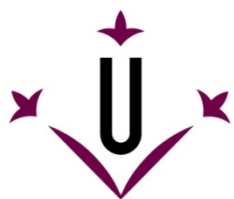




Suelos y arte

Virgili Batlle i Vallmajó (1914-1947)
Paisatge amb cases cúbiques (1942)
Museu de la Garrotxa



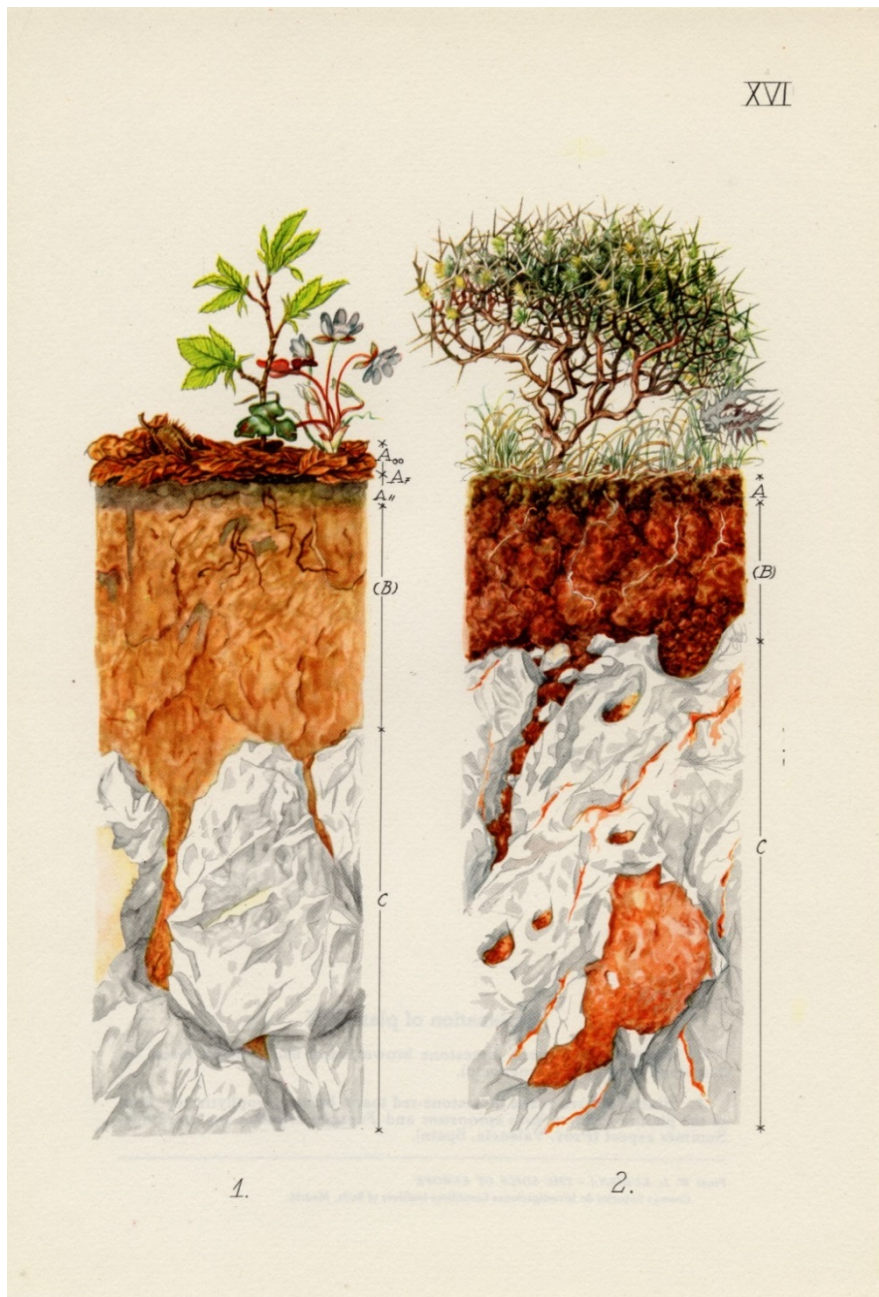
Rosa M Poch
Departament de Medi Ambient i Ciències del Sòl

Arte: Manifestación de la actividad humana mediante la cual se interpreta lo real o se plasma lo imaginado con recursos plásticos, lingüísticos o sonoros. (RAE)

