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ACTA SCENICA



TEATTERIKORKEAKOULU
TEATERHÖRSKOLAN
THEATRE ACADEMY HELSINKI

PERFORMING LANDSCAPE

– Notes on Site-specific
Work and Artistic Research
(Texts 2001-2011)

ANNETTE ARLANDER



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1 INTRODUCTION

This compilation of texts presents the story of more than ten years of explorations in performing landscape, undertaken parallel to and sometimes as part of and my work as professor of performance art and theory at the Theatre Academy, Helsinki. Since I am now leaving this position it seems appropriate to gather some of the results of these years into one place. The topic of these texts is very loosely related to my teaching, however, the concerns of which are better expressed in some other publications.¹ These texts can be read independently, although they are organised following a loose chronology and a development of sorts. In this introduction I first describe this collection as the result of an extended research project (1.1) and of an artist's journey (1.2). After that I present some views on landscape (1.3), on place and performance (1.4) and on site-specific art and performance art (1.5) as an opening of the topic. Then I briefly introduce the thirteen chapters (1.5) and end by acknowledgments (1.6).

1.1 A RESEARCH REPORT

This compilation of texts is the report from an informal and extended research project on performing landscape, which I embarked upon soon after completing my doctoral work on performance as space in 1998. The main premise of the work was that a live performance takes place as a space and my aim was to show how space could be an interesting starting point for a performance both as spatial relationships and as a place creating meaning. In passing I noted that if we consider focusing attention to be the main task of an artist, there are few things more important to focus on than the environment we live in, but mostly ignore. (Arlander 1998, 32) The first plans regarding landscape were created in order to participate in an application to the Academy of Finland for a research project dealing with visual composition in performance.² My short plan for that project, which was never realised,

1 See for instance the introductions to *Episodi 2* (Arlander 2009 d) and *Episodi 3* (Arlander 2011 a),

2 In the application dated 15.5. 2000 the research project is called "Visuaalinen kokonaiskompositio tutkimuskohteena – ohjaustaiteen, skenografian ja valaistuksen yhteishanke" [Visual composition as research object – collaboration of directing, scenography

contains the first formulations of the questions that have occupied me during these years and are reflected in the texts in this collection.

In a draft in May 2000 (in Finnish) I describe how I am interested in the metamorphoses and transformations through which the incredible although often unremarkable phenomena of the real world can function as starting points and material for various forms of performances; how the experience of a specific place, environment or natural phenomenon can be transformed into a presentable form, into a play, a radio play or a performance.

The scale of a performance follows the size of the performance venue and more importantly a human scale (see i.e. Aronson 1991). But the elements of a landscape are often enormous or tiny. Or duration? How can one describe the slow and seemingly non-intensive processes of nature in the "efficient" narrative time of a performance, without completely destroying their character by turning them into a cultural artificial language, into messages, the origins of which are unimportant and the efficacy of which rests on their recognisability and familiarity. These kinds of questions lead to the broad fields of cultural studies. As an artist, however, I am more interested in smaller questions, like "how?" in practice. (Arlander 2000 b)

In the plan I describe questions related to transformations between various media and contexts, like radio play, live performance and installation, referring to my experiences of creating a radio play and a dance performance based on the same material as well as plans for future work along the same lines.

This draft was further developed as part of a research project, planned in cooperation with literary scholar Kuisma Korhonen in 2004, between Theatre Academy, Helsinki and University of Helsinki, with the title "Encounters"³ (not funded either). In our part of the project at the Theatre Academy, we asked how an artist encounters a philosophical text. My contribution within the research project, *Performing Landscape*, included a plan for three publications, an artist book, an article in a joint *Encounters* publication, and a collection of texts called "Performing

and lighting design]. It was compiled and led by Professor Pentti Paavolainen and included myself as post doc, the doctoral projects of professors Katriina Ilmaranta and Markku Uimonen, projects by doctoral students Timo Heinonen, Laura Gröndahl, Joanna Weckman and Tomi Humalisto from Theatre Academy and University of Art and Design.

- 3 The plan consisted of two projects "Encounters: Art (Dance, Theatre, Performance) and Philosophy" from Theatre Academy and "Encounters: Philosophy and Art Research" from University of Helsinki. The project was compiled of various existing research projects; the participants from Theatre Academy included DA (dance) Kirsi Monni and doctoral students Ville Sandqvist, Pauliina Hulkko, Ari Tenhula, and Soile Lahdenperä and was led by me. In the feedback from The Academy of Finland the group was criticised for being heterogeneous, which it admittedly was.

Landscape – notes on site-specificity in the light of practical experiences with documentation and display”. The two first mentioned publications have not been realised; the third publication is the one you are reading now, albeit in a modified form.

In the plan the research is described as a continuation of my doctoral work *Esitys tilana (Performance as Space)* dealing with space and place (Arlander 1998), with a shift in emphasis from theatre to performance and from theatre research to the study of contemporary art. I planned to consider the question how to perform landscape in my practical work and my research writing.

The question “how to perform landscape” can be understood as twofold: How can you perform landscape? How can you perform (and represent) landscape for somebody else, some other time or somewhere else? I started by asking how to perform landscape without “stealing the show”, without turning the landscape into a backdrop for characters or a story? Today the most relevant question is: How is a performance created in its documentation? That question is related to different time conceptions, since I realised that in performing landscape I am actually mostly displaying time. (Arlander 2004 b)

In the plan I further explain how my research is based on my artistic work; how I understand performing landscape in a performative sense rather than in terms of representing or staging and how I use my own experiences as a starting point, contextualizing them within discussions around site-specific art. The plan includes a list of issues to look at:

Landscape as a starting point for a performance

- *As lived environment or surroundings temporarily visited*
- *As private experience of nature or as a public space for opinions*

Differences and similarities between performance and installation

- *Conditions implicit in the places of display (stage, gallery, landscape)*
- *Requirements implicit within the framework (theatre, performance, environmental art)*
- *Differing time conceptions (process work, real time performance art, condensed stage time, speeded media time)*

The relationship between performance and documentation

- *Shift of emphasis with choice of media or devise (sound, video, text)*
- *Performance as created in or through documentation (Arlander 2004 b)*

Although the plan was never developed into a systematic research project, most of these issues are discussed or referred to in the texts included in this collection, since I decided to continue informally on my own, as best as I could. I used the wide open and very general question “how to perform landscape today?” as my starting point. Since no funding body demanded specified plans or yearly reports, my

research focus has shifted with my artistic interests; the project has moved in wider or narrower circles around the topic of performing landscape and in response to various conference calls as well. Especially presentations at the PSI (Performance Studies International) conferences and the performance as research working group meetings during the IFTR (International Federation for Theatre Research) conferences have been instrumental in keeping the research project alive. And of course the continuous discussions with colleagues and doctoral students at the Theatre Academy Helsinki and at the Performing Arts Research Centre there have provided both inspiration and motivation to explore artistic research at post-doctoral level, without sufficient time to concentrate fully on it, but also without the restrictions and demands of organised research projects.

