The presentation and following open discussion will consider the challenges of co-curation and multivocality in practice, particularly in the context of remote working where interviews and interpretation of 3D objects had to be done virtually. Ultimately, this session will consider what role interactive media can play in addressing ever evolving challenges in heritage communication, source community representation and the creation of new knowledge and meaning for digital museum collections.

### Alice-Ivy Pemberton

Alice Ivy-Pemberton studied violin with Nurit Pacht at the Kaufman Music Center in New York for ten years before continuing her studies at The Juilliard School, where she pursued a Master of Music degree under the tutelage of Itzhak Perlman and Catherine Cho. At age ten, she performed as a soloist as well as together with Gil Shaham on the PBS series "From the Top: Live from Carnegie Hall." At age twelve, Alice was the youngest to compete in the international Menuhin Competition in Oslo where she was selected as one of eight finalists. During her undergraduate studies, Alice won Juilliard's Violin Concerto Competition and performed John Corigliano's *Red Violin Concerto* at Alice Tully Hall, gave the World Premiere of Marc Migó's *Nocturne* for Violin and Piano with the Juilliard Orchestra, was awarded the prestigious *Prix du Directeur* at the Conservatoire Américain de Fontainebleau. She has since performed with The Chamber Music Society of Lincoln Center and participated in The Perlman Music Program's Chamber Music Workshop, Music@Menlo's renowned International Program and Winter Residency, and Yellow Barn's groundbreaking 2020 season. A passionate advocate for the arts' ability to impact societal change, Alice has sought to promote justice and equality through fundraising, community engagement, and creative collaborations throughout her career. Alice's recent audiovisual work [Drowning Monuments](#) brought together five newly-commissioned pieces for solo violin by Juilliard composers, each reflecting a part of New York City that will be severely threatened by climate change before the end of the century.

*Screening of 'Drowning Monuments'*, a multimedia work by violinist, **Friday 1.04**, 14h30

*Designing Multimedia and Multidisciplinary Arts Interventions: Engaging Threatened Sites Of Memory and Meaning through Sound, Image, Music and Performance*. This session will screen the multimedia work *Drowning Monuments* by violinist Alice-Ivy Pemberton (The Juilliard School), including discussion of the work's conception and realization. It will also involve a presentation by composer Thorsteinn Hauksson of the

as-yet-unrealized project *Bells of Earth III. Drowning Monuments* brings together five newly commissioned pieces for solo violin by Juilliard composers, each reflecting a part of New York City that will be severely threatened by climate change before the end of the century. This multimedia work brings together music composition and performance and film. *Bells of Earth III* is a projected / conceived work still in a preliminary stage of development that came to independent composer and sound artist Thorsteinn Hauksson when a plan emerged in Iceland to construct the largest dam Iceland had ever built, destroying incredible landscapes and wild habitat. The idea was to create a work that would literally disappear along with all the remains of magnificent waterfalls, rocky hills, canyons, rivers, lakes, wildlife — and not the least place names and memories, tales and wonder that came with each of them. This would result in an interactive sound sculpture, all slowly disappearing while the dam was being filled with water, representing how not only each and every monument disappears but also its place name and the memory of it. A panel discussion with the artists moderated by Steven Hartman will follow, possibly with additional guest panelists, addressing the possibilities and challenges of creating multimedia and mixed media works about, and at, threatened sites. This session can be seen as being in close conversation with the session “Art and Adaptation for Survival” on Sunday 3.04.

### **Anders Birgersson**

*Anders Birgersson* is a media designer, photographer, art director, and filmmaker. His co-produced film, the Last Battle, examined the Afghan war with the Soviet Union and featured future Afghan president Hamid Karzai. Anders has worked with a broad range of international aid initiatives including Doctors Without Borders. He has documented the struggle of refugees in South Sudan, and developed a visual communication strategy for an HIV-aids prevention program in Tanzania. Anders has received numerous awards and commissions for his design work.

*The Future is Now* , **Thursday 7.04**, 14h15 (see Peter Norrman and Steven Hartman)

### **André Soares**

*André Soares* is Associate Professor, Department of History and the Graduate Program in History of the Federal University of Santa Maria. Responsible for the disciplines of Archaeology, Prehistory and History of America. He is visiting professor Erasmus Mundus, of the Master's program in Quaternary and Prehistory, of the Polytechnic Institute of Tomar, Portugal. He is a member of the Institute of Geosciences of Coimbra. Visiting Professor of the Master's Degree in Archaeology Techniques (Erasmus Mundus Master of Cultural Landscape Management, Tomar, Portugal). Professor of the Graduate Program in Cultural Heritage at UFSM. Coordinator of the Laboratory of Archaeology, Societies and Cultures of the Americas - LASCA, UFSM. Holder of the UNESCO-UFSM Chair of Humanities: Borders and Migration since 2018. He holds a bachelor's degree and a bachelor's degree in History from the Federal University of Rio Grande do Sul, a Master's degree in History from the Pontifical Catholic University of Rio Grande do Sul and a PhD in Archaeology from the University of São Paulo.

*Art and Development: the project of Rock Art Trail in the State of Mato Grosso do Sul, Brazil*, **Monday 4.04**, 10h30

Art and Development: Rupestre Route Project in the state of Mato Grosso do Sul, Brazil. In this work we will present the preposition of a Route of scientific character, from the archaeological sites of rock art in the north of the state of Mato Grosso do Sul, and its potentials for regional development and bioeconomy from the axes of the Route. These axes are research in Paleontology, Archaeology, Chemistry, Food Engineering, Clays and Oils with essences of cerrado plants. Through The Rock Art, we intend to mobilize the potentials of the 14 cities that make up the route for sustainable development and activation of the Bioeconomy.



## **António Carvalho**

*António Carvalho* holds a degree in History from the Faculty of Social and Human Sciences of the Universidade Nova de Lisboa and a post-graduate degree ("Specialization Course in Documentary Sciences") from the Faculty of Letters of the University of Lisbon. He is Director of the National Archaeological Museum since 2012 and Guest Assistant of the Faculty of Letters of the University of Lisbon where he teaches History of Archaeology in Portugal (1st cycle) and Management of Archaeological Heritage and Goods (2nd Cycle). He is a researcher at UNIARQ-Centro de Arqueologia of the Faculty of Letters of the University of Lisbon and the Institute of Contemporary History of NOVA/FCSH. He served as Director of the Department of Culture of the Cascais City Council (2002-2012), was head of the Libraries and Historical Archives division of the Cascais City Council (1996-2002) and responsible for the Library of the Condes de Castro Guimarães of the Cascais City Council (1986-1996).

*The exhibition Idols of the National Museum of Archaeology, Tuesday 5.04, 15h00*

Presentation and debate on the exhibition "Idols, millennial sights" and its catalogue, on Iberian Peninsula later prehistoric idols.

## **António Louro**

*António Louro* has worked as a technician at an association for the technical support of cattle and goat producers. He started and managed a traditional cheese-making plant with cattle production. He founded and is the current President of the Board of Fórum Florestal, a federation of forest landowners. He founded and is the current President of Amarmação, an association for the development of the Mação municipality. He is the current Vice-President of the Mação municipality, responsible for construction projects, civil protection, land management, and defence of forests. He has a special interest in the management of rural territories, natural risks, environmental and social sustainability of the rural landscape in times of climate change.

*Triálogos, Sunday 3.04, 10h30 (see "Nuno Guimarães da Costa")*

*Wildfires in Mação - New Tools in Land Management - Village Companies, Sunday 3.04, 14h30*

*FIRE & ICE Art and Landscape Case-Studies Part 1*, including film showing. This session begins with a presentation by António Louro (CMM) on the phenomenon of large wildfires in the central regions of Portugal, with a specific focus on the municipality of Mação and the New Tools in Land Management and Village Companies that have been developed to address this threat to the region. The major challenges presented include the demographic collapse of recent decades and the existing partition of the land, which are worsened in the context of climate change. The presentation emphasizes new tools for land management and mobilization of landowners, which are considered to be the most viable solution for these issues. This presentation will be followed by selected film screenings and a presentation on "Landscape Experience, Technology and Digital Craft" by Kieran Baxter (University of Iceland and University of Dundee). This presentation addresses specific challenges of matching our personal sensory and cognitive experiences of changing landscapes with the technical and other limitations of representing large-scale landscape change. Our experiences of landscape can be visceral, sensuous and emotive and yet the technologies of landscape representation often struggle to encapsulate these important elements by default. Using case studies from Iceland, the Alps and Scotland, this talk will explore how aerial photography and landscape modelling can be moderated by craft to incorporate the subjective and experiential dimensions that make landscape heritage sites relatable to experts and non-experts alike. Reflection on the historical tensions between landscape phenomenology and the technologies of representation will be used as a springboard for discussion of the diverse digital toolkit available to contemporary practitioners. These presentations will be followed by a Q &

A session with both speakers and the participating public moderated by Þorvarður Árnason. This session can be seen as being in close conversation with the session *FIRE & ICE Art and Landscape Case-Studies, Part 2* on Monday 4.04.

### **Ásthildur Jónsdóttir**

*Dr. Ásthildur Jónsdóttir* is an artist, independent scholar, and curator. She has studied artistic actions for sustainability, community-based art, and participatory art practices when finding a balance between well-being and the integrity of nature. Concepts from critical, place-based artistic actions for sustainability, participatory pedagogy, collective efficacy, and places/spaces are fundamental to her research. <http://astajons.com>.

*Arts Workshop – Giving Memories Wings through Artistic Walking Practice, Wednesday 6.04., 16h30* (see “Catarina Lopes Carmo Alves”)

### **Bethany Wiggin**

*Dr. Bethany Wiggin* is Founding Director of the [Penn Program in Environmental Humanities](#) (PPEH). And immediate past Co-President, Association for the Study of Literature and the Environment. She is Associate Professor of German and Comparative Literature and an affiliated faculty member in the English Department at the University of Pennsylvania. Her seminar on Sustainability and Utopianism was the first at the University to integrate the humanities and natural sciences. She also regularly teaches on topics including Environmental Humanities theory and practice, cultural and literary translation, and European and American literary and cultural history. Bethany Wiggin has held the Deans' Distinguished Visiting Fellowship at the Perelman School of Medicine at Penn, and she has previously been a Fellow at the Center for Advanced Studies at the Ludwig-Maximilians University in Munich. In 2016-17, she was awarded a Whiting Public Engagement Fellowship, and in December 2017 the Union of Concerned Scientists honored her with their Science Defender award.

*My Climate Story, Thursday 7.04, 15h15*

Workshop on Youth-centered Climate Engagement through Personal Stories: *My Climate Story*. This workshop with teachers and students will be led by Dr. Bethany Wiggin and her team from the Penn Program in Environmental Humanities (PPEH), University of Pennsylvania in Philadelphia. *My Climate Story* is a public research project that encourages participants to consider global climate change on a personal scale, initiated and supported by the [Penn Program in Environmental Humanities](#). The project's instructional videos, live workshops, and storybank aim to put climate literacy tools in teachers' hands and to transform understanding of climate as a problem of techno-science into a matter of concern for all peoples. *My Climate Story* recognizes climate literacy as essential to the health of democratic society and works to democratize who can talk about climate change.