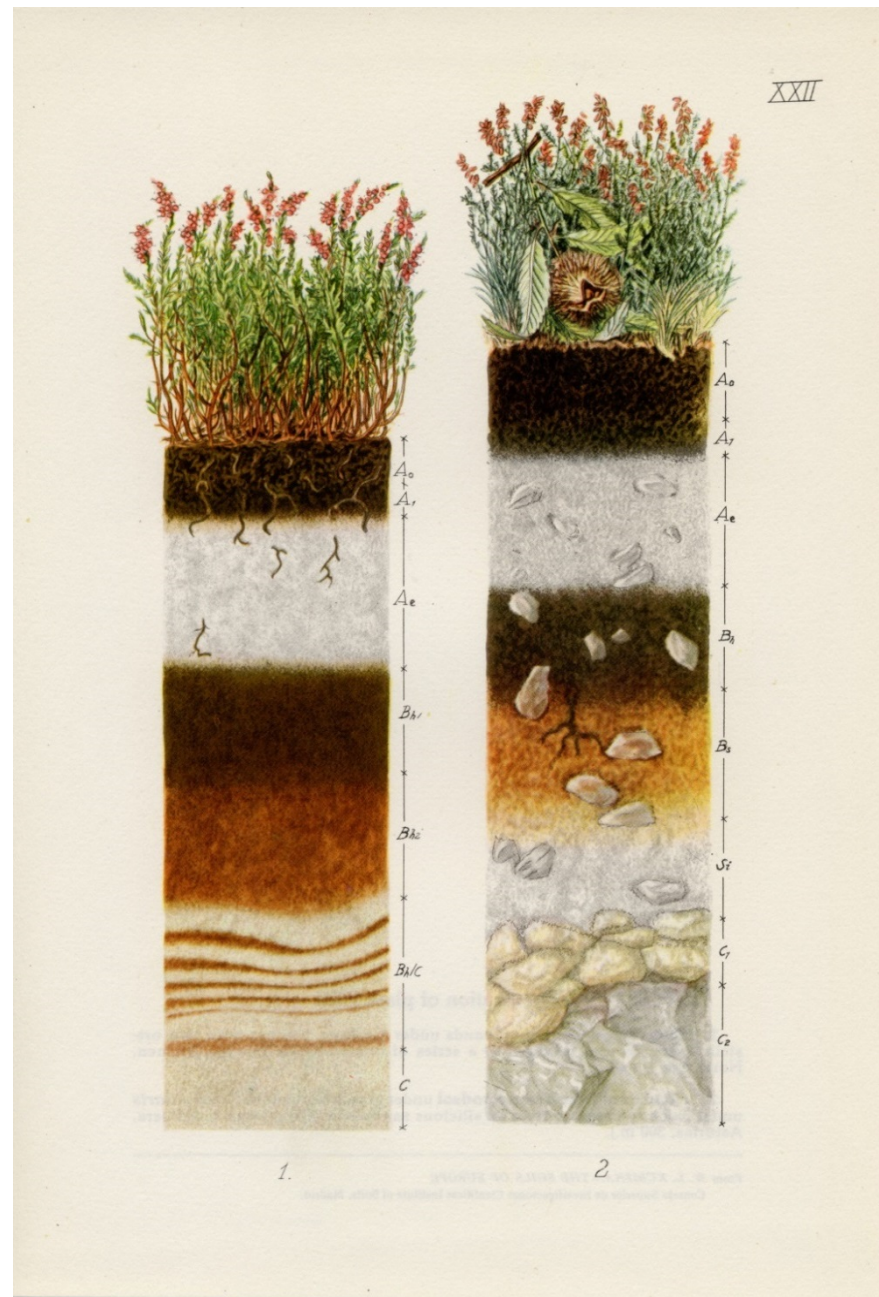
¿Cómo se percibe el suelo?

- En pinturas naturalísticas
- En pinturas de paisajes
- Como concepto real o abstracto en otras artes





W. Kubiëna (1954) *The Soils of Europe*



Acuarelas de **Gertrud Kallab y Anton Prazak**



Jan Brueghel el Viejo (1568-1625), Paraíso



Vincent van Gogh, Zonnebloemen (1888)



Vincent van Gogh, Campo labrado (1888)

Fotografía:
realidad



Pintura (arte):
interpretación del
autor



Coll de l'Illa, Jaume Mercadé, 1961



Vista de Toledo. El Greco. 1595-1600.
Nueva York, The Metropolitan Museum of Art.



Juan Jesús Tello



Paisatge, Jaume Mercadé
(Valls, 1889 - Barcelona, 1967)



