

THE SOUND AND SMELL OF THE LANDSCAPE

Landscapes are often associated with sounds and sometimes smell

- Towns have a lot of human made sound and smells**
- The rural country side might have other sounds and smells**
- Interviewing people about their emotions they often tell that smell and sounds can trigger off reactions**
- Often smell, sound and visual experiences are combined – sometimes to the extent that it is hard to separate**

In horticulture therapy the combination of smell, sounds and visual experiences are often combined. Results are hard to measure , but seem to be promising

ANTHROPOLOGICAL EXAMPLES

SONGHAY (NIGER) GOURD – DRUM AND MONOCHORD VIOLIN

VISION CREATES DISTANCE

**SOUND CREATES COMMUNICATION AND
PARTICIPATION**

**SOUND EXISTENCE OF ITS OWN SEPARATE FROM
ANIMALS, PLANTS AND HUMANS**

SUYA (MATO GROSSO- BRASIL)

SONG AND SPEECH ON CONTINUUM

**THE WORD THAT COVERS LANGUAGE ALSO COVERS
UNDERSTANDING AND HEARING**

VISIONS ARE LODGED IN THE EAR

DISTRUST PEOPLE WITH VISIONS

UMEDA (PAPUA NEW GUINEA)

HEARING AND SMELL

MOVEMENT - BODY RESONATES

ECHOES

**BRING THE WORLD INTO BEING AROUND
THEMSELVES**

HEARING CREATES AUDITORY CULTURE OF SYMPATHY

WE CAN TRAIN HEARING, TASTE AND SEEING

- **MUSICIANS WILL HEAR WHAT MANY PEOPLE DO NOT HEAR**
- **A COOK CAN TASTE NUANCES/ DEDECT INGREDIENTS ETC BETTER THAN MANY OF HIS CUSTOMERS**
- **HUNTERS MIGHT SEE AND HEAR WHAT OTHERS DO NOT**

STOP, LOOK, LISTEN

**(THE SIGN ON RAIL ROAD CROSSINGS
WITHOUT SIGNALLING ARRANGMENTS)**

**PERCEPTION OF THE WORLD IS OBVIOUSLY
OF CRUCIAL IMPORTANCE IN ORDER TO
UNDERSTAND THE WORLD**

- CONNECTING SOUND TO SEEING**
- INTERRUPT ONE BODILY ACTIVITY –
WALKING- AND INTIATE ANOTHER OF
LOOKING AND LISTENING**

VISION OBJECTIFIES

SOUND PERSONIFIES

**The quietness, the equanimity, the trust, one might
say the piety, so often found in the blind are in
strange contrast to the irritability and suspicion
encountered in so many of the deaf.**

Zuckerandel, Victor (1958) Sound and Symbol, page 3

**SUCH STEROTYPICAL IMPRESSIONS OF DEAF AND
BLIND ARE OF COURSE GROSSLY MISLEADING. STILL IT
ILLUSTRATE THE IMPORTANCE ZUCKERKANDEL PUT ON
THE SENSORY EXPERIENCE**

**LANGUAGE THE INTERFACE BETWEEN THOUGHT AND
SOUND**

Saussure, F. (1959) General Linguistics, page 23

THE ONLY TRUE BOND IS THE BOND OF SOUND

Saussure, F. (1959) General Linguistics, page 25

**SOUND AS REGISTERED IN THE PSYCHE AS A SOUND
IMAGE**

Saussure, F. (1959)General Linguistics, page 66

- SIGHT ISOLATES, SOUND INCORPORATES**
- SIGHT SITUATES THE OBSERVER OUTSIDE OF WHAT HE VIEWS**
- SOUND FROM EVERY DIRECTION AT ONCE**
- SOUND CORE OF SENSATION AND EXISTENCE**
- YOU CAN IMMERSE YOURSELF IN SOUND**
- IT IS NO WAY TO IMMERSE YOURSELF IN SIGHT**

Ong, W. (1982)Orality and literacy, page 72

THE WORLD OF THE INUIT IS DEFINED ABOVE ALL BY SOUND RATHER THAN SIGHT

Carpenter,E. (1966) Image making in arctic art, page 33

Carpenter,E. (1973) Eskimo Realities)

Carpenter,E. (1960)Acustic Space

NO SEPARATION BETWEEN SONG AND TALK

In the view of Carpenter Inuit hear sound rather than things and are moved by the sound itself. Thus the difference between song and speech makes no sense. All actions,for example speech, hunting,carving and

singing, release aspects of the person into the acoustic space surrounding the person.

Acoustic space is dynamic extending outwards from the person in all directions. Such as space has no boundaries, does not pre-exist and enclose both listener and the one making the sound (Carpenter and McLuhan, 1960). In fact it might even be said that the distinction between the person and the sound is meaningless.