In workshops for aspiring storytellers from the sixth grade on up, *My Climate Story* has generated hundreds of accounts of how people are experiencing climate change—and how those changes are making us feel. Climate stories from the workshops are, with author permission, included in a public [storybank](#), a resource for exploring how diverse individuals are making meaning of changes more typically measured in quantitative measures of atmospheric CO<sub>2</sub> or sea levels and their rates of change. Workshop groups receive all submitted stories as a collection for their further development. *My Climate Story* started as a public storytelling and story-sharing campaign designed to document how members of Penn's community were experiencing climate

change. Our commitment to getting people of diverse ages and backgrounds to talk about climate change has since expanded to become a series of interactive, customized workshops for climate storytellers ranging from sixth grade to university professors, creating climate conversations and guiding participants to recognize how local climate impacts are affecting their lives in the here and now—and shaping their life stories. Preparatory materials are being sent out to teachers in advance (e.g. <https://my-climate-story.org/resources/workbook/>). If possible, teachers should watch the 13-min documentary on the My Climate Story site, review the multilingual story prompts and see the growing story bank in advance of the session in in Mação on 7 April (<https://my-climate-story.org/browse/>). This may involve 45-60 mins advance preparation. Working with these materials in advance is not a requirement, however, to be able to participate in this session.

### **Catarina Lopes Carmo Alves**

*Catarina Alves* holds a degree in sculpture from the Faculty of Fine Arts- Lisbon University. Following her studies, from 2006 she has worked as a senior technician of plastic arts in the city council of Proença-a-Nova, with development of work in different areas: graphic design, communication design, equipment design, monitoring of free time workshops, trainer at various plastic arts workshops, production of events, curatorship, and sculpture. Travel, whether for work or leisure, has a huge impact on her work and life; the exchange of experiences and knowledge with others, living in landscapes and cities with different dynamics.

Arts Workshop: *Giving Memories Wings through Artistic Walking Practice*, **Wednesday 6.04, 16h30**

This interactive workshop organized and led by Catarina Alves and Ásthildur Jónsdóttir will take a little over one hour all together. The workshop will begin in the aula at the Cultural Centre Elvino Pereira. The potential of walking in a creative process will be discussed in part through an introductory video. Then the participants will be asked to engage in reflection on a place in nature that they love and would like to protect. Participants will then go for a walk and be asked to link their experience on the walk to their earlier meditation and the element/s in nature that they have singled out. After a hands-on exercise involving mapping and representation, participants will form into smaller groups in which they share and talk through a number of implications of their focused activities during this hands-on walking workshop. (see "Ásthildur Jónsdóttir")

### **Dan Levy-Dagerman**

*Dan Levy-Dagerman* received his MFA in Directing from the AFI Conservatory. Dan recently directed his second feature film *Single Mother by Choice*, a fictional film that tracks his wife's real life pregnancy in 2020, premiered on HBOMAX last year. His first feature film *The Best People* is distributed by Samuel Goldwyn Films. It premiered at the 2018 Cinequest Film Festival. At the 51st WorldFest Houston Film Festival, *The Best People* won the Special Jury Prize for Best Comedy Feature and Best Supporting Actress. He has directed several award winning productions: *Our Need For Consolation* (starring Stellan Skarsgård), *Real Love* (starring Christy Romano), and *Soliloquy*, which have screened at festivals all over the world including Palm Springs Shortfest, Gothenburg Film Festival, and Mill Valley. Dan is the grandson of Swedish author Stig Dagerman.

*Art and Adaptation for Survival*, **Sunday 3.04, 16h45** (see Lo Dagerman)

### **David Wasieleski**

*David M. Wasieleski* (PhD, University of Pittsburgh) is the Albert Paul Viragh Professor of Business Ethics in the Palumbo-Donahue School of Business at Duquesne University, and Executive Director of the Institute for Ethics in Business at Duquesne. David also is an Affiliate Research Professor at the ICN Business School in Nancy, France. His academic research focuses on natural science approaches to understanding ethical

decision-making and the formation of social contracts within organizational contexts. He also studies the effects of cognitive biases and moral intensity on perceptions of ethical issues. His work has been published in *Business & Society*, *Business Ethics Quarterly*, *Organization & Environment*, *Journal of Applied and Behavioral Sciences*, *Creativity and Innovation Management*, *Humanistic Management Journal*, *Human Resource Management Review*, and the *Journal of Business Ethics*. At Duquesne University, he teaches business ethics, organizational behavior, management, and sustainability.

*Triálogos*, **Sunday 3.04**, 10h30 (see "Nuno Guimarães da Costa")

### **Esthela Calderón**

*Esthela Calderón* was born in León, Nicaragua in 1970. She is author of the books: *Soplo de corriente vital*, *Coyol quebrado*, *La que hubiera sido*, *Las manos que matan*, *The Bones of My Grandfather* and *Leyenda Urbana*. Her work has been published in the anthologies: *El consumo de lo que somos*, *Ayahuasca Reader*, *Ghost Fishing: an Eco-Justice Poetry Anthology*, *The Latin American Ecocultural Reader* and *The Mind of Plants*.

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30 (see "Juan Carlos Galeano")

### **Fabio Carbone**

*Fabio Carbone* is an expert in the relations between cultural heritage management and tourism for the promotion of intercultural dialogue, global understanding and peace. Lecturer in International Tourism Management, Coventry University (UK). Researcher of the UNESCO Chair on Humanities and Cultural Integrated Landscape Management. Global Ambassador of the International Institute for Peace through Tourism, & Special Envoy to Iran. Member of the scientific council of the European Network of Places of Peace for the "PLACES OF PEACE ROUTE – The European Peace Heritage Tourism". Observer member of the HERITY - World Organisation for the Certification of Quality Management of Cultural Heritage, acknowledged by UNESCO and UNWTO. Curriculum developer of the Master of Business Administration (MBA) in Sustainable Tourism, Future learn-Coventry University. Consultant and advisor in the field of sustainable tourism development.

*Dulce Bellum Inexpertis". The management of dissonant heritage as a resource for peace education*, **Saturday 2.04**, 10h00

### **Gary Snyder**

*Gary Snyder* (born 1930) is an American man of letters. Perhaps best known as a poet (his early work has been associated with the Beat Generation and the San Francisco Renaissance), he is also an essayist, lecturer, and environmental activist with anarchoprimitivist leanings. He has been described as the "poet laureate of Deep Ecology". Snyder is a winner of a Pulitzer Prize for Poetry and the American Book Award. His work, in his various roles, reflects an immersion in both Buddhist spirituality and nature. He has translated literature into English from ancient Chinese and modern Japanese. For many years, Snyder was an academic at the University of California, Davis and for a time served as a member of the California Arts Council.

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30 (see "Juan Carlos Galeano")

### **Gisela Heffes**

*Dr. Gisela Heffes* is a Professor of Latin American Literature and Culture as well as a writer, ecocritic, and public intellectual with a particular focus on literature, media, and the environment in Latin America. Her latest

publications are *The Latin American Ecocultural Reader* (2020), *Pushing Past the Human in Latin American Cinema* (2021), the bilingual collection of poems, *El cero móvil de su boca / The Mobile Zero of Its Mouth* (2020), and the novel *Cocodrilos en la noche* (2020).

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30 (see "Juan Carlos Galeano")

### **Gonçalo Marcelo**

*Gonçalo Marcelo* holds an undergraduate degree in Philosophy (2007) and a PhD in Moral and Political Philosophy (2014) from NOVA University in Lisbon. Since 2019 he is a junior researcher (DL57/2016 'norma transitória') hired by the Centre for Classical and Humanistic Studies (CECH), Faculty of Arts and Humanities, University of Coimbra, and in that capacity he lectures in the Department of Philosophy, Communication and Information. He is also an invited Lecturer at Católica Porto Business School since 2012. He is a team member of the international research projects PRECARITYLAB (funded by the science ministry of Spain) and the Research Network on the Relation between Epistemic Injustice and Recognition Theory (funded by DFG, Germany). He is a member of the Young Scientists Seminar of the Portuguese Academy of Sciences and co-coordinator of the North Section of the Portuguese Political Economy Association

*Triálogos*, **Sunday 3.04**, 10h30 (see "Nuno Guimarães da Costa")

### **Gunnlaugur Þór Pálsson**

*Gunnlaugur Þór Pálsson* is an independent film producer and director. His company Sjónhending, established in 1987, mainly focuses on creative documentaries and promotional films. Sjónhending is the main producer of the environmental documentaries „The Grand Harmony of the Sands“ (2021), "Just Like a Painting by Eggert Petursson" (2020), "Hoffellsjökull" (2018), and "Glacial Land" (2016), where Gunnlaugur was producer, screenwriter, and director. Gunnlaugur Þór studied filmmaking at the London International Film School (1982-1984) and The Gray Atelier in New York, USA (1979 -1980). Prior to establishing Sjónhending, he worked for over two decades as the main Producer/Director of the RUV (Icelandic State Broadcasting Service) Sports Department.

*FIRE & ICE Art and Landscape Case-Studies, Part 2*, **Monday 4.04**, 14h30 (see João Manso)

### **Hermínia Sol**

*Hermínia Sol* is Assistant Professor/Researcher at the Centre for Technology, Restoration and Arts Enhancement (TECHN&ART), at Polytechnic Institute of Tomar, Portugal.

*Peacemaking and Placemaking: the negotiation of memory and the role of memorial museums*, **Saturday 2.04**, 9h30

With an on-going conflict at the gates of the European Union, war is all over the news along with considerations about the role of the media in narrating the facts, and in influencing public opinion. This will likely shape the first impressions of the conflict. Yet, what about post-conflict remembrance? At the end of a conflict, there may be clashing views on how to incorporate the memory of the past as societies and nations attempt to rebuild themselves while undergoing a socio-cultural transformation. In recent decades we have witnessed a proliferation of memorial museums all over the world, many acting as reminders of the devastating effects of World War II. This can be partially seen as an attempt of societies to make peace with their violent past. Mostly those institutions set themselves to cultivate a memory of history in remembrance of those who have suffered as an implicit expression against violence in the future. Yet, memorial narratives are a fragile

negotiation between the past and the present in which they are created, given that they are conditioned by the material resources and informed by research as well as by prevailing cultural values. In this research we look into the role of arts (namely literature and cinema), the media, education, leisure, tourism and the public place. In particular, we zoom in into the case case of Vilar Formoso's memorial museum in Portugal, indagating over its part in keeping the memory of WWII alive and the role of Portugal as a neutral nation in it. Moreover, we offer insights on its meaning and on how it relates with the governance of a country whose intended image is one of tolerance.

### **Inês Camara**

*Inês Bettencourt da Câmara* co-founded Mapa das Ideias in November 1999. Her activity at Mapa das Ideias thrives on the overlapping of different areas such as Education, Mediation, Marketing and Management for the fields of Culture, Heritage and Citizenship. Her primary focus relates to marketing and project development, being also responsible for the creative department, as well as the consultancy and research sector. Inês is also quite active as a lecturer and trainer, both in academic and non-academic settings. Inês is also the Chairperson of Culture Action Europe Board since mid-2021.

#### *Cultural entrepreneurship, Thursday 31.03, 16h30*

Inês Camara (Mapa das Ideias) will give a lecture on "Cultural Entrepreneurship" at ITM. During an hour, Inês will discuss principles behind successful cultural entrepreneurship projects. The presentation will address in particular how we can enhance the capacity of European cultural and creative sectors to nurture talents, to innovate, to prosper and to generate jobs and growth.