Jan Wijnants, c.1635-1684
Dunas cerca de Haarlem, 1667

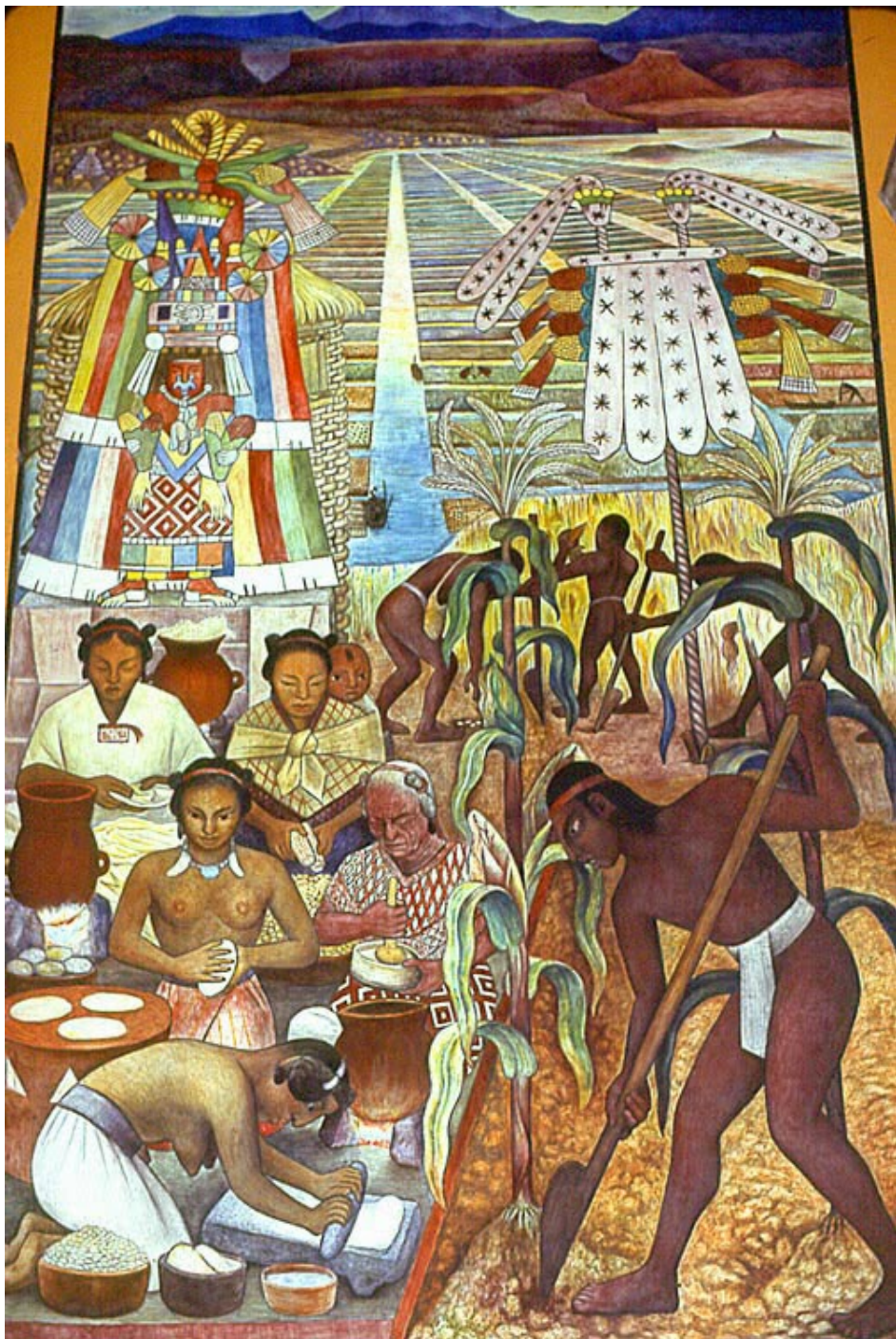


Spring in the country
(1941)

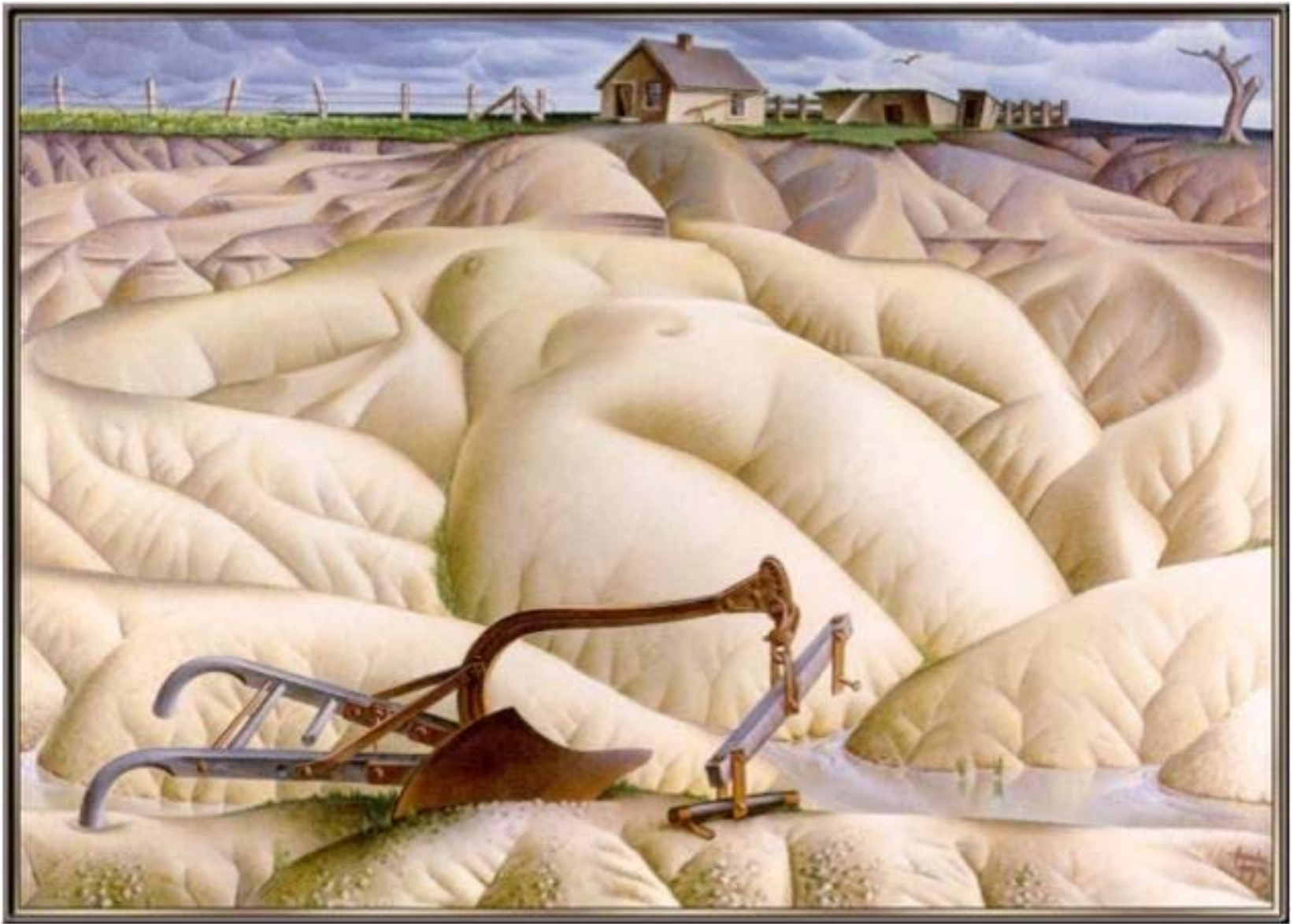
Grant Wood
(Iowa, 1891 – 1942)



De Kruisdraging (El camino del calvario), 1606, Pieter Bruegel el Joven (1564-1636)
Koninklijk Museum voor Schone Kunsten, Antwerpen.