This compilation of texts is thus an example of one kind of understanding of artistic research. It does not describe a logical trajectory, however, and does not include texts I have written on artistic research, which are unrelated to landscape.⁴ In some texts included here, however, I discuss artistic research alongside other issues like documentation or as an introduction to my concerns related to philosophy (chapter ten) or in terms of the so-called performative research paradigm (chapter thirteen). The main contribution to the on-going debate on artistic research and research in the arts is probably in providing an example of one kind of understanding of artistic research. Not necessarily a model though; I have hopefully made it clear to my doctoral students that I do not suggest they should do as I have done. A more systematic approach would be much easier. According to my experience the same is true for artistic research as for art more generally, however: one often does what one feels one can do or has to do, rather than what one understands should be or could be done. Although these texts form the main outcome of this research project, the artistic practice I have developed during this time, and its possible implications and applications (as described in chapters ten to thirteen), probably remain the most important research results of this endeavour.

1.2 AN ARTIST'S JOURNEY

In some sense this compilation is also a story of the development of an artist, transforming from a theatre director interested in the environment into a visual artist working with landscape, at the intersection of performance art, video art and envi-

4 Such texts are "Artistic Research - from Apartness to Umbrella Concept at the Theatre Academy" (Arlander 2009 c) or "Characteristics of Visual and Performing arts" (Arlander 2011 b).

ronmental art. In the title of a presentation at a Nordic meeting in Oslo in 1999 I already foresaw this path: From space to place to landscape.⁵ In my licenciate work I focused on different types of places for performance, theatres as well as found spaces. In my doctoral work I focused on performance as space on various levels, like the organisation of physical space, the spaces in the text, the relationship between performers and spectators. It might seem that my interest shifted from place to space. Only afterwards it was evident that I had been moving from space to place, towards the excitement of finding the imaginary in the real.

After working in the artificial, conventionalising, neutralising but also intensifying and thus exciting theatre spaces I loved to discover the complex, multifaceted, multi-layered, sometimes emotionally overwhelming and always to some extent uncontrollable, surprising and unique qualities of 'real' places, old buildings and environments. They offer challenges but also 'space to breath', and invite you to create performances where the imaginary and the real can be mixed in more subtle ways. But why then landscape? For me the logical consequence of that paradoxical process towards the 'real', from general spaces to unique places, is to explore landscape, that is, larger environments where the relationship and proportions between a person and his or her surroundings are in some way exceptional or extreme, at least for a city person like me, living in a crowded, mediated and fictionalised world. Perhaps I am only looking for places where I can find some poetry, with enough space for poetry. (Arlander 2000 a, 46)

In the plan from 2004 a brief artist's statement was included as background information. It shows how my concerns by then had shifted away from theatre towards cotemporary art, turning from indoor venues to outdoor vistas:

*I am interested in how to perform landscape. Sometimes I use myself as a "conduit" in video or sound works, that is, documentations of performances repeated in a particular place (like *Murmuring Valley* 2002 or *Year of the Horse on Harakka* 2003). Sometimes I use text and try to "give voice" to some element in the landscape (like *Where Rock Speaks* 2000 or *Trees Talk* 2003). My background is in theatre and radio plays. My work in and with landscapes (environments, places, nature), means for me a possibility to concentrate on something, which I can do on my own, simply. And, more importantly, it offers me the challenge to try to expand my perspective from human (personal or social) encounters towards something else – which for me now, as an older woman, seems relevant, and which I want to point at and somehow share. (Arlander 2004 b)*

This journey from space to place to landscape has taken me across well-trodden plains like the use of landscape representations as acoustic scenography in radio

5 *Further and Continuing Education of Performing Artists in the Nordic Countries – a Nordic Task Oslo 12th – 14th November 1999*. Proceedings published by Teater og Dans i Norden – Nordisk Center for Scenekunst Nordisk Ministerråd TemaNord 2000:621.

plays, the creation of site-specific performances and sound installations, or the critique of a visual representation of landscape as opposed to a multisensory engagement with it, through actions recorded on video or in sound. These travels have led me further onto less frequented paths like site-specific audio plays, still-acts for video camera and yearlong documentary projects, which record on video the changes in a landscape on an island off Helsinki. At the moment of writing this (2012), that part of the project will go on for two more years, and could be considered my main artistic achievement so far. The journey from space to place to landscape can thus be summarized as a trip from theatre through radio plays into sound installations, video works and visual art.

The descriptions of working with radio plays and with site-specific performance productions in the beginning (chapters two and three) form a background and a starting point for the journey, and provide a direct link to my doctoral work on performance as space, which consisted of three artistic works (directing an environmentally staged theatre performance based on a dramatized novel; compiling, writing and directing a three part radio play; acting in a one hour monologue performance) and a book on performance and space (Arlander 1998 a). The rest of the texts describe experiments with performing landscape by means of video or recorded voice; I utilize sound or image technology, which allows me to function as both creator and performer of the work. The twelve-year project of performing landscape and the resulting video works are discussed here only partially. For those interested in the artworks as such, many of them are available as previews on the web.⁶ In this context my personal artistic development is nevertheless more of a side effect, the main interest being in the changes in my understanding of landscape reflected in these texts.

1.3 ON LANDSCAPE

My understanding of what performing landscape might mean and how landscape should be approached has shifted over the years. The texts in this compilation use various, almost contradictory, notions of landscape and the environment. By way of an introduction (though actually as an afterthought) I present here some current approaches to landscape, place and site by a geographer, a performance maker and scholar, an art historian and a feminist visual theorist.

6 See AV-arkki, the Distribution Centre for Finnish Media Art http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012)

Cultural geographer John Wylie begins his book *Landscape* by asserting that there are specific tensions related to the concept, which are crucial in current debates. He names them as proximity / distance, observation / inhabitation, eye / land, and culture / nature. To exemplify the first tension he quotes Merleau-Ponty's idea that observer and observed, self and landscape are intertwined; in embodied experience eye and land rest in each other's depths, "landscape names a *perceiving-with-the-world*" and a painting can "make visible how the world touches us" (Merleau-Ponty 1969, 244, quoted in Wylie 2007, 3). As a contrast he presents Raymond Williams's view that "*the very idea of landscape implies separation and observation*" (Williams 1985, 126, quoted in Wylie 2007, 3) and Jonathan Crary's claim that "to visualise is to set at a distance" (Wylie 2007, 4).