### **Joana Rodrigues**

*Joana Rodrigues* is a Portuguese geologist, MSc in Geological Heritage and Geoconservation and PhD candidate on Geology - Geoconservation, Environmental Geology and Geological Resource at University of Minho, researching on Geoscience Communication. For the past 14 years she has worked for the Naturtejo UNESCO Global Geopark, in Portugal, focusing on Geoconservation, Communication, Geotourism, Geoproducts and Local Development. She was also a research fellow at the State University of Mato Grosso do Sul, in Brazil, collaborating in projects about Environmental Management and Education and in the Bodoquena-Pantanal Geopark project. She has several works in national and international publications and has participated in research projects about Heritage, Education and Tourism. Joana began her career as a teacher, having taught for some years in middle and secondary schools, and she continued to focus on teacher's training and capacity building for local stakeholders, supervising student academic projects and internship programs in different fields such as Environment, Tourism and Multimedia.

*Resilience Facing Megafires in Naturtejo UNESCO Global Geopark (Portugal), Monday 4.04, 14h30* (see João Manso)

### **João Manso**

*João Manso* (Almeirim, 1980) has a Degree in Film, Video and Multimedia Communication from Universidade Lusófona de Humanidades e Tecnologias, Lisbon. Since 2007, has worked as a director, assistant director and freelance video editor in film, television and advertising. He has directed and edited short films, documentaries and music videos. In 2018, he directed the short film *The Secret History of Aviation*, which addresses the issue of forest fires in Portugal.

*The Secret History of Aviation, Monday 4.04, 14h30*

*FIRE & ICE Art and Landscape Case-Studies, Part 2*, including film screenings and short moderated discussions with each of the presenters and assembled participants. This session will begin with a screening of the film *The Secret History of Aviation* (20 min) by João Manso. This film is a poignant reflection on that which rises and that which falls. Its title and narration are taken from a piece written by Manuel Zimbro, in which the author muses on what it is that prevents man from being able to fly, and what impact this limitation has on the natural world. The images collated in this film trace the devastation left by the fires of 2017 – the worst year on record in terms of damage to Portugal's forests. It reminds us that to jump up into the air is, inescapably, to come back down to the ground again. Next Þorvarður Árnason (University of Iceland) will present on the topic “Picturing the Climate Crisis”, including approximately 30 min film screening and discussion afterward focused on Þorvarður documentary films and landscape photography (including collaborative work with Kieran Baxter and Gunnlaugur Þór Pálsson) concerning glacier downwasting. The topic will include reflections on interdisciplinary work and the borderlines and/or synergies between Art and Science. The ensuing discussion may also involve conversation concerning the emerging conflicts/dialogue among the three leading fields of environmental focus and engagement: climate change, biodiversity conservation and sustainable development. Finally Joana Rodrigues will presentation on the topic of “Resilience Facing Megafires in Naturtejo UNESCO Global Geopark (Portugal)”. This session can be seen as being in close conversation with the session *FIRE & ICE Art and Landscape Case-Studies, Part 1* on Sunday 3.04.

*Using Social Media to Promote Sustainability and Good Environmental Practices*, **Wednesday 6.04., 17h30**

Interactive Workshop: *Using Social Media to Promote Sustainability and Good Environmental Practices*. in an interactive format João Manso will present focused reflections on how social media can be used to promote good environmental practices. It is increasingly necessary to adapt the means of intervention to the speed with which technology evolves. Social media provide fast and easily accessible platforms capable of reaching a large audience and can offer helpful tools for promoting constructive environmental awareness, values and behavior. This short workshop will explore a few ways in which the tools of social media can be employed to achieve good environmental practices. Session chair Steven Hartman (BRIDGES and University of Iceland).

### **John Crowley**

*John Crowley* is Chairman & CEO, PHGD GROUP, since 2021, focused on mobilizing ideas and technologies to produce better and consume less. Activities include wind (Flexeole), solar (Soleil pour tous), magnetic generation (Ki-Tech), electricity consumption management (UCS Group), environmental consulting (Hagrath). He was Chief of Section at UNESCO, Paris, 2008-21, having coordinated World Social Science Report 2010, 2013, 2016, directed World Humanities Conference 2017 and revitalized COMEST (World Commission on the Ethics of Scientific Knowledge and Technology) from 2008 to 2013. Since 2017 he Chaired the Ethics Advisory Committee of the French “Muséumnational d’histoirenaturelle”. He obtained his PhD in Political Science –Sciences Po, Paris in 1995 and, in 1987, a BA in History –Université Paris Sorbonne.

### *Identity and Territory*

Dimensions of identity: from person to nation ... and beyond), **Wednesday 30.03**, 11h00

Uses of the past, **Thursday 31.03**, 11h00

Artefacts and their meanings, **Friday 1.04**, 11h00

Narratives of place, space and territory, **Saturday 2.04**, 11h00

Pluralizing identities: the politics of belonging and its implications, **Sunday 3.04**, 9h00

### **Joydeep Gupta**

As Director of the Third Pole Project, run jointly by chinadialogue and Internews' Earth Journalism Network, Joydeep Gupta writes and commissions articles on climate change, biodiversity, pollution and sustainable development for the bilingual environmental news website [www.thethirdpole.net](http://www.thethirdpole.net). He is a lead trainer at workshops for environmental journalists from South Asia and South-East Asia. Gupta covered the 1992 Earth Summit in Rio de Janeiro, UN climate summits in Bali, Poznan, Copenhagen, Cancun, Durban, and Paris and the biodiversity summit in Nagoya. He has reported for *Indo-Asian News Service*, *The Statesman*, *The Sunday Observer* and *Sunday Mail*, and is the Vice President of the Forum of Environmental Journalists in India. For his contributions to environmental journalism, Gupta won the 2012 Green Globe Award at the Delhi Sustainable Development Summit. Joydeep teaches Development Journalism to postgraduate students at Jamia Millia Islamia University in New Delhi and holds a Masters in Environmental Economics and Environmental Management from the University of York (UK). Gupta represents The Third Pole in the BRIDGES Coalition in UNESCO's MOST programme.

*Triálogos*, **Sunday 3.04**, 10h30 (see "Nuno Guimarães da Costa")

### **Juan Carlos Galeano**

*Dr. Juan Carlos Galeano* is a poet, filmmaker and teacher who was born in the Amazon region of Colombia. He is the author of several books of poetry and the book *Folktales of the Amazon*. Galeano is also a translator of poetry and director of the documentaries *The Trees Have a Mother* (2009) and *El Río* (2018), focusing on the rain forest and riverine guardians. He teaches Latin American poetry and courses on Cultures of the Amazon Basin at Florida State University.

*El Rio* **Wednesday 30.03**, 17h00

Film Showing and discussion via video link with Colombian-American poet and filmmaker Juan Carlos Galeano (Florida State University). *El Río (The River)* is a poetic film through which the everyday lives and stories of Amazonia become cautionary tales for multispecies relationships in our time. Made in collaboration with members of Amazonian Indigenous nations and organizations, it is a documentary that recasts and remythologizes ecological spirituality in an era of rapid environmental deterioration. Driven by the continual presence of the *Yakumama*, the supernatural mother of rivers, *El Río* draws attention to the sophisticated knowledge systems and scientific literacies that Amazonian communities have developed over thousands of years, offering them time-tested wisdom through which to interpret globalization, climate change and contentious human relationships with rivers, ecosystems and the species that inhabit them. Following the film an open discussion with the filmmaker among the assembled participants will be moderated by Steven Hartman (BRIDGES and University of Iceland).

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30

This session involves an international literary program with live readings of poems in the original language by the original poets (and one translator) and multilingual translations of poems projected in other languages during the readings. The focus of this session is on *Environments, places, cultural identities and heritage at risk*. The poems and other short literary works read LIVE will be by Colombian-American poet Juan Carlos Galeano and guest poets (and translators) from South America (Gisela Heffes, Argentina; Esthela Calderón, Nicaragua; Santiago Acosta, Venezuela), North America (Gary Snyder, read by his Portuguese translator Nuno Marques) and Europe (Steinunn Sigurdardottir, Iceland). Readings will be in Spanish, Icelandic and Portuguese, with translations in English and Portuguese. There will be a 15-minute intermission between the poetry readings and discussion among the assembled poets moderated by Steven Hartman and Juan Carlos Galeano.



### **Juliano Bittencourt Campos**

*Juliano Bittencourt Campos* holds a PhD in Quaternary, Materials and Cultures from the University of Trás-os-Montes and Alto-Douro, Portugal (UTAD/2015), with recognition in Brazil of PhD in Archaeology from the Museum of Archaeology and Ethnology of the University of São Paulo (MAE/USP/2016). Master in Environmental Sciences from the University of the Extreme South of Santa Catarina (UNESC/2010). Specialization in Archaeology from the Integrated Regional University of Upper Uruguay (URI/2008). Graduated in History from the University of the Extreme South of Santa Catarina (UNESC/2002). He is currently full Professor at the University of the Extreme South of Santa Catarina (UNESC) in the Graduate Program in Environmental Sciences (PPGCA/UNESC). Researcher at the Laboratory of Archaeology Pedro Ignácio Schmitz (LAPIS/UNESC). Scientific Consultant at ARQUEOSUL Archaeology and Heritage Management. He is an effective partner in the Brazilian Archaeology Society (SAB).

*Art and Development: the project of Rock Art Trail in the State of Mato Grosso do Sul, Brazil, Monday 4.04, 10h30* (see "André Soares")

### **Kieran Baxter**

*Dr. Kieran Baxter* is a photographer, filmmaker and digital media researcher working in landscape heritage visualisation with a focus on glacial landscapes affected by the climate crisis. He is a part-time postdoctoral researcher at the University of Iceland's Research Centre in Hornafjörður where, in collaboration with Dr. Þorvarður Árnason, he investigates how repeat aerial photography and digital media methods can visualise landscape changes for more compelling science communication and outreach. Their visualisation work has been featured by international media outlets including CBS, France 5, Sky News and RÚV.

*Landscape Experience, Technology and Digital Craft, Sunday 3.04, 14h30* (see António Louro)

### **Lia Raquel Toledo Brambilla Gasques**

*Lia Raquel Toledo Brambilla Gasques* holds a degree in Letters - Portuguese and Spanish from the Federal University of Mato Grosso do Sul (2003) and a Master's degree in Prehistoric Archaeology - Autonomous University of Barcelona - UAB (2010). She works as an archaeologist in projects, holds the position of Archaeology Technique at the Federal University of Mato Grosso do Sul - UFMS (public tender 2016), at the Museum of Archaeology of UFMS and is a PhD student in Prehistoric Archaeology at UAB (2016 to date).

*Art and Development: the project of Rock Art Trail in the State of Mato Grosso do Sul, Brazil, Monday 4.04, 10h30* (see "André Soares")

### **Lo Dagerman**

*Lo Dagerman* is the daughter of Stig Dagerman and actress Anita Björk. Lo has lived in the United States for more than thirty years. She holds Master Degrees from MIT and JHU, and has most recently worked as a school counselor in the Washington D.C. area where she lives with her husband Brian Levy. Lo is a driving force in a project to re-introduce Stig Dagerman's writing in the United States.