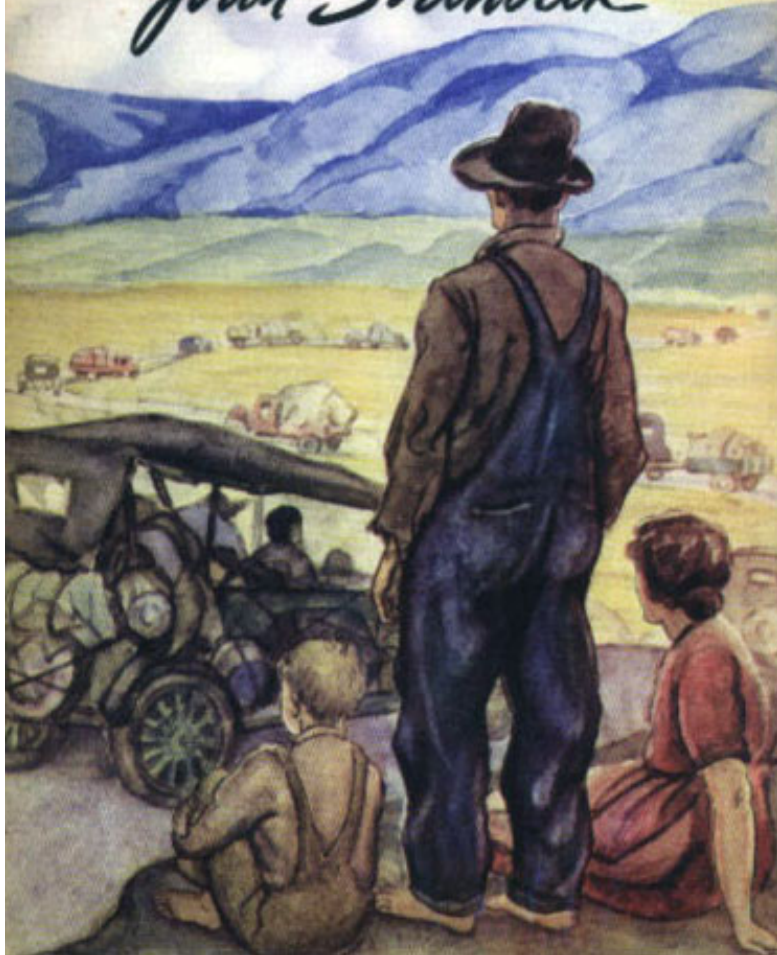
Diego Rivera, "La cultura huasteca"
Mural.
Palacio Nacional Ciudad de México.
1950



Erosion No. 2 – Mother Earth Laid Bare, Alexandre Hogue (1898 – 1994).
Oil on canvas, 1936

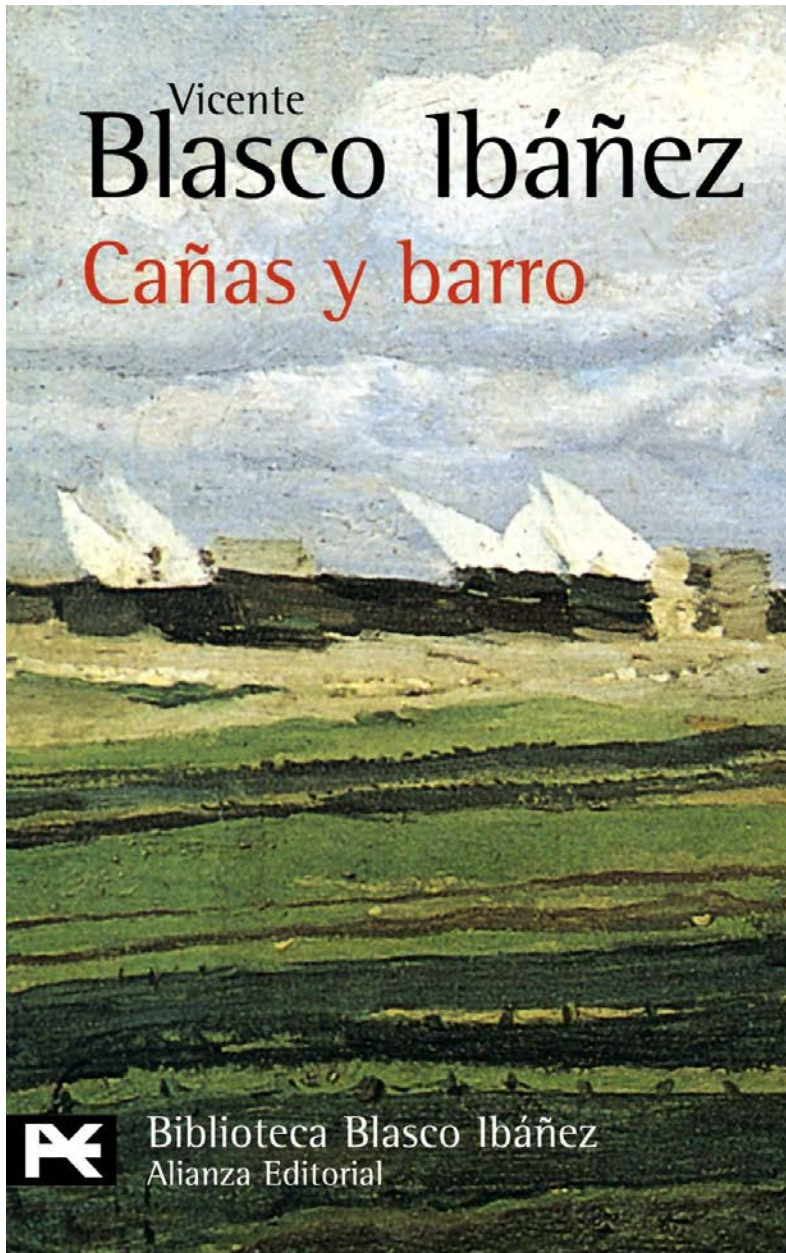
THE GRAPES of WRATH

John Steinbeck



“Along the rows, the cultivators move, **tearing the spring grass and turning it under to make a fertile earth, breaking the ground to hold the water up near the surface, ridging the ground in little pools for the irrigation, destroying the weed roots that may drink the water away from the trees.**”