Related to the second tension Wylie asks whether landscape is something we observe or something we inhabit. He mentions the field science model of twentieth century geographers, who produced empirical facts through careful and detached observation, as opposed to the focus on landscape as a milieu of meaningful cultural practices and values. Today landscape is studied both as a particular way of observing and knowing, including vested interests in regimes of power, and by understanding cultural practices through notions of embodiment, habitation and dwelling. Due to different epistemological standpoints a tension thus exists between "critical interpretation of artistic and literary landscapes and the phenomenological engagement of cultural landscape practice". (Wylie 2007, 6)

For the third tension Wylie quotes a dictionary definition of landscape - "*that portion of land or scenery which the eye can view at one*" - which implies that landscape is land, terrain, something that can be surveyed and mapped. But it is also scenery, seen by somebody from a specific perspective, related to perception and imagination; thus "studying landscape involves thinking about how our gaze... is always already laden with particular cultural values, attitudes, ideologies and expectations". (Wylie 2007, 6-7) Landscape in English (especially in the UK) refers to a *picture or image of the land*, and has been analysed by Denis Cosgrove and Stephen Daniels as an artistic genre, a style of painting originating in Renaissance Italy, with emphasis on landscape as a cultural domain. The tension between subjective perception and objective entity is accentuated in the question of the materiality of landscape, in response to the dematerialised focus on representations. Wylie suggests that this tension remains unresolved and is what makes landscape something intriguing. (Wylie 2007, 7-9)

The fourth tension, between culture and nature, is for Wylie at the heart of landscape studies, since traditionally landscapes have been defined as the product of

interaction between sets of natural conditions and sets of cultural practices; landscape equals nature plus culture. (Wylie 2007, 9) Since the 1970s the division into natural and cultural processes has been criticised, because it is hard to see where one could draw the line between them, and because it can easily lead to politically and ethically problematic environmental determinism. Thus the cultural construction of (and the concept of) nature has been a key topic to be scrutinized, even though cultural approaches have been critiqued for seeing nature as a mere blank screen to project meanings on. Wylie suggest that instead of seeing landscapes as products of the interaction of nature and culture we could speak of landscaping, and focus on those everyday interactions that produce our ideas of nature and culture. This interest in practices has since 1990's also been called performative. (Wylie 2007, 11)

From the point of view of site-specific performance and theatre a discussion of landscape is summarised by Mike Pearson (2010), who treats landscape as a subset of site. He discusses various approaches to site-specific performance by describing work created by himself or his colleagues in the UK, and provides pedagogical questions and exercises related to the topics. The list of sites, places or locations linked to example performances, illustrates his approach: Field, Landscape I, Village, House, Chapel, Barn, Public Building, Disused Building, City, Landscape II. (Pearson 2010, 47-80) His first example of a landscape performance is a walk broadcasted on radio combined with a pre-recorded drama documentary; his second example is an audio work to be listened to in the specific agricultural area the work talks about or alternatively on the web. Landscape is included in his list of contexts or conditions, sets of geographical, architectural, social and cultural circumstances that might inform the concept and execution of a performance: Landscape, Cityscape, Environment, Heritage, Place, Scenography, Materiality, Virtuality, Connectivity, and Inaccessibility. (Pearson 2010, 92-126)

Different definitions of landscape (as a piece of land, a scene, a way of looking, a vista, a form of representation) might inspire different kind of performances, Pearson (2010, 93) explains. Walking as aesthetic activity can turn into performance; "to walk, to accompany others on a walk, to experience, to enable others to experience affects, to relate experiences after having walked", or, if the landscape is familiar, walking becomes "a spatial acting out, a kind of narrative, and the paths and places direct the choreography", with movement turning into "a kind of mapping, a reiteration of narrative understanding" (Pearson 2010, 95). He lists the questions formulated in the call to the multidisciplinary conference Living Landscape in Aberystwyth 18-21 June 2009 (which I had the opportunity to participate in). They are worth quoting here in full, in order to view the question of performing landscape

from a broader perspective, before I concentrate on more narrow topics in the coming chapters:

How are landscapes lived on, in and through?

How are landscape and environment revealed, imagined, experienced, contested, animated and represented by, in and through performance?

How can performance inform, extend and enhance engagement with, and the interpretation and appreciation of, landscape and environment?

How can performances illuminate, explicate and problematize the multiplicity of attachments, meanings and emotions that resonate within and from landscapes: visual, aural, tactile?

What strategies and forms of performance-exposition does working with landscape as medium and scene of expression inspire and necessitate?

What is the life of landscape and how is it performed? (Pearson 2010, 188.)

A volume in the art seminar series called *Landscape Theory*, edited by art historians James Elkins and Rachael Ziady DeLue, can serve as an introduction to discussions about landscape in art (with an emphasis on visual art and aesthetics). The publication tries to address the problem: what to do when landscape theory seems to become the theory that must account for everything? If landscape is “a kind of backcloth to the whole human stage of activity” (Appleton 1975, 2, quoted in DeLue and Elkins 2008, 11) and if “landscape is not a genre of art but a medium” (W.J.T Mitchell 2002, 5 quoted in DeLue and Elkins 2008, 11) it is important to understand “what and how landscape is and does, especially since our sense of landscape (natural or otherwise) has direct bearing on the sustenance and survival of the environment in which we live and of which we are a part” (DeLue in DeLue and Elkins 2008, 11). The anthology consists of three articles, which serve as starting points, a discussion among twelve scholars on June 17, 2006 in Ballyvaughan, Ireland, written responses from eighteen scholars as well as two afterwords, and forms thus something of a “who is who in landscape studies”.⁷

In his introduction to the discussion James Elkins suggests they begin with various conceptualisations of landscape, especially the notion that landscape is an ideol-

7 The introductory articles in *Landscape Theory* by Denis E. Cosgrove, Anne Whiston Spirn and James Elkins serve as starting points for discussion and responses. Cosgrove revisits his influential work from the 1970s *Social Formation and Symbolic Landscapes*; Spirn uses her experiences as designer and landscape architect in “One with Nature”: Landscape, Language, Empathy and Imagination” and Elkins, in “Writing Moods”, discusses how people write and talk about landscape, with a focus on gardens. The afterword by Allan Wallach, “Between Subject and Object”, takes up Foucault’s notion of panoptikon and pairs it with panorama, Elisabeth Helsingher brings in a literary view in her contribution “Blindness and Insights”. (DeLue and Elkins 2008)

ogy and Denis E. Cosgrove's formulation that landscape can be understood as "a way in which some Europeans have represented to themselves and to others the world about them and their relationship with it, and through which they have commented on social relations" (Cosgrove 1998, 1 quoted in DeLue and Elkins 2008, 80-81). Later Elkins proposes that a phenomenological understanding of landscape as an encounter with subjectivity has replaced ideological analysis (DeLue and Elkins 2008, 103) and suggests that ideas of landscape are specific to disciplines (DeLue and Elkins 2008, 109), including the art historical view of landscape art as a product of the Western tradition of late-romantic painting and photography (DeLue and Elkins 2008, 141).

The question that opens the discussion on landscape in and as art is perhaps most relevant for my concerns here: "Are there occasions when landscape can be seriously pursued as a contemporary theme, medium or interest? ... or does it have to find expression in various local and regional contexts?" (DeLue and Elkins 2008, 119) Could my interest in documenting the landscape on Harakka Island have any relevance beyond the local context, for instance? I find a comment regarding developments in landscape architecture reassuring; in contemporary practice ecology is more important than form (DeLue and Elkins 2008, 122). The last part of the discussion is devoted to immersion in landscapes, and Elkins proposes that we are still influenced by C. D. Friedrich and his contemporary heirs; we are still inside the tradition of "Erlebnis" (DeLue and Elkins 2008, 143). He is contradicted by other voices, which multiply in divergent directions in the invited commentaries. In her afterword Elisabeth Helsinger brings up two points that are relevant for most discussions on landscape, the problem of eliding the difference between "real" landscape and its representations and the complex ways in which space is inseparable from time in any conception of landscape (Helsinger in DeLue and Elkins 2008, 326).