*Art and Adaptation for Survival, Sunday 3.04, 16h45*

This session focuses on the theme of "Art and Adaptation for Survival": The session includes a screening of the film *Our Need for Consolation*, an adaptation produced by Lo Dagerman and directed by Dan Levy-Dagerman based on the influential late-life essay by Swedish author Stig Dagerman, translated by Steven Hartman. The film, readings and discussion with audience members will focus in good measure on the ever-

relevant questions: *What is the role of art in bearing witness to the great challenges of our times?* and *How art can be renewed and adapted in new contexts to find renewed relevance and meaning?* The session will also include Multilingual readings of very short works and literary by Dagerman (in English, Swedish, French, and Portuguese), followed a Q & A session with filmmakers Lo Dagerman and Dan Levy-Dagerman and the participating public moderated by Steven Hartman. This session can be seen as being in close conversation with the session *Designing Multimedia and Multidisciplinary Arts Interventions* on Friday 1.04, as well as with the following session on “Art as Knowledge and Empowering Action” presented by Margalit Berriet.

### **Luiz Oosterbeek**

*Luiz Oosterbeek* graduated in History (Lisbon) and completed a PhD in Archaeology (London, Oporto), pursuing research in archaeology, heritage and landscape management in Portugal, Africa and Southern America. President of the International Council of Philosophy and Human Sciences, he is author of over 300 papers and 90 books. Professor at the Polytechnic Institute of Tomar, where he holds the UNESCO Chair in Humanities and Cultural Landscape management, he is member of the Scientific Council of the National Museum of Natural History in France, guest Professor in several European and Brazilian Universities, president of Instituto Terra e Memória and vice-chair of the Geosciences Centre of Coimbra University. He is past-president of the International Union of Prehistoric and Protohistoric Sciences.

*At the dawn of writing: dropping flexibility!*, **Monday 4.04**, 9h30

A discussion on the relation between orality, writing and the dawn of rock art, as a means to consolidate cosmovisions but, also, a process of losing part of the adaptive competences of human societies.

*HandPas*, **Monday 4.04**, 10h30

Art is common and universal part of these elements and some of the representations we may find have been created in different parts of the world and at different chronological moments, although many of them keep exactly the same shape and typology. In this way, we could consider hand representation as one of those universal elements, whose distribution is shown in such remote places as Australia, Borneo, Argentina, Africa and Europe. HANDPAS project was focused on documenting and spreading the Paleolithic hand representations in Europe. This film screening is a production addressed to school students.

*Triálogos*, **Sunday 3.04**, 10h30 (see “Nuno Guimarães da Costa”)

*Visit to the Castle and cultural landscape of Abrantes*, **Tuesday 5.04**, 9h30

A study tour to appreciate the monument (Castle and Chapel-Pantheon) and the surrounding landscape (Tagus basin).

*Visit to the Iberian Museum of Archaeology and Art*, **Tuesday 5.04**, 14h00

The museum hosts collections from Prehistory to contemporary art. The visit will explain the criteria to approach, through and integrated perspective, the dimensions of Archaeology, History, Landscape and the Arts.

*The exhibition Idols of the National Museum of Archaeology*, **Tuesday 5.04**, 15h00 (see António Carvalho)

### **Manuel Eanes**

*Manuel Eanes* holds a degree in Management from the Portuguese Catholic University and MBA from INSEAD. Executive Director of Optimus - Comunicações, SA with the portfolios of Companies and Operators.

Directed at Optimus the areas of Residential Fixed, Central Marketing and Data Services, Private Sales, SMEs and Business Development. He began his career at McKinsey & Co.

*Triálogos*, **Sunday 3.04**, 10h30 (see “Nuno Guimarães da Costa”)

### **Margalit Berriet**

*Margalit Berriet* is a research-artist, inspired by artists and personalities engaged in reflection and multi-disciplinary work on crucial topics and righteousness concerning all beings. Margalit founded the organization *Memoire de l’Avenir*, and together with UNESCO—MOST and The International Council for Philosophy and Human Sciences—CIPSH, she was one of the founders of the Humanities, Arts & Society project-HAS.

*Triálogos*, **Sunday 3.04**, 10h30 (see “Nuno Guimarães da Costa”)

*Art as Knowledge and Empowering Action* (with a partial focus on the artist’s own artistic and curatorial practices), **Sunday 3.04**, 18h00

In this session artist Margalit Berriet (*Memoire de l’Avenir*) will present on the topic of “Art as Knowledge and Empowering Action”. This presentation builds upon the presentation Margalit gave at the FÔLEGO symposium organized the project “FÔLEGO”, the University of Iceland, and the UNESCO MOST BRIDGES Coalition in collaboration with The National Gallery of Iceland, in which she presented the rationale behind the founding of the European project and platform HAS (Humanities Arts and Sciences) in partnership with UNESCO, CIPSH, MOST and the organization *Memoire de l’Avenir*. All human actions are based upon cultural, social, and ethical constructions of knowledge, of interpretations, of engagements and of awareness. The arts, allied with all fields of sciences, are part of the process of enhancing creativity and imagining new futures, seeking to connect global problems with emerging local solutions. The aims of HAS are not simply to echo existing concepts, nor to re-produce artistic projects that examine issues of importance — on inequality, conflicts, migrations, bio diversities, climate issues...but rather to contribute to new schemes and activities of resilience, anchored in the humanities and in the arts. Arts and artists bridge the gaps between people, continents, cultures, civilizations, and time. In this presentation Margalit take these arguments a few steps further, with examples from the community of artists, scholars and civil society that have come together in the HAS project and with a partial focus on the artist’s own artistic and curatorial practices. The presentation will be followed by a Q & A session with the artist and the participating public moderated by Luiz Oosterbeek (CIPSH). This session can be seen as being in close conversation with the session that immediately precedes it in the program, “Art and Adaptation for Survival”.

### **Maria Teresa Desterro**

*Maria Teresa Desterro*: Doctorat en Histoire de l’Art par l’Université de Lisbonne. Directeur de l’Unité Départementale de l’Archéologie, Conservation et Restauration et Patrimoine de l’Institut Polytechnique de Tomar. Auteur de quelques livres et articles sur l’art de l’Époque Moderne, surtout du XVI<sup>ème</sup> siècle. Membre intégré du Centre de Recherche et d’Études des Beaux-Arts (CIEBA) –École des Beaux-Arts de l’ Université de Lisbonne; Membre du ARTIS-IHA- Membre du Techn&Art Institut Polytechnique de Tomar.

*Francisco de Holanda et la culture de la Renaissance au Portugal: l’impact de son travail sur la culture artistique portugaise*, **Friday 1.04**, 10h00

Malgré la récession économique et les problèmes politiques que Portugal a connus dans les décennies qui ont suivi la splendeur qui a caractérisé le règne de D. Manuel I, au milieu du quinzième siècle la culture et l'art ont continué à connaître des moments de grande élévation, sous l'égide de grands personnages, devant lesquels les esprits de l'époque n'étaient pas préparés pour comprendre sa grandeur.

Il a été justement le cas de Francisco de Holanda (François d'Hollande), le fils de Antonio d'Ollande, l'important peintre enlumineur de la cour de D. Manuel, devenu des Pays-Bas, comme son propre nom témoin.

Le monde des formes était vu, au quinzième siècle, comme une création consciente de l'homme, une réalité culturelle qui, pour conserver une valeur universelle et objective, a besoin de la reconnaissance d'un modèle dont l'autorité est incontestée. Ce sera la fonction de la culture antique et de l'art des grands maîtres, en particulier Raphaël et Michel-Ange, dont les œuvres viendront à constituer une sorte de langage culturellement reconnu. Ce nouveau concept sous-jacent à la production artistique, a provoqué une profonde transformation dans la nature des relations de l'homme avec l'œuvre d'art, avec la nature et avec lui-même.

Francisco de Holanda a été l'un des premiers à avoir accès à cette nouvelle idéologie artistique et aux principes qui guident le concept intellectuel de l'Idée Créative. Lors de son voyage en Italie, son contact avec Michel-Ange et d'autres représentants du néoplatonisme a fait de lui le principal interlocuteur, parmi nous, d'une idée métaphysique de la Beauté. Francisco de Holanda a été, véritablement, le premier théoricien à appliquer l'idée platonicienne à la théorie de l'art, anticipant d'un demi-siècle les auteurs de traités italiens, Paolo Lomazzo et Federico Zuccari, dont les théories auront un impact extraordinaire sur la société, un demi-siècle plus tard.

Malheureusement, l'importance de son rôle dans l'art et la culture artistique au Portugal, ne sera reconnue que quelques siècles plus tard.

### **Marisa P. de Brito**

*Marisa P. de Brito* is Senior Lecturer/Researcher/Coordinator "Placemaking and Events" at Academy of Leisure,

Breda University of Applied Sciences (BUAS), The Netherlands.

*Peacemaking and Placemaking: the negotiation of memory and the role of memorial museums*, **Saturday 2.04**, 9h30 (see "Hermínia Sol").

### **Maurizio Quagliuolo**

*Maurizio Quagliuolo* achieved the Bachelor's degree in Humanities with specialization in Archaeology (110/110 *cum laude*) at *Università Sapienza*, then obtaining a two-years Cultural Heritage Management Master degree at the *Universidad Complutense de Madrid* in 1998. Archaeologist, museologist and cultural heritage manager with more than 35 years of experience, he has successfully coordinated and concluded 197 projects in Italy and abroad, having visited 34 Countries, dealing with: Trans-disciplinary Planning; Cultural Heritage Education; Integrated Territorial Communication; Informative Systems at Museums; Information Technology; Valorization of Cultural Destinations related to Tourism; Third Parties' Projects Evaluation. He participated in drafting documents, guidelines and international declarations on invitation by: UNESCO, *World Bank*, UNEP, UN-WTO, ICCROM, PNUD, OCSE. Co-organizer and professor in 1999-2018 *IP Erasmus/ErasmusPlus* based at *Instituto Politecnico di Tomar*, among which the one *Golden Prize* awarded, he taught at *Università di Napoli Federico II*, Amsterdam University, *Università di Genova*, Vilnius University, *Università IULM*, *Universidad Complutense de Madrid*, *Universidade Federal de Pelotas*, *Universidade Federal da Vale do Rio Doce* and at the Ministry for Culture and Tourism for its officers. He has edited 15 volumes and written 57 articles on his academic subjects of research in Italian, English, Spanish, Portuguese and French. He is member of the Board at *Fondazione ENOTRIA ONLUS per la ricerca e*

*le tecnologie innovative nei settori Beni Culturali, Ambiente e Turismo* and Secretary-General at *HERITY, International Organization for Quality Management of Cultural Heritage*®.

*Arts and Transformation in Societies*, **Friday 1.04**, 9h30

In this session, Maurizio Quagliuolo will briefly introduce an insight related to the theme of the IP, in the light of Complex Systems and related philosophical approaches to achieve a reliable cultural landscape management. He will finish bringing the example of a project he is currently coordinating which produced a Ranking Index which will be used to assess the results of the 21 PNRR projects funded by the Italian Government through the Ministry of Culture for a total of 420 million euros.

### **Milton Born With A Tooth**

*Milton Lawrence Born-With-A-Tooth* (1957–2019) was a Canadian political activist for First Nations rights. *Born With A Tooth* first came to widespread notoriety in 1990, when the Alberta government sought to [dam](#) the Oldman River, which would have flooded Peigan burial grounds. Born-With-A-Tooth led the Blackfoot Warrior Society in opposing the Oldman River Dam (Alberta).

*Equitable Co-production: Indigenous Knowledge and Citizen Science*, **Monday 4.04**, 16h30 (see Peter Norrman and Steven Hartman).