“Then the corrugated iron doors are closed and the tractor man drives home to town, perhaps twenty miles away, and he need not come back for weeks or months, for the tractor is dead. **And this is easy and efficient. So easy that the wonder goes out of work, so efficient that the wonder goes out of land and the working of it, and with the wonder the deep understanding and the relation. And in the tractor man there grows the contempt that comes only to a stranger who has little understanding and no relation. For nitrates are not the land, nor phosphates; and the length of fiber in the cotton is not the land. Carbon is not a man, nor salt nor water nor calcium. He is all these, but he is much more, much more; and the land is so much more than its analysis.** The man who is more than his chemistry, walking on the earth, turning his plow point for a stone, dropping his handles to slide over an outcropping, kneeling in the earth to eat his lunch; that **man who is more than his elements knows the land that is more than its analysis.** But the machine man, driving a dead tractor on land he does not know and love, understands only chemistry; and he is contemptuous of the land and of himself. When the corrugated iron doors are shut, he goes home, and his home is not the land.”



“Iban a los grandes canales que desembocan en la Albufera, a los puertos de Catarroja y el Saler. Con perchas de ancha horquilla **arrancaban del fondo grandes pellas de barro, pedazos de turba gelatinosa, que esparcía un hedor insoportable. Dejaban a secar en las orillas estos jirones del seno de las acequias, y cuando el sol los convertía en terrones blancuzcos**, cargábanlos en los dos barquitos, que se unían, formando una sola embarcación. Percha que percha, tras una hora de incesante trabajo, llevaban al tancat el montón de tierra tan penosamente reunido, y la charca se la tragaba sin resultado aparente, como si se disolviera la carga sin dejar rastro.”

La Tierra



Gabriela Mistral
1889-1957

Niño indio, si estás cansado,
tú te acuestas sobre la Tierra,
y lo mismo si estás alegre,
hijo mío, juega con ella...

Se oyen cosas maravillosas
al tambor indio de la Tierra:
se oye el fuego que sube y baja
buscando el cielo, y no sosiega.
Rueda y rueda, se oyen los ríos
en cascadas que no se cuentan.
Se oyen mugir los animales;
se oye el hacha comer la selva.
Se oyen sonar telares indios.
Se oyen trillas, se oyen fiestas.

Donde el indio lo está llamando,
el tambor indio le contesta,
y tañe cerca y tañe lejos,
como el que huye y que regresa...

**Todo lo toma, todo lo carga
el lomo santo de la Tierra:
lo que camina, lo que duerme,
lo que retoza y lo que pena;
y lleva vivos y lleva muertos
el tambor indio de la Tierra.**

Cuando muera, no llores, hijo:
pecho a pecho ponte con ella,
y si sujetas los alientos
como que todo o nada fueras,
tú escucharás subir su brazo
que me tenía y que me entrega,
y la madre que estaba rota
tú la verás volver entera.

Un Clima

Está el cielo tan bello,
que parece la tierra.
(Dan ganas de volver
los pies y la cabeza.)

Juan Ramón Jiménez





The Realm of
MIDDLE EARTH

Miles
50 100 150 200



NEAR HARAD



Teaching with Tolkien: environmental degradation of a fantasy world

N. J. Kuhn

University of Basel, Geography, Environmental Sciences, Basel, Switzerland (nikolaus.kuhn@unibas.ch)

In this study, the use of a fantasy world as a tool for teaching Geosciences especially in teacher training at the University of Basel is presented. J.R.R. Tolkien's *The Lord of the Rings* is one of the founding texts of fantasy literature and the centrepiece of a number of writings about the geography, history and mythology of „Middle-earth“. The books have long become a cult phenomenon which has been transmitted to a new generation of followers by the massive success of the movie trilogy released between 2001 and 2003 and the upcoming movies on *The Hobbit*. The renewed interest in Tolkien's Middle-earth offers a unique opportunity to connect the Geosciences with literature studies and vice versa. Tolkien's Middle-earth is a distant and yet familiar enough world to allow for an analytical reflection of its geologic and ecologic coherence. The geographical analysis shows that the layout and description of Middle-earth roughly correlates with the paradigms of the Earth Systems Sciences. However, there are discrepancies between the spatial patterns of the various spheres which cannot be attributed just to artistic licence or ignorance, but point to significant issues connected with the moral and symbolic logic of Tolkien's work. For example, the absence of trees and woods in certain parts of „Middle-earth“ where they would be expected in view of the description of climate throws into relief Tolkien's preservationist agenda. This setting, i.e. both the correlation between our world and Middle-earth, as well as the discrepancies, allow for a wide range of teaching activities. Apart from basic topics such as geology, more complex issues such as soil and land degradation can be taught by analyzing the environment of Middle-earth. Teaching the importance of soils for political and economic stability is introduced by comparing of existing climate and vegetation maps of Middle-earth. This highlights a discrepancy between land cover and ecologic conditions in the former kingdom of Gondor, most notably a lack of forest in Gondor. A discussion of the reasons for this „mistake“ in Tolkien's fantasy world can be used to develop situations leading to soil and land degradation and draw analogues to past and current events in the real world, e.g. the decline of the Roman empire or the desertification in the Sahel. The lack of detailed information about the environment of Middle Earth, combined with its popularity, offers pupils a new freedom to apply their environmental knowledge and formulate a scientific hypothesis outside the pressure of delivering a correct answer. In our experience, this stimulates discussion and a vigorous exploration of the pupils' existing knowledge. Furthermore, a first case of breaking up the traditional barriers between humanities and natural sciences can be achieved by studying Middle-earth.