THE MEANING OF LIGHT / SHADOWS AND CHANGES OF LIGHT – FORESTS AND TREES GIVE UNIQUE EXPERIENCE BOTH OF MOVEMENT, SOUND AND LIGHT

PRACTICE OF SEEING, HEARING IS A ACTUAL PRACTICE AND CAN HARDLY BE SEPARATED AND PART OF THOUGHT (COGNITIVE PROCESSES) AND IDENTITY

**STILL, THOSE THAT HAVE IMPAIRED HEARING OR NO
SIGHT, WILL HAVE SENSES WHICH ARE HEARING LIKE
OR SEEING LIKE**

Eero Järnefelt (1863 – 1937)

Pond Water Crowfoot

Atenum Art Museum, Helsinki



Arthur Dove

Morning Sun (1935)

The Philips Collection, Washington



Akseli Gallen-Kallela (1865 – 1931)

The Great Black Woodpecker (1892 – 1894)

Private Collection



Harald Sohlberg (1869 -1935)

Flower Meadow in the North (1905)

**The National Museum of Art, Architecture and Design,
Oslo**



Pekka Halonen (1865 – 1933)

Winter Landscape (1907)

Hämeenlinna Art Museum, Finland



Pekka Halonen (1865 – 1933)

Washing on the ice (1900)

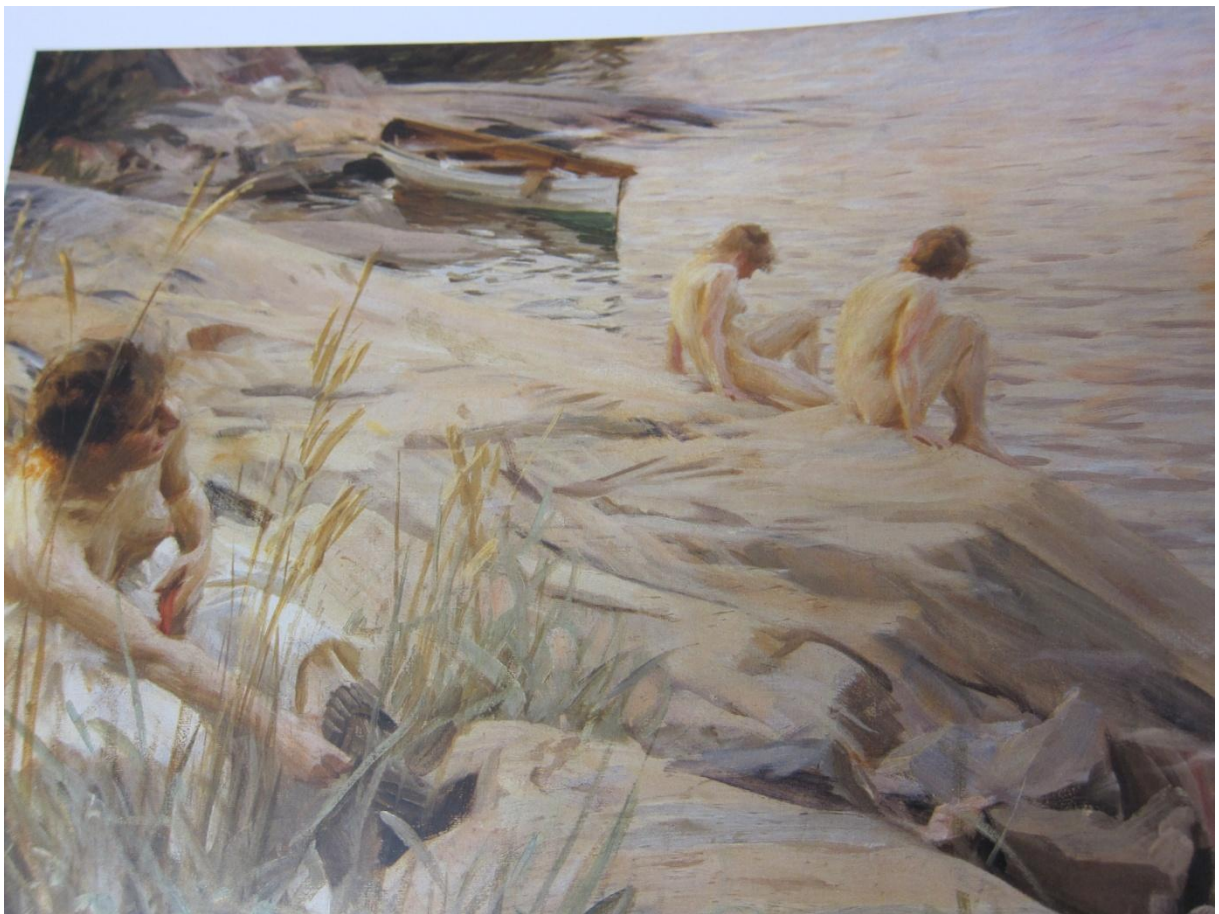
Atenum Art Gallery, Helsinki



Anders Zorn (1860 – 1920)

Girls bathing in the open air (1890)

Atenum Art Museum Helsinki



Harald Slott-Møller (1864 – 1937)

Danish landscape (1891)

**Private collection deposited with Statens Museum for
Kunst, Copenhagen**



Hugo Simberg (1873 -1917)

Spring evening, when the ice is melting (1897)

Ateneum Art Museum, Helsinki



Harald Sohlberg (1869 -1935)

Night Glow

**The National Museum of Art, Architecture and Design,
Oslo**



Harald Sohlberg (1869 - 1935)

Winter Night in the Mountains (1911)

Private Collection



Prince Eugen (1865 – 1947)

Calm Water (1901)

The National Museum, Stockholm



Thórarinn B. Thorláksson (1867 – 1924)

Mountain Stóri Dimon (1902)

National Gallery of Iceland, Reykjavik



Finnish Vallinkoski Rapids (1914)

Victor Westerholm (1860 – 1919)

Atenum Art Museum, Helsinki