One of the respondents, Jill H. Casid, who criticizes what she understands as a return to a unified phenomenological subject, provides in a recent article, "Epilogue: Landscape in, around, and under the performative" (Casid 2011, 97-116) an example of contemporary engagements with landscape within feminist theory. Casid writes in response to W.T.J Mitchell's nine theses on landscape in "Imperial Landscape" (Mitchell 2002, 5 quoted in Casid, 2011, 99), which skirt sex and gender. She acknowledges being influenced by Eve Kosofsky Sedgwick's notion peripformative, the neighbourhood of statements that cluster around the performatives. (Casid 2011, 98-100) Casid uses the word landscape as a verb more than a noun, based on an understanding of matter as movement between noun and verb,

and notes “that matter (the matter of trees and bodies) is an on-going process of materialization and of meaning and value-making” (Casid 2011, 98). For her landscaping performatives or periperformatives do not mean “a turn from landscaping to its representation understood as some sort of second-order remove from the real dirt and raking muck in the scaping of land.” (Casid 2011, 101) She notes traditional verb forms; to landscape as depicting or representing a landscape, and to landscape as laying something out as a landscape (like for example a garden) and distinguishes the thing (something to be landscaped), its representation (what it requires to appear as a landscape) and the process of its conversion. For Casid “this transit between thing, representation, and process should also remind that landscape’s complex temporality – its many and interconnected tense forms – inheres already in the tensive action of being and becoming ‘as landscape’” (Casid 2011, 101). Her theses, which she discusses in detail, are the following:

1. *Landscape is.*
2. *Landscape is landscaped.*
3. *Landscape is landscaping.*
4. *Landscape landscapes.*
5. *I landscape.*
6. *Utopia will have been landscaped.*
7. *Landscape. (Landscape period.) Or (to put landscape in the imperative more strongly) Landscape!*
8. *She landscaped, they landscaped, it was landscaped. There is no simple past.*
9. *It was being landscaped when ... is progressive and continuous in name only.*
10. *Landscaped is not just a simple present or simple presence.*
- n+1. *If it were landscaped in X way, then...* (Casid 2011, 101-111)

She exemplifies her statements with a wide range of works by women artists, and shows through them how landscape continuously matters.

1.4 ON PLACE AND PERFORMANCE

Place and site are more commonly used concepts than landscape in the context of performance.⁸ Perhaps speaking of outdoor places rather than landscape would better describe my interests. In her text “A Global Sense of Place” geographer Doreen

8 This section is based on “Kohtaamispaikka, epäpaikka, vastapaikka ja performanssi” [Meeting place, non-place, counter-site, performance] in Lea Kantonen (ed.) *Ankaraa ja myötätuntoista kuuntelua - keskustelemaa kirjoitusta paikkasidonmaisesta taiteesta*, [Listening with rigour and compassion – dialogical writing on site-specific art], Academy of Fine Art, Helsinki 2010, 86-94 (Arlander 2010 b).

Massey (1994, 146-56) noted that we live in a world dominated by time-space compression, where the idea of the local, of place and its specificity is hard to maintain. Searching for place and seeking a sense of place might inevitably seem to be reactionary phenomena; like looking for comfort in the past or some imaginary root-ness. Massey wanted to challenge this view. She tried to create an understanding of place not as self-closing and defensive but as outward looking, as a meeting place for various influences rather than defined through its borders. She presented an alternative interpretation of place, one that allows for a sense of place, which is extroverted, a crossroads of influences:

[T]hen each 'place' can be seen as a particular, unique point of their intersection. It is indeed a meeting place. Instead of thinking of places as areas with boundaries around, they can be imagined as articulated moments in networks of social relations and understandings... constructed on a far larger scale than what we happen to define for that moment as the place itself. (Massey 1994, 7)

An understanding of place as a meeting place enables a "sense of place which is extroverted, which includes the consciousness of its links with the wider world, which integrates in a positive sense the global and the local." (Massey 1994, 7)

Massey mentions several aspects, which are helpful in developing a more dynamic concept of place. First of all places are processes, just as the social interactions which they tie together are processes. Secondly, places do not have boundaries that would be necessary for their definition; they can be understood not in opposition to an outside but through their particular links with that outside. Thirdly, places do not have single "identities" but are full of internal conflicts (about their past as well as their future). Fourthly, the specificity of a place is continually reproduced, by the globalisation of social relations (and uneven development) and from layers of different sets of linkages. The character of a place can only be constructed by linking that place to places beyond.⁹ We need a global sense of the local, she concludes, a global sense of place. (Massey 1994, 7-8)

What could be the opposite of place – placelessness or utopia? Philosopher Michel Foucault introduced the term heterotopia, to denote real and existing counter sites that differ from their surroundings, as the opposite of utopia, a non-existent place. These heterotopias include places related to crises or deviation like hospi-

9 I have discussed Massey's ideas of space and place more extensively in "Performing Time Through Place", published in Riku Roihankorpi and Teemu Paavolainen (eds.) *SPACE-EVENT-AGENCY-EXPERIENCE* (Arlander 2012 a). The text is a development of a paper "Private performances in public space" presented at PSi #16, Performing Publics, in Toronto, 9-13.6.2010. (Arlander 2010 d)

tals and prisons, but also theatres, brothels, and gardens. Some heterotopias, like museums, libraries, amusement parks or holiday camps, are linked to a break in time as well as in space. (Foucault 1986) Or perhaps non-places? Sociologist Marc Augé presented a useful distinction between anthropological (communal) places and non-places, which he calls semi-public spaces of transport and commerce like airports, highways, shopping malls and other spaces of transit, which are contractual, based on anonymity and produce a sense of shared solitude rather than community. (Augé, 1995, 101-103)

A live performance takes place as a space (Arlander 1998 a, 12) and it takes place in a space or place as well. In *The Poetics of Space* philosopher Gaston Bachelard connects our early memories with memories of a home, a house or a building (Bachelard 1994, 8, quoted in Hill & Paris 2006, xiii). In a similar fashion our first memories of theatre are often connected with memories of theatre buildings, halls and buildings, as performance scholars Leslie Hill and Helen Paris observe in their anthology *Performance and Place* (2006, xiii). Contemporary dance and theatre is presented in the most varied venues; Live Art and performance art mostly take place outside the white or black cubes, galleries or studios. How performances are placed, how curators and producers place them in various spaces and contexts, define who will experience them. (Hill in Hill and Paris 2006, 6)

Other approaches to performance and place introduced by Hill and Paris concern the relationship between the embodied and the virtual, which has been explored in various technologically elaborate performances ranging from multimedia experiments in empty coal mines to contemporary dance with cosmonauts in zero gravity (Hill and Paris 2006, 47-59). Particular problems are generated by performances in very specific environments, like the hyper reality of Las Vegas or the monument memorizing the victims of Hiroshima and Nagasaki. (Hill and Paris 2006, 101-147). Places with border conflicts provide the starting point for activist artists like Billionaires for Bush or experiments like the performance of a Shakespeare play to produce a sees fire in the warzone between two favelas in Rio de Janeiro (Hill and Paris 2006, 151-206).