Setmana "Els Sòls al Cinema"

* **9 febrer: "The field"**

Cinemes Funatic, 21.30 h

* **11 febrer: "Corn Island"**

Cinemes Funatic, 21.30 h



2015

Any Internacional
dels Sòls

Preu sessió: 3 euros

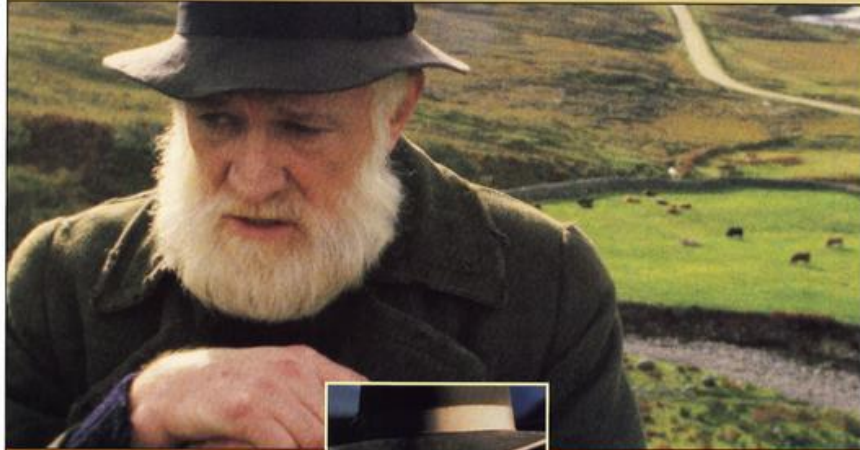


Universitat de Lleida



THE FIELD

Starring 1991 Oscar® Nominee Richard Harris



**RICHARD
HARRIS**



**TOM
BERENGER**

“Powerful.”

—Jack Garner, GANNETT NEWS SERVICE

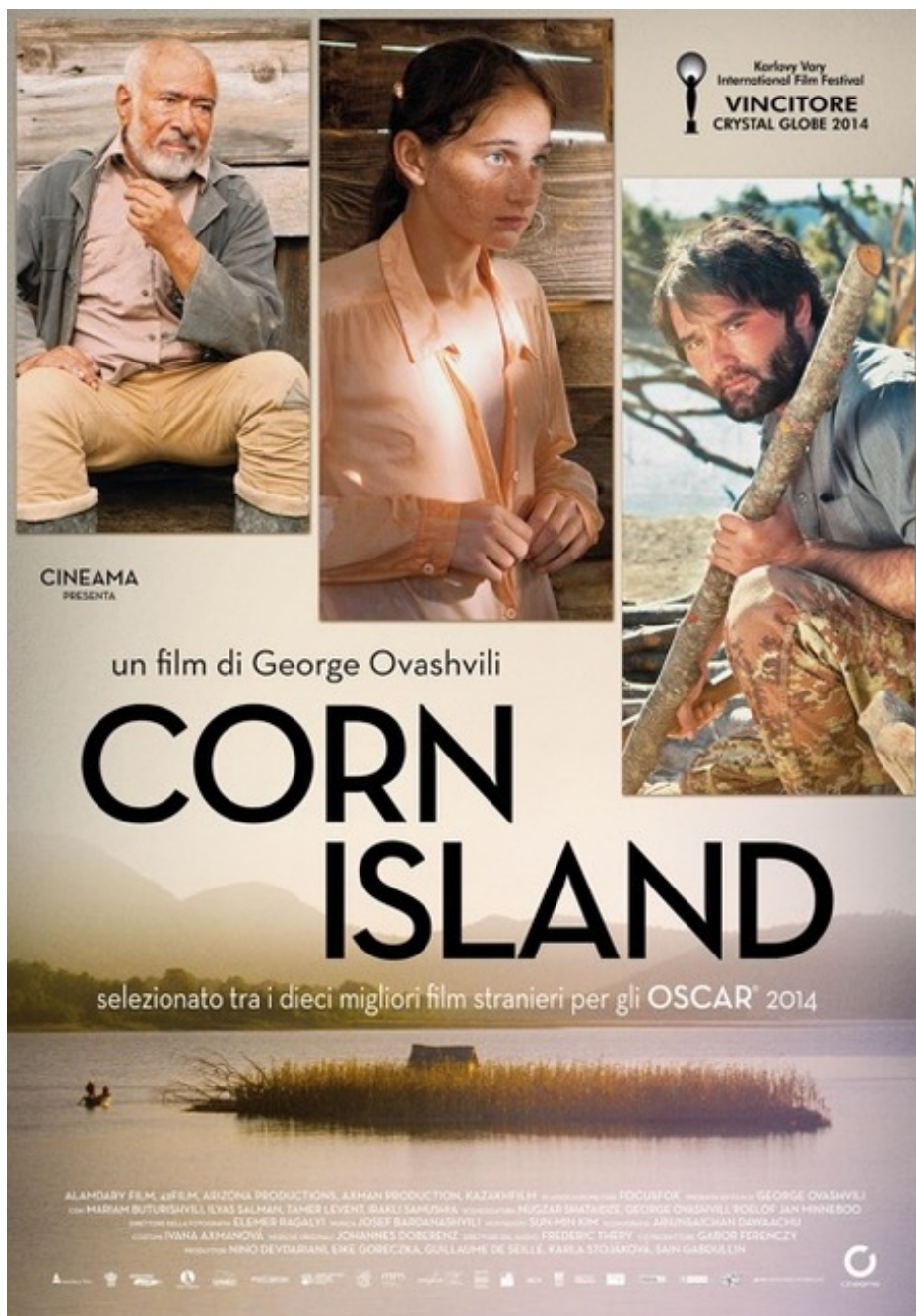
AVENUE PICTURES PRESENTS A GRANADA FILM A NOEL PEARSON PRODUCTION RICHARD HARRIS JOHN HURT SEAN BEAN THE FIELD
BRENDA FRICKER FRANCES TOMELTY TOM BERENGER MUSIC BY FRANK CONWAY COSTUME DESIGNER JACK CONROY EDITOR JOAN BERGIN
EXECUTIVE PRODUCERS PATRICK DUFFNER PRODUCED BY ELMER BERNSTEIN DIRECTED BY ARTHUR LAPPIN PRODUCED BY STEVE MORRISON BASED UPON THE PLAY BY JOHN B. KEANE
SCREENPLAY BY JIM SHERIDAN PRODUCED BY NOEL PEARSON DIRECTED BY JIM SHERIDAN