### **Nuno da Silva Marques**

*Dr. Nuno Da Silva Marques* is an ecocritical researcher, poet and translator of ecopoetry at the KTH Environmental Humanities Laboratory, Stockholm [Swedish Research Council, Reg. nr: 2021-00207]. He is working on a book on breathing and suffocating in ecopoetry as part of the project *Air Epistemologies: Practices of Ecopoetry in Ibero American Atmospheres*.

*Breathing Together in Ecopoetry — Poetic Strategies of Collectivism*, **Saturday 2.04**, 16h45 (see “Rita Barreira”).

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30 (see “Juan Carlos Galeano”)

### **Nuno Guimarães da Costa**

*Nuno Guimares da Costa* is an Associate Professor at ICN Business School, having been the academic and research director at the school between the academic years 2016/2017 and 2018/2019. He holds an Habilitation to Direct Research (HDR) obtained at the IAE Paris Sorbonne Business School, a PhD in Organizational Psychology, an MBA and a Master in Management from the Nova University of Lisbon. Before beginning to teach in 2004, Nuno Guimarães da Costa held several management positions in Portuguese and international companies. His areas of research revolve around sustainable development and business ethics, from a perspective of institutionalism, liminality and identity. Nuno Guimarães da Costa is now mainly interested in institutional change for sustainable development. He is editor for the *International Journal of Education in Ethics* and the *Business and Society Review*. He has been invited as a guest editor for the *Journal of Cleaner Production* and for *Business & Society*. He has published in the *Journal of Business Ethics*, *Business & Society*, *Organisational Dynamics*, *Technological Forecasting and Social Change*, *European Management Review*, *Revue de l'Organisation Responsable*, *Culture and Organisation*, and the *International Journal of Psychosociology and Management of Organisational Behaviour*, among others. He has also published chapters in the international management book, including the entry in Springer's *Encyclopedia of UN's SDG*, on transdisciplinary collaborations for the UN's Sustainable Development Goals.

*Triálogos*, **Sunday 3.04**, 10h30

Workshop aimed at identifying the friction points between dominant institutional logics and the logic of sustainability in the context of a project. This is the opening session of Trialogos, a project with the purpose of contributing for the transition towards more sustainable societies, by exploring the current impediments embedded in the institutional logics dominating individual, organisational, and societal practices; and developing transdisciplinary and sustainable solutions to address them, thus favouring the expansion of a new logic of sustainability. In this Project, we advocate for the consolidation of a new institutional logic of sustainability, which is emerging from the collective identity assembling actors from diverse disciplinary and practice backgrounds, and built around the common interest on a more sustainable future.

### **Ole Martin Sandberg**

*Dr. Ole Martin Sandberg* is a PhD in philosophy from the University of Iceland. He is currently working at the Icelandic Museum of Natural History on the value of biodiversity. Website: <https://uni.hi.is/oms6/>.

*The Phenomenon of Solastalgia, Radical Hope and the Uses and Abuses of Fear and Anxiety*, **Wednesday 6.04**, 14h30 (see "Þorvarður Árnason", "Rita Barreira" and "Steven Hartman")

Roundtable Panel Discussion and Debate.

### **Pedro Cura**

*Pedro Cura* is an expert in technical archaeology and experimental archaeology, with research in experimentation and application of current studies in various areas of research in Archaeology and related disciplines. He is responsible for the educational services of experimentation of the Museum of Prehistoric Art of Mação and coordinator of the experimentation park ANDAKATU.

*Gesture and Creativity*, **Thursday 31.03**, 14h30

This workshop will allow to revisit gestures and techniques from prehistoric times, through and interactive performance that brings together science, history and arts.

### **Peter Norrman**

*Peter Norrman* is a media artist based in Stockholm. Norrman's work encompasses single-channel work, installations, sound, and photography. Recent projects include: I AM HERE, multi-channel installation about refugees (2015); RETAIN, transient storytelling via cine-sculptures (2011); NWAVES, an immersive installation about northerness (2010); SCAN, public video installation (Capital of Culture 2008). Other collaborations include: musician David Byrne (Here Lies Love (2010-11)). Norrman has received 4 NYSCA Awards (2000, 2003, 2005, 2010) and an Obie Award (2000). Website: <http://peternorman.com/>.

*Equitable Co-production: Indigenous Knowledge and Citizen Science*, **Monday 4.04**, 16h30

This session presenting one (possibly two) *Bifrost* Case Studies in Short Film addresses the topic of *Equitable Co-production: Indigenous Knowledge and Citizen Science* (presenter: Steven Hartman). One film to be shown is *A Warrior's Journey: Milton Born With A Tooth* by, Steven Hartman and Milton Born With A Tooth, with which the principles of reconciliation, cooperation and mutual respect lie at the heart of a passionate plea for human solidarity and purposeful action. The film offers a First-Nation's testimony bearing witness and a manifesto, a warrior's message on the brink of a campaign to protect our common home, the earth, and a

future worth fighting for. There will be time for a short Q & A session following the film screening and presentation.

*The Future is Now*, **Thursday 7.04**, 14h15

*Sustainability in Schools*: Screening of Bifrost / Nobel Museum film *The Future is Now* by Peter Norrman, Anders Birgersson and Steven Hartman (the presenter in this session), followed by discussion. *The Future is Now / Framtiden börjar nu* is a Swedish-English triptych film produced by Bifrost and the Nobel Museum in Stockholm for viewing in the museum's three-screen cinema space as part of a free school program for secondary school students in 2017. The school program was co-developed by the Nordic Network for Interdisciplinary Studies, the Nobel Museum and the Swedish International Centre of Education for Sustainable Development to address human-environmental challenges and the need for inclusive cultural change to redress the problems human beings have created on the planet. Schools have a vital part to play in raising the visibility of these questions in the course of covering a variety of academic subjects in the classroom. Students from all over the Stockholm school district visited the museum in scores of class excursions for this school program during 2017. Teachers' evenings for high school educators from across the arts, humanities, social science and natural science spectrum were also organized to suggest ways in which ecological perspectives and ethical questions dealt with briefly in the film could be incorporated into their curricula and classroom practice in the schools. The original triptych produced (three separate video channels) for the Nobel Prize Museum's three-screen cinema space has been modified here for viewing on a single screen, while maintaining a virtual triptych form in some places. The film contains spoken narration, interactions and interviews in both English and Swedish and has been subtitled in both languages throughout. A Portuguese text is under development with the ambition to have this available by the time the film is screened in Mação on 7 April.

### **Rita Barreira**

*Rita Barreira* is currently a researcher at the Institute of History of Art (IHA-FCSH) and a PhD candidate in Artistic Studies - Art and Mediations at NOVA-FCSH with the project "PIGS: Spaces of Exhaustion as an Artistic Practice in Southern Europe." [FCT- Portugal [2020.06548.BD](#)]. My research is focused on Spatial Practices and articulates contemporary art with territory. I collaborate with independent artists, artist-run spaces and public art projects.

*How to Ventilate a Territory: Situated Artistic Practices and the Production of Social Space*, **Saturday 2.04**, 16h45

Portuguese Interventions on Art, Poetry, Territories and Social Practice. This session will begin with a presentation by Rita Barreira on *How to Ventilate a Territory: Situated Artistic Practices and the Production of Social Space* based on her research as a PhD candidate at the Institute of History of Art (IHA-FCSH). This presentation will be followed by a combined discussion and reading by Nuno Da Silva Marques relating to the topic of *Breathing Together in Eco-poetry — Poetic Strategies of Collectivism* based upon his research as a postdoc at KTH Royal Institute of Technology in Stockholm and his own poetic and literary translation practice. A Q & A session with both speakers and the participating public moderated by Inês Câmara.

*The Phenomenon of Solastalgia, Radical Hope and the Uses and Abuses of Fear and Anxiety*, **Wednesday 6.04**, 14h30 (see "Porvarður Arnason", "Ole Martin Sandberg" and "Steven Hartman"). \* Not confirmed

### **Rita Sousa Guerreiro**

Since 1997, the year in which she completed her degree in Management at the Universidade Católica Portuguesa, *Rita Sousa Guerreiro* has worked in the field of Cultural Management. Managing Partner at the

cultural production company CASSEFAZ, she is responsible for project management, with the mission of promoting a symbiosis between the interests of artists and potential sponsors/financiers. Between 1999 and 2002 she was marketing director and financial consultant at Maria Matos - Teatro Municipal. Since 1999, she has been vice-president of the Academia de Produtores Culturais-cultural association, where she is the manager of sociocultural projects and responsible for raising funds for them, such as the FÔLEGO project. Author of the financial management chapter of *Guia das Artes Visuais e do Espectáculo* published in 2006 by the Ministry of Culture / Instituto das Artes. Since 2018, he has been a specialist in financial management at the Regional Orchestras Monitoring Committee, for DGArtes. She has been teaching Project Management, Planning, Financial Management for Fórum Dança- cultural association, ETIC -School of Technologies, Innovation and Creation, ESTC-School of Theater and Cinema and Universidade Católica Portuguesa.

### **Rodrigo Santos**

*Rodrigo Santos* is a research student at the Polytechnic Institute of Tomar and senior technician of the ANDAKATU Archaeopark of Mação, of the Earth and Memory Institute (ITM).

*Gesture and Creativity*, **Thursday 31.03**, 14h30 (see "Pedro Cura")

### **Romy Castro**

*Romy Castro* was born in Lisbon in 1956, she attended the École Supérieur de Beaux-Arts in Paris. Alternates academic studies of painting with research and practice in graphic design. In 1986 she graduated in Fine Arts Painting at ESBAL, and in 1988 she graduated in Painting from Facultat Complutense de Bellas Artes de Madrid, Spain. In the same year she is selected for the Talleres de Arte Actual do Circulo de Bellas Artes de Madrid, where she works with Jose Luis Alexanco and Jose Guerrero. In 1994 she finished her PhD studies in Painting by the Facultat Complutense de Bellas Artes de Madrid, on New Pictorial Subjects, with the advisors Jose Guerrero and Lucio Muñoz. In 2006 she obtained a Master's degree in Aesthetics and *Philosophy of Art*, with the phenomenological and hermeneutics, at the Faculty of Letters of the University of Lisbon, with the thesis on Mark Rothko, *The Times of Color*. She also develops work in the areas of interior architecture, communication, graphic design and equipment, as well as in the area of jewelry. She was a fellow of the Calouste Gulbenkian Foundation and the Ministry of Foreign Affairs. Since the 1980s she has exhibited individually, in Portugal and abroad.

*A Terra como Acontecimento I and II*, **Wednesday 30.03**, 14h30

These are two experimental works "The Earth as An Event I" (2012) and "The Earth as An Event II" (2021) that arise from the confluence between the artist's painting and the cinematic device and acquire autonomy as a cinematic ensaistic reflection. *The first film was produced under the European Capital of Culture and the second was part of the European Humanities R&D Conference in May.*

### **Santiago Acosta**

*Dr. Santiago Acosta* is a Venezuelan scholar and poet. He holds a PhD in Latin American and Iberian Cultures from Columbia University and is currently a postdoctoral fellow at the State University of New York (SUNY), Old Westbury. Acosta's latest poetry collection, *El próximo desierto (The coming desert)*, won the José Emilio Pacheco Literature Prize "Ciudad y Naturaleza." In 2021 he was an invited poet at the United Nation's Climate Change Conference COP26 in Glasgow.