When speaking of places, sites and site-specificity it is equally important to consider placelessness; when speaking of space we should consider lack of space as well. Hill asks, whether we have already completely lost or overcome our sense of place, is cyber space the only space left to be conquered and colonized? According to her, American culture has developed placelessness into its extreme. Vito Acconci claimed that public space begins when you leave home, but this is not true if you leave by car, she adds. Most Americans have lived a placeless life for three generations, so they

do not even notice it but concentrate instead on turning the rest of the globe placeless as well. (Hill in Hill and Paris 2006, 4-5)

Questions of place and placelessness in performance have roots in antiquity; in classicism the unities of time, place and action characterise a good play, with the action unfolding in real time in a specific place. Traditional performance art follows this classical unity, stressing real time and real space rather than fictional or narrative space-time. Hill compares the uniqueness of real time and real space with Walter Benjamin's notion of the cult status of a singular artwork existing in a specific place, which is destroyed by copying. Performance art events, which mostly take place only once, still have a similar cult status compared to cinema. An encounter between an artist and the audience in real time and real space ties a performance strongly to its site. But seen from a fine art perspective performance art is placeless; it is not fixed as an object (except in documentation). One cannot travel anywhere to see some legendary performance art work, like "Interior Scroll" by Carolee Schneeman. If you wanted to experience it you had to be there at that time, in that place. Thus place really matters. (Hill 2006, 5-6)

The question of placelessness in the context of performance art is often linked to new technologies and to works that can be experienced in real time over the Internet. Live Art can be created in a site-specific way, producing actions that can be experienced live on site and in real time through the web. Even more placeless are performances with no physical place at all, no "aura". In the words of Hill: "Just as 'mechanical reproduction' changed forever our relationship to works of art through the process of production and commoditization, virtual reality and cyberspace change forever our notions of place, access and aura, breaking with the very notion of an original." (Hill 2006, 49) It can be claimed that cyberspace brings life to the old dream of a dual reality, a distinction between spirit and matter. Others speak for a corporeal, sensory-sensual architecture in order to awaken us from the two-dimensional and almost exclusively visual world of screens to experience the multisensory multidimensionality of the world. Today interactive cinematic works utilize the corporeal qualities of places and strive to activate viewers to participation. (Hill 2006, 51) Interactivity transforms site-specific performances to situation based events.

If we assume that space, time, the body and action are the central elements of performance art (and most performances), and if we substitute place for space, we find place at the heart of performance art. Place, however, has not necessarily been one of the most important elements in performance, because performance art, as an heir to modernism, has been more interested in space (in a general sense) than

in specific places. Likewise performance art has been more interested in a universal (read male) body than in specific instances of corporeality (with the exception of early feminist performances). Today the situation has changed; performance art has developed into the art of identity par excellence, into a field for the most shifting bodily manifestations (Erkkilä 2008). Nevertheless place is often in a peculiar way insignificant, some kind of platform or material that one arguably tries to connect with, for instance by creating site-specific performances or by reacting to performing situations as spontaneously as possible, but which often remains secondary.

Site-specificity and performance art form a strangely unrelated couple, although historically they have a shared heritage in the minimalism of the 1960s, in the aesthetics of immediacy and in conceptual art. In art theory and criticism performance art is often anchored in the intimate corporeality of the artist rather than in the place, context, community or environment. Nonetheless, embodiment inevitably involves place, context and environment and often community as well. An interest in place and environment has been part of performance art, perhaps not the most visible part, but a significant one, in recent developments as well. Spatial practices, interventions in urban public space and interactive actions developed by performance artists and Live Artist have expanded the contact points between site-specific art and performance art. To counterbalance the inevitable locality induced by corporeality and interaction, performance art as a cultural practice is extremely mobile, forming an international community and subculture of its own.

Performance can relate to place in various ways. For example an illustrated anthology *Place* (Dean and Millar 2005) presents various approaches to place in contemporary art with headings like: urban environments, nature, fantastic places, mythical and historical places, places of politics and control, territories, itinerancy between places, heterotopias and non-places. These same starting points we could probably find in performance art and Live Art works. From the perspective of official culture performance art is nevertheless often an art of non-places or counter-sites, a countercultural activity of those gathered in wastelands.

Of course many performance art works considered classic today have had a strong relationship to place, although they might not be discussed as site-specific. The performances by Mierle Laderman Ukeles are one example; she washed the floor of a museum, *Hartford Wash; Washing Tracks – Maintenance inside and Maintenance outside* (1973) and brought attention to the invisible maintenance work of women (Kwon 2002, 19–23). Twenty years later Bobby Baker offered a female perspective on place in her performance *The Kitchen Show* (1991), which she per-

formed in her own kitchen in suburban London (Barrett & Baker 2007). The relationship of autobiographical performance and place has been discussed by Deirdre Heddon, who speaks of writing place through self and writing self through place (Heddon 2008, 90–91).

The classic work by Marina Abramovic and Ulay *The Lovers – The Great Wall Walk* (1988), with the artists walking the Chinese wall in order to meet midway, is clearly and literally a site-specific performance. It could not be realized anywhere else without considerable changes. More than on the level of place the work has evoked questions related to endurance, the performance capacity of human beings and the relationship of man and woman, although it is obvious that the site, the Great Wall, and the situation, a couple who plans a walk in order to marry but performs the walk and splits up, are both crucial. (Ulay & Abramovic 1997) A similar “endurance performance” is Teching Shieh’s *One year performance 1981–1982*, where he spent one year living outdoors in the streets of New York and mapped his route daily. (Heathfield and Hsieh 2009) This performance, more than most performances, is site-specific and site-dependent, literally focused on the site through the mapping, but time is nevertheless the central aspect of the work; it is a part of Hsieh’s series of one-year performances, and it is mostly interpreted and discussed as a durational work. An element common to both of these performances is walking; performance is linked to a dynamic notion of site and process is combined with embodied activity. In these and many other cases we could ask which one has the leading role, performance or place, and often the answer is undeniably: performance. Place functions as material, support, background, task or reflecting surface, although performance art, like other performances and events, is a phenomenon that takes place in spaces and places, in the world.

In my own artistic work, for instance in my weekly performances for camera on the island of Harakka, I have tried to give place and environment the leading role, but have nevertheless often ended up displaying myself in one way or another; ideally the human being and the environment form a continuum in the video works. The same situation is repeated in many performances’ relationship to their environment. The artist’s body is the real site of action. If place, according to Massey, can be thought of as a meeting place, and imagined as articulated moments in the network of social relations and understandings, the same can be applied to the artist as a corporeal being, as a body, as a place. Thus a challenge could be how to create a sense of place and a sense of body, which is extroverted and conscious of its links with the wider world. Or rather, how to create a performance, which breathes in the place and of the place in which it takes place.

Art historian Miwon Kwon (2002, 29–30) observes that the understanding of site has changed in site-specific art during the past thirty (or forty) years.¹⁰ Initially, site-specific art was based on a phenomenological or experiential understanding of the site as defined by the actual physical attributes of a particular location. Later on, materialist investigations and institutional critique reconfigured the site as a network of interrelated spaces and economies, not only as a physical arena but one constituted through social, economic and political processes. In recent site-oriented and project-based art, the site has been further redefined and extended into non-art realms and into broader cultural, social and discursive fields. (Kwon 2002, 3) These three paradigms of site specificity – phenomenological, social/institutional, and discursive – are not to be understood as stages in a linear historical development but, as Kwon observes, rather as “competing definitions, overlapping with one another and operating simultaneously in various cultural practices today (or even within a single artist’s single project)”. (Kwon 2002, 20) Perhaps we could speak of a dimension of the sensual-experiential, a dimension of production and a dimension of cultural meanings. Kwon’s ideas I discuss also in chapter six. Here I relate her ideas to developments in performance art.