AVENUE
PICTURES

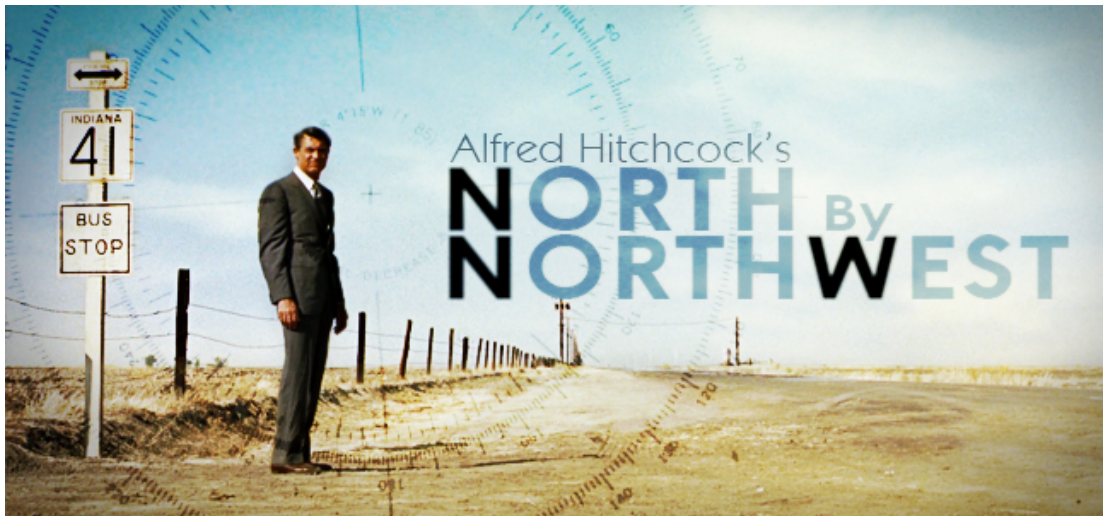
© Granada Television Ltd. 1990. All Rights Reserved.
DVD & VHS AVAILABLE FROM LANTANA LTD.
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LIVE
HOME VIDEO

Jim Sheridan (1990)



George Ovashvili (2014)



Alfred Hitchcock (1959)

<http://www.pedometrics.org/Pedometron/Pedometron37.pdf>

“ But the most likely soil series is Nahrub rightly identified by David Rossiter, who said “If I had only looked at the photos I would still have guessed a semi-aridic moisture regimes, clayey but no obvious gilgai, dark epipedon but probably not thick enough to be mollic, maybe some salt content.” Minerva Dorantes from Purdue University also guessed it correctly. Fine, smectitic, calcareous, thermic Vertic Torriorthents. ”

What soil is it?

BY ADMIN PEDOMETRICS - JUNE 13, 2015



Soil is sometimes depicted in movies, most of the time not as the main character. *North by Northwest*

(1959) is a movie by Alfred Hitchcock, and there is a famous scene where Cary Grant was chased by a crop duster in a corn (or maize) field. Can you identify the soil type (soil order or soil group)? Extra points if you can identify the soil series. Email your answer to me (budiman dot minasny a.t. sydney.edu.au. The winner will receive a Soil book, courtesy of Springer. Winner is determined by first come first served basis

Here are a couple of video clips that may help you identify the soil.





John Sturges (1963)



Mirror, 20 NOV 2011





Ridley Scott (2015)



Rian Johnson (2017)

ЧАСТЬ ПЕРВАЯ.
ПОЦЬЛУЙ ЗЕМЛЮ.

PREMIERE PARTIE.
L'ADORATION DE LA TERRE

Вступленье.

Introduction.

Score for the Introduction of "The Rite of Spring" (Part 1).

First System:

- Clarinetto 1 in La: *Lento* ♩ = 60 tempo rubato. *colla parte*
- Clarinetto basso 2 in Sib: *colla parte*
- Fagotto 1: *Solo ad lib.*
- Corno 2 in Fa: *colla parte*

Second System:

- Cor. ingl.: *poco accelerando* → *in tempo*
- Clar. picc. (Re): *Solo (un peu en dehors)* *mp*
- Clar. (La): 1. and 2. staves
- Clar. basso: 1. and 2. staves
- Fag. 1.

Third System:

- Cor. ingl.: *in tempo*
- Clar. 1. (La): *in tempo*
- Clar. basso: 1. and 2. staves
- Fag. 1. and 2. staves

Tempo and Performance Markings:

- Lento* ♩ = 60 tempo rubato.
- poco accelerando*
- in tempo*
- Più mosso* ♩ = 66
- Solo*
- mp* (mezzo piano)
- p* (piano)
- pp* (pianissimo)
- colla parte* (with the part)
- Solo ad lib.* (solo at liberty)
- Solo (un peu en dehors)* (solo a little out of time)
- p poco xxi*



Igor Stravinsky 1910-1913

La consagración de la primavera

(Le Sacre du printemps;
Весна священная)

Igor Stravinsky

Danza de la Tierra (Consagración de la Primavera)



Orquesta del Estado de Mexico, enlace al final de la presentación

Richard Wagner (1813-1883)