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30 (see "Juan Carlos Galeano)



## Sara Garcês

Sara Garcês. Completed the Doutoramento in Quaternário Materiais e Culturas in 2017/09/15 by Universidade de Trás-os-Montes e Alto Douro, Licenciatura in Arqueologia in 2007/09/27 by Universidade do Minho and Master in International Master Erasmus Mundus in Quaternary And Prehistory in 2009/07/28 by Instituto Politécnico de Tomar. Attends the Master Universitario in Master en Patrimonio Virtual by Universitat d'Alacant since 2019/10/08. Published 5 articles in journals. Has 1 book(s). Has received 1 awards and/or honors. Works in the area(s) of Humanities with emphasis on History and Archaeology with emphasis on Archaeology. In their professional activities interacted with 19 collaborator(s) co-authorship of scientific papers.

*HandPas*. **Monday 4.04**, 10h30 (see "Luiz Oosterbeek")

*TURARQ: revisiting tourism through the understanding archaeology within the environment and the arts*, **Monday 4.04**, 11h30

This is a research and development ongoing project focused on bridging archaeology and tourism through the dimensions of landscape and performance, in which the arts play a relevant role.

## Soffía Auður Birgisdóttir

Dr. Soffía Auður Birgisdóttir is an Associate Research Professor in Literary Studies, based at the University of Iceland's Hornafjörður Research Centre. Soffía's main research fields concern contemporary women's literature and gender studies. Soffía is the author of several books, including literary translations, and numerous articles in her field. She is also one of the editors of the webportal [www.skald.is](http://www.skald.is) which is dedicated to Icelandic women's literature.

*Steinunn Sigurðardóttir's Poetry in the Light of Climate Crisis*, **Saturday 2.04**, 14h30 (see Steinunn Sigurðardóttir)

## Steinunn Sigurðardóttir

Steinunn Sigurðardóttir published her first collection of poems at the age of nineteen while studying psychology and philosophy at University College, Dublin. Her literary career consists most notably of twelve novels that have been translated into numerous languages, to high critical acclaim, and ten volumes of poetry. She has also written two non-fiction bestsellers, about Vigdís Finnbogadóttir, President of Iceland, while she was in office, and about Heida, an Icelandic sheep farmer, focusing on her fight for her land against a private energy company. Steinunn has in her fiction and non-fiction writing focused on nature, on political and environmental issues. Her latest book is *Dimmumót/Nightfall* - an elegy for the vanishing Vatnajökull glacier, with autobiographical notes. Steinunn has taught creative writing at the University of Strasbourg, and she has held an honorary post in poetic composition at the University of Iceland. She lives in France and Iceland. For more on Steinunn's literary practice see <http://steinunn.gotobest.net/>

*The Downwasting of Glacier Time*, **Saturday 2.04**, 14h30

*Icelandic Literature and Climate Change Case Study*. This session will present a reading of selected works by leading Icelandic writer Steinunn Sigurðardóttir related to the framing of the FÓLEGO project, with a particular focus on "The Downwasting of Glacier Time." The reading will be followed by a scholarly discussion of Steinunn Sigurðardóttir's *Poetry in the Light of Climate Crisis* by literary critic Soffía Auður Birgisdóttir (University of Iceland). This presentation will focus on the poet's descriptions of Icelandic nature. In particular she will discuss Steinunn's emphasis on the receding glaciers and how they signal the ongoing climate crisis.

Glaciers are present in almost all of Steinunn's works, novels as well as poems, and Soffía will discuss their literal and symbolic meaning. These presentations will be followed by a Q & A session with both speakers and the participating public moderated by Þorvarður Árnason (University of Iceland).

*Environments, places, cultural identities and heritage at risk*, **Monday 4.04**, 17h30 (see "Juan Carlos Galeano")

### **Steven Hartman**

*Dr. Steven Hartman* is an environmental humanities scholar and writer whose work encompasses poetry, fiction, lyrics, screenwriting, literary translation, literary criticism and scientific writing. He is the recipient of Thayer Fellowship in the Arts from the New York Foundation for the Arts and SUNY, the Folio Fiction Prize and the Ed Moses Award for Fiction, and his translation of *Sleet: Selected Stories* by Stig Dagerman was longlisted for the 2014 Best Translated Book Award. As lead author on "Medieval Iceland, Greenland and the New Human Condition" (*Global and Planetary Change*), Hartman and his team of co-authors won the 2019 St Andrews Article Prize in European Environmental History from the European Society for Environmental History. Hartman specializes on building collaborations among artists, researchers, educators and civil society to help mobilize public action on climate change. He is Visiting Professor in the Faculty of History and Philosophy at the University of Iceland. He leads the sustainability arts, education and public engagement project [Bifrost](http://www.bifrostonline.org) ([www.bifrostonline.org](http://www.bifrostonline.org)) and is Executive Director of the [BRIDGES Coalition](#) in UNESCO's Management of Social Transformations Program. Hartman leads the [Humanities for the Environment](#) Circumpolar Observatory group. He is Co-editor-in-chief of the peer-reviewed international journal [Ecocene](#) and series editor for the new book series from Bloomsbury, "Global Challenges in Environmental Humanities."

*The UNESCO MOST BRIDGES Coalition*, **Thursday 31.03**, 9h30

Steven Hartman (BRIDGES and University of Iceland) will present the humanities-led BRIDGES Sustainability Science Coalition which has launched in 2021-2022 in UNESCO's Management of Social Transformations program. Following four visioning workshops organized internationally in 2019-2020, the BRIDGES community of nearly 50 member organizations drafted a proposal to form the first humanities-led sustainability science initiative within UNESCO. This vision and action plan was approved by the Intergovernmental Council of the Management of Social Transformations Programme (MOST), one of UNESCO's international science programmes (and the only one based entirely in the Social and Human Sciences sector) during its 15th Ordinary Session on 31 March 2021. The BRIDGES Coalition is a major strategic undertaking in the co-design and co-production of research, education and public action in support of the Sustainable Development Goals (SDGs) internationally. Though anchored in the humanities, BRIDGES is designed to go beyond this domain; it is aimed at broadening sustainability science by bringing multiple forms of knowledge and engagement, including traditional and indigenous knowledge as well as the arts, to bear in efforts to meet the challenges of the global sustainability agenda.

*Challenges of Designing Multidisciplinary Art Interventions at Environmentally Threatened Sites*, **Friday 1.04**, 14h30 (see "Alice-Ivy Pemberton" and "Þorsteinn Hauksson")

*Art and Adaptation for Survival*, **Sunday 3.04**, 16h45 (see Lo Dagerman)

*Equitable Co-production: Indigenous Knowledge and Citizen Science*, **Monday 4.04**, 16h30 (see "Milton Born-With-A-Tooth" and "Peter Norrman")

*The Phenomenon of Solastalgia, Radical Hope and the Uses and Abuses of Fear and Anxiety*, **Wednesday 6.04**, 14h30 (see "Ole Martin Sandberg", "Rita Barreira" and "Porvarður Árnason")

Interactive Workshop: *Using Social Media to Promote Sustainability and Good Environmental Practices* (see "João Manso"), **Wednesday 6.04**, 17h30

*The Future is Now*, **Thursday 7.04**, 14h15 (see "Anders Birgersson" and "Peter Norrman")

### **Stig Dagerman**

*Stig Dagerman* was a leading existentialist Swedish writer whose body of work has been compared to that of Albert Camus, William Faulkner and Franz Kafka. As a prodigious journalist, playwright, novelist, essayist and poet in the late 1940s and early 1950s, Dagerman was one of the most prominent Swedish authors writing in the aftermath of World War II. However, his existential texts transcend time and place and continue to be widely published in Sweden and abroad. While writing of angst, sorrow, and all sorts of dilemmas of the human condition, he also expressed and inspired compassion and warmth. An annual prize in his name is given in Sweden to authors who evidence the same qualities today.

*Art and Adaptation for Survival*, **Sunday 3.04**, 16h45 (see Lo Dagerman)

### **Thorsteinn Hauksson**

*Thorsteinn Hauksson* (b. 1949), is a widely performed modern-classical composer of symphonic, instrumental, vocal, ballet and computer works. He received his training both as composer and as pianist at the Reykjavik Conservatory of Music and he continued his studies in instrumental and computer-aided composition at Stanford University and the University of Illinois. Hauksson has been a composer-in-residence or visiting scholar most notably at IRCAM, Paris; the EMS, Stockholm; the Center of Contemporary Music Research (Athens); the Computer Music Studios at the University of Glasgow; Stanford University, California; the Church Music Festival at Skálholt, Iceland; and the Center for Computer Music & Music Technology (CCMMT) at Kunitachi College of Music, Tokyo. Hauksson's compositions have been performed in most countries of Europe, all the Nordic countries, Baltic countries and in Canada, the United States, Japan, and China (Beijing and Hong Kong). His music has been the official Icelandic contribution to international festivals on several occasions. Among his awards are a Stanford University Fellowship, Fulbright Scholarship, State Fellowships from France and Poland, a Creative Arts Fellowship from the University of Illinois, and on several occasions Icelandic government stipend for composition. His works have been nominated on three occasions for the Nordic Council Music Prize, including *Bells of Earth II* for Symphony Orchestra and Computer Sound.

*'Bells of Earth': Challenges of Designing Multidisciplinary Art Interventions at Environmentally Threatened Sites*, **Friday 1.04**, 14h30 (see Alice-Ivy Pemberton)

### **Porvarður Árnason**

*Dr. Porvarður Árnason* (co-presenter with Dr. Kieran Baxter and Gunnlaugur Þór Pálsson) is a scholar/visual artist working at the intersection(s) of humanities, filmic arts and environmental sciences. He is Director of the Hornafjörður Research Centre and Associate Research Professor of Environmental Humanities at the University of Iceland. Porvarður's work involves a broad range of subjects, reflecting his inter-disciplinary background in ecology, filmmaking, philosophy and political science. He has placed ever-growing emphasis on climate crisis communication in recent years, as e.g. evidenced by his ongoing artistic/academic collaborations with Dr. Kieran Baxter and Gunnlaugur Þór Pálsson.

*Picturing the Climate Crisis*, **Monday 4.04**, 14h30 (see João Manso)

*The Phenomenon of Solastalgia, Radical Hope and the Uses and Abuses of Fear and Anxiety*, **Wednesday 6.04**, 14h30 (see "Ole Martin Sandberg", "Rita Barreira" and "Steven Hartman")

*Communicating 'Ice and Fire' through the landscape*, **Thursday 7.04**, 17h15 (see Joana Rodrigues)

## STUDENTS PRESENTATIONS

(in alphabetical order of first name)

### **Alexandra Egorova**

Dyclam+, Instituto Politécnico de Tomar

*L'avant-garde russe : l'art de révolution pour refaçonner le monde. Carré noir de Kazimir Malévitch*

In the language of war, «avant-garde» refers to the army sent ahead of the ordinary troops. The military term turning to the artistic meaning in France at the end of the XIX century, announced itself in Russia at the beginning of 1900s, as a unique and independent art movement. The mission of the Russian, innovation-oriented avant-garde was to encourage the fusion of art and life, so called «zhiznetvorchestvo». Marked by strong radicalism and primitive modes of expressions, reflecting the Bolshevik Revolution, this creative form was supposed to transform the world by means of art. Thus, in 1915, Kazimir Malevich presented for the futurist exhibition «0,10» his rebel chef-d'oeuvre: an icon, a portal into space, a black hole, mystery and emptiness, the beginning and the end of the entire colour palette. The painting provoking the permanent search of new senses...