Performance art developing in the 1960’s and 70’s in the wake of minimalism understood the artist (and also the viewer) as an embodied, sensing, corporeal and more or less universal bodily being. And we could say that the performance or action, like the art object or event “was to be singularly experienced in the here-and-now through the bodily presence of each viewing subject, in a sensorial immediacy of spatial extension and temporal duration.” (Kwon 2002, 11) Exceeding the limitations of traditional media and their institutional setting, relocating meaning from within the art object to its context, restructuring the subject from a Cartesian model to a phenomenological one of lived bodily experience, resisting the market economy, which circulates artworks as commodity goods – all these strivings came together in the attachment of the work to the site (Kwon 2002, 11) – and also in transforming the artwork into a performance, an action, a happening or a shared event.

In the 1980’s and the 1990’s various forms of institutional critique and conceptual art developed a different model. The site was increasingly conceived “not only in physical and spatial terms but also as a cultural framework defined by the institutions of art.” (Kwon 2002, 12) While “minimalism returned to the viewing subject a physical corporeal body, institutional critique insisted on the social

10 This section is based on sequences of “Is performance art self-portraiture? – Me or other people as medium” in Annette Arlander (ed.) *Converging Perspectives – Writings on Performance Art* Episodi 3, Teak 2011, 8–25 (Arlander 2011 a).

matrix of class, race, gender and sexuality of the viewing subject” (Kwon 2002, 13) and adopted strategies that were anti-visual (informational, textual, expositional, didactic) or immaterial (gestures, events or performances). Instead of being a noun, an object, the artwork sought to be a verb, a process, “provoking the viewer’s critical (not just physical) acuity regarding the ideological conditions of their viewing.” (Kwon 2002, 24) The specific relationship between an artwork and its site was not based on the physical permanence of that relationship but “on the recognition of its unfixed impermanence, to be experienced as an unrepeatable and fleeting situation.” (Kwon 2002, 24.) Actions, interventions and performances were much used strategies.

In performance art identity was more and more in focus. Instead of a universal, sculptural and corporeal body the performance artists, with radical feminists at the forefront, focused attention on the gendered, ethnically and racially defined body, identified by and committed to class or sexual orientation, foregrounding the private experiences of the artist and their political dimensions, or stressed the artists as representatives of their specific communities. With identity politics the interest shifted from presentation to representation in performance art, too, with the representational understood in political terms.

For Kwon, the “dominant drive of site-oriented practices today is the pursuit of a more intense engagement with the outside world and everyday life – a critique of culture that is inclusive of non-art spaces, non-art institutions, and non-art issues. (Kwon 2002, 26) Besides this expansion of art into culture, which diversifies the types of sites that are used, a broader range of disciplines and popular discourses inform site-oriented art. Site and content may overlap, and “the art work’s relationship to the actuality of the location (as site) and the social conditions of the institutional frame (as site) are both subordinate to a *discursively* determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate.” (Kwon 2002, 26)

Similar developments are visible in performance art as well. After the 1990’s and especially during the decade since 2000, with the ever increasing importance of media and web-culture on one hand and the influence of community oriented, socially engaged or relational forms of art on the other, many performance artists have increasingly emphasized interaction and engagement with the audience, with the viewers or participants present. This has brought to the fore an understanding of the subject as interlinked in various relationships, interdependencies and connections, a self that is a material molded by various encounters, experiences and interactions with others.

These aspects or dimensions – what Kwon calls phenomenological, social-institutional and discursive with regard to site-specific art, and which I would compare with emphasis on presentation, representation or relations in performance art – are clearly not only (perhaps not even mainly) historical. If we think of a sculptural corporeal flesh-body, a culturally, socially and performatively constructed identity and a self or subjectivity continually transformed by encounters, relations and interaction – all these aspects or dimensions are present in almost any performance art work, though with different emphasis.

If I use my own work today, performances for camera, as an example, I could probably find all three dimensions in it, although (in my own opinion) it is fairly evident that the dimension of presentation, showing a “universal” human figure is the dominant one. When I sit or stand in the landscape with my back to the camera, I am first and foremost a sculptural shape. But, at the same time I am of course also a woman who has hidden her body with a scarf and turns her back to the viewer, or, if you wish, invites the viewer to look at the view, directing her gaze into the landscape. The human figure is crucial, not my identity, though inevitably that has some relevance, too. Any idea of a human being “in general” is misleading, just as there can be no landscape in general. Performing landscape necessarily involves engagement with what is contingent and specific.

1.5 INTRODUCING THE CHAPTERS

This compilation of texts is focused on how to perform landscape and on the description of specific practices and concerns related to that question, but does not present one answer or recipe, one coherent argument or through-line in response to the issue. The previously published peer reviewed papers included here are practice-based research. My strategy has often been to focus on one question, notion or one specific text and to use my own work as an example to discuss its implications, rather than giving an overview of previous discussions on the topic or proposing a theory, as might be expected from a scholarly paper. The rather eclectically chosen texts I have been inspired or provoked by, I sometimes quote at length, though.

Because this is a collection of texts from a rather long period of time – more than ten years – my views on and understanding of landscape has changed considerably and the approach varies from chapter to chapter. The texts are not presented in a chronological order, however, although the first chapters deal with older works and form the background and backbone of the collection. I have not tried to update them

in order to maintain a sense of coherence; their main focus is on discussing specific ideas on landscape with the help of practical examples. I have tried to remove unnecessary repetitions but some repetition is maintained in order to allow each chapter to be readable independently. Some of the texts have been published in English elsewhere and are here only slightly abbreviated, or expanded to include material, which was removed from the original publication due to space constraints. Some texts have been published in Finnish elsewhere and appear here translated and slightly reworked. Some texts have not been previously published, but were presented as papers in conferences. Many of the more recent conference papers are not included in this volume, however, since I wanted to prioritize texts from previous years with a clear connection to theatre and performance in this context.

On one hand I have chosen to include some texts, which I perhaps would not want to publish separately today, but which have relevance for the development of the project and my journey. On the other hand, a more thorough discussion of the twelve-year video project will remain a task for the future. The texts included here vary concerning writing style and approach, from sections that focus on one specific theoretical text and examples related to that, to texts focused on describing specific artistic projects and questions arising from practical problems. The last artworks discussed here were created or presented in 2010, and texts discussing later works have been excluded. Some texts discussing earlier work, to be published elsewhere¹¹, are also omitted, as well as some earlier papers in Finnish that would need extensive rewriting. Previously in this introduction I presented I present some views concerning landscape and site-specific performance, but no traditional overview of previous research or definition of terms used is included.