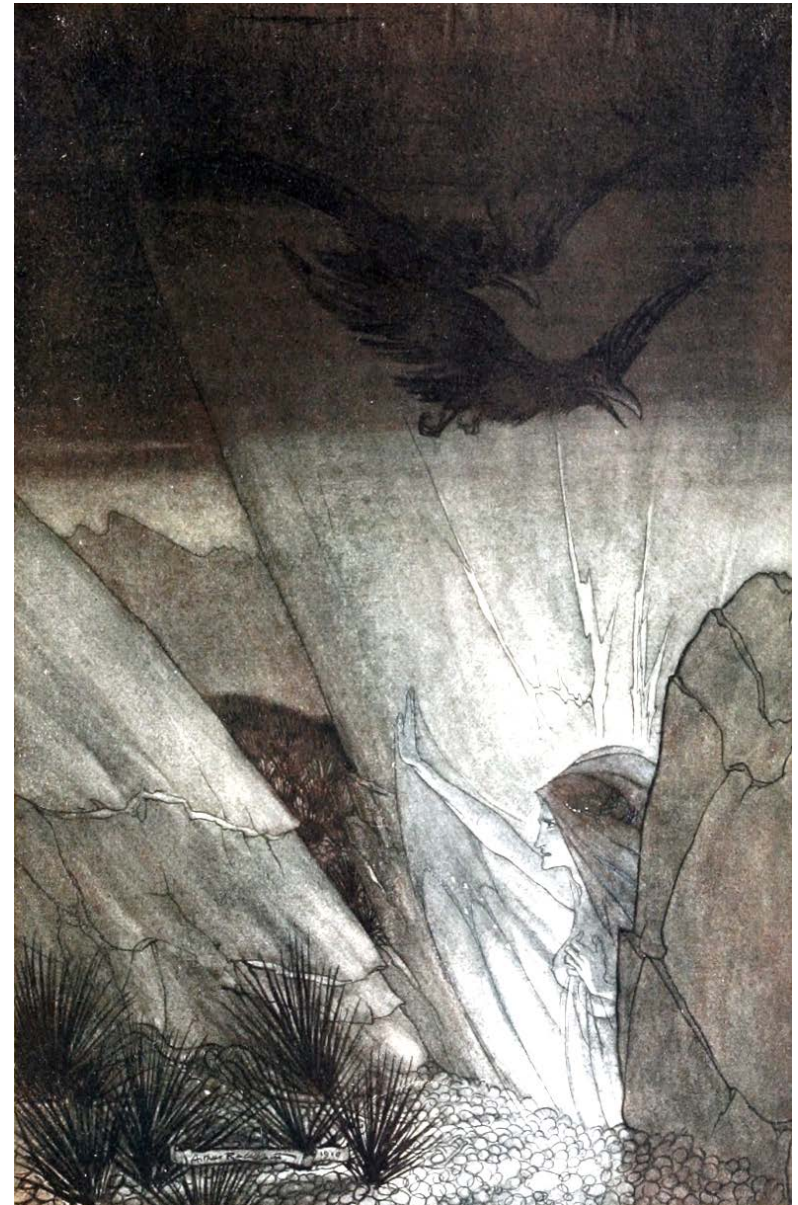
Leitmotiv

Der Ring des Nibelungen

Naturaleza - Génesis



Erda – Diosa de la Tierra

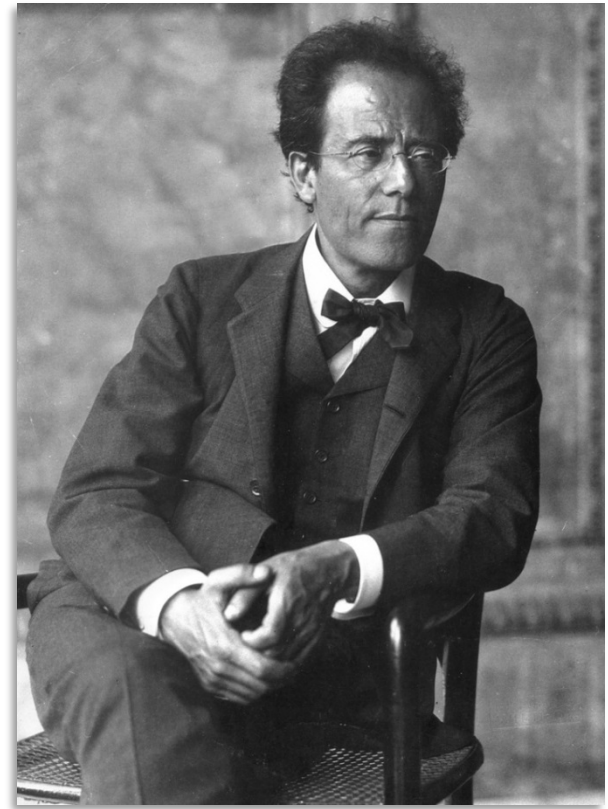


"Erda bids thee beware"
Arthur Rackham



Gustav Mahler

Das Lied von der Erde



**Die liebe Erde allüberall blüht auf im Lenz und grünt
Aufs neu! Allüberall und ewig blauen licht die Fernen!
Ewig... ewig...**

*La amada tierra por todas partes florece en primavera y de nuevo reverdece!
Por todas partes y eternamente azulea en la lejanía!
Eternamente.... eternamente...*

Enlaces música

Danza de la tierra (Stravinsky)

<https://www.youtube.com/watch?v=JDs4Sg7Qqik>

Leitmotiv naturaleza / génesis (Wagner)

<https://www.youtube.com/watch?v=CzFdrDju4Zw>

Leitmotiv Erda (Wagner)

<https://www.youtube.com/watch?v=jlpyIE5mN4s>

Preludio Das Rheingold (El Oro del Rin)

<https://www.youtube.com/watch?v=t-7Lda74xd4>

La advertencia de Erda (Erda's Warnung, Das Rheingold)

<https://www.youtube.com/watch?v=M0Wl0Ka8i00>

La canción de la Tierra (Das Lied von der Erde, Mahler), final

<https://www.youtube.com/watch?v=DJ7xAtI7lf4>