### **Amira Ftaita**

Dyclam+, Instituto Politécnico de Tomar

*DjerbaHood Tunisie. Une quête vers un Genius Loci utopique*

Djerba est une île du sud est tunisien. C'est une ville à fort caractère singulier qui exprime la beauté du génie créateur humain combiné au génie du lieu en lui-même. L'une des rares villes tunisiennes qui a su préserver non seulement son architecture vernaculaire pendant des siècles mais surtout l'atmosphère d'harmonie et de paix entre la religion musulmane et juive. Deux communautés qui partagent la même appartenance qui ne doit pas être perturbée. Afin de préserver cette fraternité, une manifestation d'art urbain s'est lancée créant DjerbaHood. Ainsi, un musée à ciel ouvert a été produit à travers un panorama de streetart réalisés par des artistes du monde entier. Un événement artistique qui a su travailler avec chaque élément architecturale de Djerba. Au total 250 œuvres sont conçues grâce à la générosité des habitants qui ont offert leurs murs, et cela dans le respect des normes muséales. Un événement et une signature qui illustre la tolérance mais surtout la cohabitation de toutes les religions dans une Tunisie qui œuvre pour la paix.

## **Anastasiia Kleshchenko**

Dyclam+, Instituto Politécnico de Tomar

### *Soviet Rock'n'roll in the Cultural Milieu of Leningrad (now Saint Petersburg) in the 1980s*

The rise of rock'n'roll in the 1980s in Leningrad was one of the numerous manifestations of the crisis of the "Empire". This paper analyses Soviet rock music through its influence on the cultural landscape of Leningrad in the context of the last years of the existence of the USSR, characterized by liberation reforms. Rock'n'roll, seen as a protest music genre running counter to the communist ideology, could not have a massive sway over the Soviet people until then. Hosting the first authorized permanent venue for rock musicians (1981 – 1991), Leningrad saw its musical landscape change significantly. Not only did the city become the Soviet capital of rock'n'roll, but it was also one of the pioneers in cultural diplomacy. Seen through the eyes of Soviet and foreign musicians and activists, Leningrad changed according to their perceptions, as well as transformed the existing pre- and misconceptions.

## **Arturo Salvador Canseco Nava**

IMQP, Universitat Rovira i Virgili

### *Symbolic analysis of anthropomorphic representations in the painted rock art of the Sierra Gorda, Guanajuato, Mexico: a semiotic approach*

In the symbolic studies of rock art, one of the most interesting problems revolves around how to delimit the use, function and meaning of graphic signs, as well as their composition within a panel, whether this was fortuitous or whether there was a relationship between the internal characteristics of a sign with others that can be found in a panel. In the Sierra Gorda of Guanajuato, in North Central Mexico, there are more than 40 sites in which the anthropomorphic figure consistently predominates. In this presentation, we show the results of a structural semiotic approach, which was used to define the internal characteristics of the anthropomorphic representations of this region, and then use three different analogical levels (archaeological, ethnohistorical and anthropological) to create a hypothesis about the meaning, function and use of these in rock art.

## **Bochra Rzaigui**

Dyclam+, Instituto Politécnico de Tomar

### *Habitat troglodytique et le monde des ksour du Sud tunisien : les maisons troglodytes de « Matamata » : le besoin qui a créé l'art*

L'habitat troglodytique du monde des ksour du sud tunisien présente un paysage culturel unique et spécifique. Cet habitat se compose d'habitations mais aussi des Ksour : ce sont des greniers à l'usage d'une ou de plusieurs tribus. Ce système présente le mode de vie des communautés « Amazighes » du Sud tunisien ; et traduit leur interaction et leur adaptation avec un milieu naturel défavorable dans lequel ils vivaient. La spécificité de l'Habitat troglodytique c'est aussi son histoire particulière : se trouvant essentiellement dans des régions montagneuses enclavées, il se présente comme une sorte de refuge pour ces communautés autochtones en leur permettant de maintenir leur identité et leurs spécificités culturelles. Si durant la période coloniale cet habitat a constitué l'objet d'une curiosité ethnographique, après l'indépendance de la Tunisie il a subi une grande marginalisation qui a conduit à la destruction d'une partie importante de ses composantes.

Actuellement, cette architecture intégrée au paysage et adaptée au milieu naturel peu favorable fait partie du patrimoine culturel de la région du Sud tunisien et témoigne de sa richesse historique et artistique. Elle est devenue une ressource patrimoniale incontournable dans la mise en valeur et le développement économique et touristique de la région et un marqueur culturel et identitaire pour ses habitants. En 2020, dans un acte de reconnaissance de la valeur esthétique et historique de ce patrimoine architectural, l'habitat du monde des ksour du sud tunisien a été proposé sur la liste indicative de la Tunisie en de vue de son inscription comme « Bien en série » au patrimoine mondial de l'Humanité.

### **Boris Koubga**

Dyclam+, Instituto Politécnico de Tomar

#### *L'art au service de la paix dans les zones de conflit à l'Extrême-Nord Cameroun*

S'appuyant sur une approche par expérience, des enquêtes de terrain et des revues scientifiques, cette recherche questionne le rôle de l'art dans les zones de conflit à l'Extrême nord Cameroun car il apparaît comme étant un des vecteurs de reconstruction de la paix, dans lequel il reste beaucoup de socialité culturelle, mais aussi au sein duquel peut s'exprimer symboliquement le caractère communautaire de la société. Souvent relégué au détriment des secteurs comme l'économie, la santé et l'environnement, l'art est devenu depuis quelques décennies un facteur non négligeable dans le processus de reconstruction de la paix, de réconciliation et de réinsertion sociale des victimes de guerre ou d'inégalité socio-culturelle. Que ce soit dans les pays subsahariens ou du moyen orient, l'art contribue de plus en plus de manière incommensurable au renforcement des liens sociaux et à la réduction de l'exclusion sociale. L'art permet donc non seulement de divertir mais aussi de briser les barrières socio-culturelles et psychologiques.

### **Creshmie Gaël Ngouala Ndiangou**

Dyclam+, Instituto Politécnico de Tomar

#### *Le Festival Panafricain de Musique (FESPAM) de 2007, un festival au service de développement local et cohésion sociale à la ville de Brazzaville (République du Congo)*

Notre étude propose une réflexion sur le Festival Panafricain de Musique de 2007 à Brazzaville, comme moyen de la construction socioculturelle. L'objectif est de montrer comment le FESPAM, dans son double aspect traditionnel et moderne, avait été, ou est encore, un facteur de développement local et de cohésion sociale pour la population brazzavilloise. Le festival avait aussi le rôle de la résolution de conflits éthiques à Brazzaville. Il avait eu un rôle important de régulation sociale et aussi avait servi de levier de développement. Dans l'ensemble, il fut un moment qui redonna à la ville de Brazzaville un élan créateur pour la faire rayonner dans le monde et donner aux jeunes des opportunités d'insertion professionnelle, de renforcer la cohésion sociale à travers une mémoire apaisée pour construire l'avenir et d'améliorer les conditions de vie des habitants par l'accès à la culture et à l'éducation.

### **Denise Navarro Becerra**

Dyclam+, Instituto Politécnico de Tomar

### *Mexican Arts and Crafts in the Creation of Cultural Landscapes: The Case Study of the Anahuacalli Museum*

The fine line that divides certain traditional Mexican crafts and art is a continued subject for debate and conversation in the cultural scene of the country. This debate has grown with the efforts to acknowledge the importance of indigenous cultures and the prehispanic past in forging the Mexican identity, particularly in the post-Revolution art world. One major representation of this vision and the shaping of a cultural landscape is embodied by the Diego Rivera Anahuacalli Museum in the south of Mexico City. In creating this cultural space, the world-renowned artist envisioned to promote Mexican crafts and arts, in dialogue with architecture and the volcanic landscape. His vision came initially with the change of discourse around prehispanic artefacts, with a museography designed to treat them as creations from anonymous artists of the past, and not archaeological pieces used for anthropological study. This paper presents the case study of Rivera's intended legacy for the Mexican people and the model it represents for the conception of cultural landscapes.

#### **DJimmy Djiffa Edah**

Dyclam+, Instituto Politécnico de Tomar

### *L'art batik dans le paysage culturel béninois : valeurs identitaires et contribution à une justice sociale*

Notre travail porte sur l'art batik, outil d'expression culturelle et identitaire des communautés, et moyen à contribution pour une justice sociale en République du Bénin. Dans une approche de promotion du genre, le travail sur l'art batik devient l'une des clés qui permet à la femme béninoise d'acquérir sa liberté financière. L'objectif de cette étude est de comprendre comment l'art batik contribue-t-il à l'autonomisation de la femme en République du Bénin et devient donc une arme au service de la justice et de la cohésion sociales. Pour bien mener la présente étude, nous nous sommes basés sur nos propres observations, sur des écrits scientifiques, et sur les différents travaux professionnels que mènent certaines femmes dans ce domaine artistique.

#### **Léonie Petitclerc**

Dyclam+, Instituto Politécnico de Tomar

### *From the creation to the exhibition of Alfons Mucha's Slav Epic, the changing cultural perceptions of the Czech nation*

Between 1910 and 1928, Alfons Mucha painted a gigantic *Slav Epic*, representing the symbolic history of the Slavic peoples. This masterpiece was created in a new and particular cultural, social, and political context, that of the emergence of Czech nationalism and Pan Slavism. Faced with these delicate themes, the *Slav Epic* was met with contrasting receptions from the outset. Bequeathed to the city of Prague in 1928, Mucha asked the municipality to construct a special building to present it. However, this wish of the artist is still not fulfilled today. Indeed, for almost a century, Mucha's work has struggled to find its place in the Czech cultural context and still gives rise to numerous debates about its exhibition. This study therefore seeks to show how art, from its creation process to its exhibition, can serve to define but also to question the cultural identities of a nation.

#### **Mailane Maira Messias Sampaio**

Dyclam+, Instituto Politécnico de Tomar

### *Art in the palm of the hand: the cuias and their impact in the region of the Lower Amazonas*

The *cuia* is an object present in the Amazonian daily that has its function linked to the consumption of drinks and foods, decoration and help in domestic and work activities. Among them, there are cuisines that are specially decorated, such as those produced by women in the Lower Amazonas region, in the state of Pará, whose way of doing was classified as Intangible Cultural Heritage of Brazil in 2015. The objective of this work is to investigate how this artistic work impacts the life of the communities of this region, given that its aesthetic quality stands out from the others, in addition to its recent patrimonial status. In order to carry out this analysis, the documentation produced for the inventory of this good was consulted, as well as the dossier and videos with interviews and the recording of the manufacturing process, and as other scientific articles that deal with the dynamics present in the production of these *cuias*. As a conclusion, it was identified that the artistic element employed by them has repercussions on a symbolic, economic and in the management of the territory.