The first part or chapters two and three are related to my doctoral work and feel rather old with regard to current concerns. Since *Esitys tilana (Performance as Space)* was published in Finnish (1998) it is nevertheless reasonable to include here these texts developed shortly after that, namely a text describing a radio play using specific landscapes as setting and a text discussing the use of space in a site-specific performance, a radio play and sound installations created in the same place. The projects discussed were professional productions, not undertaken primarily as research. Since most of my later work has developed during my years at the Theatre Academy Helsinki it seems fair to underline my original starting point in performing arts.

11 The text "Performing Landscape as Autotopographical Exercise" has been published in *Contemporary Theatre Review* 22:2, 2012, 251–258 (Arlander 2012 b), but not in time for this collection. It is based on "Performing landscape as autotopographical exercise" presented at PSi #15 Misperformance, in Zagreb, 25–27.6.2009. (Arlander 2009 g)

The second part consists of chapters four, five and six, which use as examples the same works related to Ramon Llull, a sound installation and a visual performance, discussed from various perspectives with regard to landscape and the environment. These texts form the starting point and basis for my interest in performing landscape; they show how I tried to develop independent ways of working that would begin with the landscape rather than the assumed spectators or a specific venue. The texts in the third part, chapters seven to nine, are organised thematically, albeit loosely. Issues discussed include the agency of elements in the environment, or possible relationships between performer and environment. In the fourth part, chapters ten to thirteen, my weekly practice of performing landscape for camera serves as a basis for most texts, which also discuss the possible uses and political implications of such a practice. The last chapter takes up the question of performative research. No concluding chapter is included, only a brief epilogue, since this is not a concluded work; some of the projects are still under way and many questions remain undecided. In the following section I introduce each chapter briefly.

In *Landscape as Setting for Stories - Radio Play and Dance Performance* (Chapter 2), I discuss the use of sound as scenography and landscape as sentiment. I describe the creation of *Keijut I-IV – iltasatuja Irlannista* (*Fairies I-IV – Bedtime Stories from Ireland*), a radio play written and directed for the Finnish Radio Theatre in 2000, and *Tanssii keijujen kanssa* (*Dancing with Fairies*), a dance performance created for Barker Theatre in Turku in 2000, as well as some video experiments, like *Double Happiness in Water*, video recorded in the same mythical landscapes. These works for various media were based upon experiences of visits to Ireland, especially to Monaghan, Donegal and the Aran Islands, in autumn 1998 and a short visit in October 1999, and they all have some connection to a late play by Samuel Beckett called *That Time*. The text was written in 2001, and reflects my concerns at that time. It serves as an example of an approach to landscape coming from a theatrical tradition. Since these works form a background to the idea of performing landscape - before this process I had mainly used sound landscapes as background in radio plays - and since the presentational modes were so extremely different, it is interesting to look at them more closely.

In *Landscape as Scene for Memories and Fantasies – Radio Play, Sound Installations and Site-Specific Performance* (Chapter 3), I discuss combining fact and fiction in relationship to place. I describe a project structured around reminiscences and thematically centred on rocks. *Missä kivi puhuu* (*Where Rock Speaks*) was a series of sound installations in the ammunition cellars on Harakka Island in October 2000. *Maailman ääri – missä kivi puhuu* (*Turn of the World - Where Rock Speaks*) was a site-

specific theatre performance based upon a short story by Jeanette Winterson, performed in the same setting. The script was made into a radio play as well and was broadcast in May 2001. The idea that “doing something means being somewhere” was a starting point for creating these performances. I explore the possibilities of the analytical model created by Peter Eversman to understand the use of space in these works, referring briefly to the discussion in my doctoral thesis. I present the project by describing the place, the plans, the sound installations, the live performance, the radio play and the video installation, respectively. After that, I focus on one of the sound installations, *Beach Pebbles*, and discuss the different versions of it and finally, using the analytical model, I discuss the spectator position in these examples.

In Landscape as Environment – Sound, Text and Video in Installations (Chapter 4), I describe my attempts at engaging with landscape as a multisensory environment by taking the position of the performer myself. Focus is on works resulting from my experiences in the Pyrenées in September 1999: *Täällä missä meri alkaa* (*Where the Sea Begins*), a video installation presented in the exhibition *Calvinomemos* in Kontti gallery at Kiasma, Museum of Contemporary Art, Helsinki (2000) and *Soliseva laakso* (*Murmuring Valley*), a sound installation, souvenir and performance documentation in the Telegraph of Harakka (2002). The main material for both works was created and recorded as video or sound during a one-month stay in Centre D’Art i Natura in Farrera de Pallars, in Catalonia. In both works I used text as material, and both works were presented as installations, with the sound as a prominent feature. They serve as examples of task-based approaches to performing landscape, of steps towards a new way of working and a new context within which to present work; instead of writing and directing radio plays I was performing for a sound recorder (or camera) and creating installations in a contemporary (visual) art context. After discussing *Murmuring Valley* and the problem of performing, I describe *Where the Sea Begins* and attempt comparing the two.

In Landscape as View – Painting, Video Image and Tourism (Chapter 5), I describe my experience of performing landscape as a view in the tradition of landscape painting, and discuss issues related to place and non-place or being an insider or an outsider in a place. As an example I use a small stage performance, *Tuulikaide / Wind Rail*, which was performed at Kiasma Theatre 12–13 October 2002, and compare it with the sound installation *Murmuring Valley* described in Chapter 4. *Wind Rail* was based on video material produced on Mount Randa on Mallorca, where I was still working with text and also experimenting with performing for the camera. Shifting from audio works to video, from landscape as environment to landscape as a

view, could seem like a regressive step for a visual artist. For a person with a past in theatre, this move from words to images was a step into new and exciting territory. First I briefly discuss the notion of landscape, and then I describe the landscapes in *Wind Rail* and their relationship to paintings by C.D. Friedrich. Finally, I compare my approach to landscape in *Wind Rail* and in *Murmuring Valley* and discuss my position as a tourist in those landscapes.

In *Landscape as Site – Site of Action and Reception* (Chapter 6), I describe various notions of site; I discuss the genealogy of site-specificity presented by art historian Miwon Kwon and take up the question of patronage as it relates to places and sites. How do you present a performance made in one place in another place and context? As examples, I use the same works as in the previous chapter, *Wind Rail* and *Murmuring Valley*. Kwon writes in the tradition of (American) contemporary art and the debates around new genre public art; her analysis is not automatically transferable to performance. It is nevertheless helpful when trying to understand the notion of site-specificity, which is used to characterise performances as well. I begin by discussing the notion of site and continue by discussing patronage related to site.

In *Performing Landscape and Agency – Trees Talk* (Chapter 7), I describe a particular mode of performing landscape and the challenge in “giving voice” to those who cannot speak, in terms of landscape. My main examples are audio works from the series *Puut Puhuvat (Trees Talk)*, where the question of agency is, to a large extent, a fictional one, since I use my voice to represent trees in the landscape. I take up the question of who is performing, what is a performer, and who or what is alive, the performer or the site. To begin with, I discuss the changing roles of the artist researcher related to Suzanne Lacy’s analysis of the artist’s position in new genre public art. After mentioning some further experiments I reference Theresa Brennan’s ideas concerning our relationship to the environment and relate them to Philip Auslander’s ideas of our changing understanding of liveness.