#### **Marie Line Farah**

Dyclam+, Instituto Politécnico de Tomar

### *L'art d'adaptation de l'homme dans un paysage naturel agressive : Une architecture troglodytique qui conserve un art religieux médiévale*

La vallée de Qadisha sert de refuge à différentes communauté religieuses au cours des siècles, comme les Jacobites (orthodoxes syriens), Melchites (orthodoxes grecs), Nestoriens, Arméniens et même Éthiopiens, mais son histoire est surtout liée à celle des Maronites. Ses reliefs accidentés abritent un grand nombre de fondations monastiques cénobitiques et érémitiques. Une architecture troglodytes, datent de différentes époques, s'intègre parfaitement dans son contexte naturel agressive, tout en traduisant la mode de vie et la culture de ces communautés à l'époque. Les murs de ces bâtis monastiques troglodytes renferment des peintures murales, des fresques, et des inscriptions de différentes langues (Syriaque, grec, arabe etc..). Ainsi que des réflexions humaines envers cet art ou ces communautés, qui se manifeste par les graffitis, vandalisme etc.. Cette présentation présente le cas des trois monastères : Deir Saydet Qannoubine, Mar Assia et Deir El Salib, et élabore surtout le cas de Deir El Salib.

#### **Martine Ndo**

Dyclam+, Instituto Politécnico de Tomar

### *Toghu, vêtement traditionnel du Nord-Ouest du Cameroun : source d'identité et d'intégration socio-culturelle*

Le Toghu est un vêtement traditionnel de la Région du Nord-Ouest du Cameroun. Autrefois, il était porté par les Chefs traditionnels et notables de sexe masculin pour diverses cérémonies. Ce travail vise à analyser le caractère identitaire du Toghu et comment il participe à l'intégration socio-culturelle au Cameroun. Des techniques d'échantillonnages aléatoires ont été utilisées avec une approche descriptive pour la collecte des données à Bamenda, le Chef-lieu de la Région. Les résultats montrent qu'à travers les illustrations se trouvant sur le vêtement, sa forme et son style, il est possible de déterminer l'ethnie et la classe sociale de celui qui l'arbore. La symbolique du Toghu et son usage ont beaucoup évolué dans le temps et dans l'espace. Depuis 1996, il a été utilisé à plusieurs occasions comme vêtement représentatif du Cameroun malgré les près de 250 groupes socio-culturelle qui composent ce pays et qui ont chacune des identités et vêtements traditionnels spécifiques.



## **Maxence Bouquet**

Dyclam+, Instituto Politécnico de Tomar

*L'art sur les murs de séparation : l'exemple des Peace walls en Irlande du Nord, ou comment les murals modifient les perceptions d'un paysage marqué par les Troubles et la séparation.*

Le territoire nord-irlandais est un territoire qui a connu un épisode de quasi-guerre civile durant la seconde moitié du XX<sup>e</sup> siècle, qui débute à la fin des années 1960, et arrivent politiquement à son terme en 1997, avec les accords du « Vendredi Saint ». Ce conflit, communément appelé les « Troubles », a profondément marqué les consciences et le paysage en Irlande du Nord et notamment dans les villes de Belfast et de Derry. De ce conflit a notamment émergé les *Peace walls* séparant les communautés catholiques et républicaines, des communautés protestantes et loyalistes. Sur ces mêmes murs de séparations censés prévenir les conflits entre communautés s'est développée une pratique artistique singulière, les *murals*, qui redéfinissent l'usage de ces murs qui sont transformés en espace d'expression artistique. Il s'agit de voir comment ces œuvres marquent la perception d'un paysage marqué par le conflit et la séparation.

## **Océane Lesot**

Dyclam+, Instituto Politécnico de Tomar

*The environment in conflict through children's eyes: children's drawings in wartime as sources, testimonies, and therapeutic tools*

Children's drawings are a source of inspiration and study for many researchers, educators, psychologists, but also for historians and artists. At the crossroads of the humanities and social sciences, drawing has several roles; at once, it is a basic communication tool, essential to the development of the child, at the same time, it acts as witnesses of historical events, sometimes tragic, it is universal and timeless. The twentieth century saw an increase in the number of studies relating to children and their "works". Particular attention was paid to wartime drawings. The contemporary conflicts, of an unprecedented violence, have great social, political, economic, and ideological consequences, notably on children, symbol of candor, innocence, and naivety. This paper presents a reflection on the drawings of war under the prism of the transformation of the *lebenswelt* and the daily environment of the child while being based on the studies carried out in various disciplines.

## **Quentin Prigent**

Dyclam+, Instituto Politécnico de Tomar

*Orphaned Land's album All is one: analysis of a syncretic music promoting peace and its reception in the Israel/Palestine conflicted landscape*

En 2013, le groupe de Heavy Metal israélien Orphaned Land sortait son album "All is one". Créé par l'un des groupes fondateurs du métal oriental, cet album est une ode à la paix et l'humanité pour des communautés faisant couler le sang sur la Terre Sainte des trois religions du Livre. La couverture, entremêlant les symboles de ces trois grandes religions monothéistes est un manifeste à l'unité et la proposition d'une nouvelle voie, celle de l'écoute et de la compréhension de l'autre. À l'aide d'une écoute analytique de l'album, de littératures scientifique et d'un entretien avec Kobi Fahri (chanteur du groupe), cet essai tâchera de percevoir la structure et le message de l'album, mais aussi sa réception dans un paysage culturel souvent décrit comme « 2 nations

sur un territoire ». Enfin, il s'agira d'appréhender les réalités du quotidien en Israël entre majorité juive et minorité arabe.

## **Raíssa Rangel Damiano**

Dyclam+, Instituto Politécnico de Tomar

*From the Koeler Plan to the environmental tragedies of Petrópolis: a history of social and environmental neglect*

Petrópolis (Brazil) is a city projected, on XIX century, to receive the summer residence of the Emperor Pedro II, the Brazilian court and a Germany Agricola colony. The Urban Plan, designed by the engineer Julio Frederico Koeler, can be considered a piece of art because it was innovative and made in pen, ink and watercolor in 1846, the plan is conserved until now. The article proposal is discussing how the extent to which the Koeler Plan interfered, or not, in the history and urban formation of the city of Petropolis since its layout until today. For this, a parallel will be made between this Plan and later ones to understand the decisions taken by those responsible for the territory management and the cultural heritage of Petropolis

## **Rijaniaina Honora Raveloson**

Dyclam+, Instituto Politécnico de Tomar

*Zafimaniry, l'expression d'un peuple à travers l'art du bois*

Inscrit sur la liste du patrimoine mondial immatériel de l'UNESCO en 2008, l'art du travail de bois de la communauté Zafimaniry est l'expression d'un savoir-faire presque disparu de la Grande île de Madagascar. Cet art exprime l'origine de la culture Malgache et de la provenance même du peuple Malgache comme la culture austronésienne dont les motifs géométriques proviennent et également les cultures arabes qui imprègnent la culture malgache. Par l'art du travail de bois, les Zafimaniry ont su territorialiser leurs espaces dans un environnement bien défini et à travers lequel ils ont mis en exergue l'expression de leur valeur et leur structure sociale. Ils ont fait de cet art la manifestation de leur culture quotidienne par des codifications des dessins relatives à chaque statue et circonstance, que ce soit dans la vie par les maisons d'habitations et la mort par les ornements des tombeaux.

## **Rufus Malim**

Universidad de Extremadura, PhD Heritage, CGEO

*How the Arts Narrate Scientific Transformation and the impact on Meaning and Societal Cohesion: The Transformation of Society by the Scientific Art of Doctor Faustus*

The combination of the arts, philosophy and science have transformed the sociocultural paradigm of society both for the better and for the worse. The fictional narrative of Doctor Faustus, a great scholar and technologist, who gained power over nature by trading his soul to the devil is both an entertaining play and a perspective that mirrors sociocultural and philosophical transformations in modern society. These transformations can be elucidated from the works of Descartes and the narrative of the mechanistic cosmos with the rise of the enlightenment, to the death of god found in Nietzsche, the banality of evil from Ardent and in our workplaces, to the loss of meaning, purpose and culture. This is a narrative of how human science came to dominate the natural world only to lose its soul.

## **Seema Rehaman**

IMQP, Università degli Studi di Ferrara

### *Rock Art site in karnataka,India*

Rock art sites are discovered in most parts of Karnataka, but particularly the Jagalur region at the first time the researcher has been bringing notice of many new sites at Akanuru, Donnehalli, Goguddu, and in Kondukuri forest. The sites have lied in the range of granite and Meta basalt. One of the important components of rock art is the common depiction of animals, humans, and geometric designs in different settings. In the region have found only Petroglyphs rather than pictographs. Petroglyphs are divided into three categories such as bruising, engraving, and cupules. The subject matter is anthropomorphic, animals, footprints, and other motifs.

## **Sih Natalia Skumi, Prof. François Sémah**

IMQP, Muséum National d'Histoire Naturelle

### *Perception and action transformation of Fossil in Sangiran: the journey for sustainability*

The study of perception and utilization prehistoric (landscape) in society has been evolving since the mid-1980. The contribution of this concept has broadened the debate on the intersection of the perspectives and the actions of every actor who interlinked with heritage resources and the paradox between protection and development of the heritage properties in the past, the present, and looking forward into the future. In Sangiran, the World Heritage of prehistoric sites in Indonesia, the documentation has recorded the transformation of the local community's viewpoint toward fossils. They have interpreted the fossils as myth, medicine, income even science. However, contemporary society (the inhabitants of the site) expects their proximity to heritage in their daily lives will support their financial aspect. In addition, when the tangible use of fossils restricted. As the results, several programs that involve the local community in Sangiran put an effort to engage their perceptions and actions to see and utilize the fossils and sites in its intangible value and even creatively reshape it. This writing will explain two participatory programs that have been conducted with different approaches in Sangiran: the Human Origins Heritage (pedagogical approach) and the Batik Sangiran (socio-cultural approach) strive to meet the need for sustainability.

## **Virginia Lattao**

University of Coimbra (Polo II), Faculty of Sciences and Technology, Department of Earth Sciences and Geosciences Center, Portugal; Geosciences Centre, University of Coimbra - (u. ID73-FCT). PhD student. CGEO

### *Pigment as artistic expression: The history and analytical applications*

Since prehistoric times, pigment has been a means of affirmation, of belonging and even a means of communication and information. There is evidence of various uses of pigment, such as aesthetic purposes since prehistoric times, funerary practices, wall paintings, object decorations and much more. Figurative expression through the use of pigment is one of the oldest artistic expressions and has been developing continuously up to the present day. The nature of pigment also creates interest in other fields of research such as physics, chemistry and geology. A very useful element of research is archaeometry, which allows us to

identify the composition and to highlight the problems of which this artistic element is composed. Through the use of the archaeometry, it is possible to identify the evolution of pigment composition, a practice that is also used today to identify artistic forgeries.

## **Yosra Maatallah**

Dyclam+, Instituto Politécnico de Tomar

### *Art, an echo of identity during revolutionary times*

The Medina of Tunis was the product of constant development from the 6th to the 19th century, therefore, the product of different cultures. Its majestic architecture; unique urban fabric, and various traditional crafts are an embodiment of Islamic art, an art that derives above all from socio-cultural norms and human relations. As a result of consecutive major historical events (colonization, independence), the Medina has become an emblem of the national culture and the collective memory, but also a sensual spatial setting for new art forms, notably cinema. In this research, we are studying how after the 2011 revolution, the socio-cultural and architectural context of the Medina, as well as the rising political events, play a major role in the flourishing of Tunisian contemporary art. Through the example of different art forms along with national and international art events that take place in the Medina, we will be investigating the dynamics between the act of creation and the revival of identity.