In *Witches’ Broom – Variations of an Audio Play* (Chapter 8), I describe the mutations of a small audio play and discuss some questions relevant for the genre in general. In the previous chapters I have used site-specific audio plays as examples without discussing that term; an audio play can be distinguished from a radio play. The question of agency can be a practical issue; simple production processes afford new possibilities. With the development of lighter technology, a more independent mode of working is possible, which in turn enables the use of various formats and an increasing variety in publication forms, as described in this text.

In *Performer and Environment – Imaginary Models* (Chapter 9), I look at the relationship between performer and environment. This can be understood in terms

of foreground and background, or as the option of merging with the landscape or standing out from it. We can ask who and what are the actors involved in a specific practice when performing landscape for camera. The works described provide imaginary models for the relationship between a human being and the environment. First I discuss three strategies for the relationship of performer and environment – contrast, confluence and camouflage – beginning with the difference between “performing as” a tree and “performing with” a tree. Then, I describe reflexivity as a tool in documentary filmmaking and analyse two strategies of relating to the environment – merging with or standing out – based on two versions of a video work, *Sitting in Sand*. Lastly, I reference Bruno Latour’s interpretation of the term explicitation, analyse the various actors involved in performing landscape for camera in the case of *Year of the Pig* and discern stabilizing and destabilizing factors among them.

In *Documentation, Artistic Research and Animal Years* (Chapter 10) I first discuss the relationship between live performance and its documentation, relate Philip Auslander’s ideas concerning the performativity of performance documentation to my work, and ask whether his argument could be applied to documentation of artistic research as well. I use a performance for camera, *Year of the Dog – Sitting in a Tree*, as an example to discuss the implications of his idea. Then I describe the development of artistic research at the Theatre Academy Helsinki, and refer to some discussions on methodology. Through reading a text by philosopher Luce Irigaray, who emphasizes the cultivation of breathing in order to secure autonomy as well as interiority for women, I maintain that *Wind Rail* (2002), *The Shore* (2004) and performances like *Year of the Monkey – Tomtebo* and *Midsummer of the Rooster* (2005) can be understood as attempts at creating a personal practice of breathing in Irigaray’s sense. Lastly I describe how the Chinese calendar, with twelve years each named after an animal, forms a basis for a project tentatively called “Animal Years” and create an artistic context for the project by looking at durational performance projects, by Tehching Hsieh, Linda Montano and Jamie McMurry. While their works can be understood as heroic feats, the project “Animal years”, tries to develop a soft and sustaining practice.

In *How Landscape Moves Me* (Chapter 11), I consider how to perform landscape by letting oneself be moved by it, thus also touching on the corporeality of site-specific performance. First I reflect on the notion of landscape and on stillness as action, a still-act, starting from André Lepecki’s thoughts on the ontology of dance; then I look at stillness in performance with the help of Anthony Howell’s analysis of action art. As examples I use some video works, where I have video recorded myself once a week for a year in the same place, in order to see and show changes

in the landscape. Movements in the landscape can be approached as temporal processes; with the help of the cycles of a year and a day and night I demonstrate how stillness can be used to focus attention on changes in the environment. By repeating the same image with a fixed framing and by a (relative) immobility of the performer, the slow movements and gradual changes in the landscape come to the fore. Moreover, according to my experience, one can strengthen the feeling of corporeal unity with a place by returning to the same place repeatedly and by staying there for a moment, motionless.

In *Performing Place as Interruption or Affirmation* (Chapter 12), I look at performing place in terms of scoring interruptions in the everyday and relate the practice to event scores used by the Fluxus movement. Producing time through meaningless work, still-acts or repeated interruptions challenges contemporary notions of efficacy, efficiency and effectiveness. First I consider the possibility of performing landscape as a form of resistance. Then I suggest, referring to philosophers Elisabeth Grosz and Rosi Braidotti, that performing landscape could function not only as a form of resistance, but as an affirmative practice, available for artists and non-artists alike.

In *Performing Non-Place and the Challenge of Performative Research* (Chapter 13), I ask how to perform landscape in the non-places of supermodernity, and describe one attempt at answering that question. I describe performances for camera on the island of Sal on Cape Verde, inspired by Hans Christian Andersen's fairy tale "The Little Mermaid", the story of a sea creature who gives away her tongue and her voice in exchange for human feet. These examples of self-imaging evoke questions concerning the choice of silence. On a more general level I ask whether artistic research could be seen as part of the performative turn in the social sciences, or as an instance of a new performative research paradigm discussed by Barbara Bolt. How should we comprehend the performativity of artistic research?

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2 *LANDSCAPE AS SETTING FOR STORIES - RADIO PLAY AND DANCE PERFORMANCE*

In this chapter I will discuss the use of sound as scenography and landscape as sentiment. I will describe the creation of *Keijut I-IV – iltasatuja Irlannista (Fairies I-IV - Bedtime Stories from Ireland)*, a radio play written and directed for the Finnish Radio Theatre in 2000 (Arlander 2000 c), and *Tanssii keijujen kanssa (Dancing with Fairies)*, a dance performance created for Barker Theatre in Turku in 2000, as well as some video experiments using the same mythical landscapes.¹² This text was written in 2001, and reflects my concerns at that time. It will serve as an example of an approach to landscape starting from a theatrical tradition.

I discuss three different works for three different media, all based upon material from the same landscapes in Ireland, namely the radio play in four parts *Keijut I-IV (Fairies)*, the performance of six dancers called *Tanssii keijujen kanssa (Dancing with Fairies)* and some video works, like *Double Happiness in Water*, created in the same places. These were based upon experiences from visits to Ireland, especially to Monaghan, Donegal and the Aran Islands, in autumn 1998 and a short visit in October 1999, and they all have some connection to a late play by Samuel Beckett called *That Time*.

I begin with a short introduction in section 2.1: How to perform landscape, in section 2.2: *Fairies* and *Via Marco Polo* I describe the background, a previous radio play and in section 2.3: *That Time*, I discuss a play by Samuel Beckett. Then, in section 2.4: *Fairies - Idea and Realization of the Radio Play* I discuss the radio play focusing on structural changes, three landscapes, three poets and the stories, as well as the use of autobiographical material, documentary recordings and music. After that, in section 2.5: *Dancing with Fairies* I briefly describe the dance performance based on the radio play, present some video works in section 2.6: Video Walks and *Double Happiness in Water* and conclude with section 2.7: Discussion.¹³

12 All the works discussed as well as the press-information, plans, letters, notes etc. concerning them were written in Finnish and the extracts used in the following are translated into English by the writer.

13 This chapter is based on a paper titled "Performing landscape", presented at the seminar Scene 2001 at the University of Art and Design in Helsinki 11.3. 2001. (Arlander 2001 b) It was supposed to be published in their Working Papers, but the issue based on the scenography seminar never materialized.

The main work was the radio play; the dance performance and the videos were small mini-budget experiments on the side. Since these works form a background to the idea of "performing landscape" - before this process I had mainly used sound landscapes as background in radio plays - and since the presentational modes were so extremely different, it is interesting to look at them a bit more closely.

2.1 HOW TO PERFORM LANDSCAPE?

So how could you perform landscape? As we know a theatre performance is at its core - or at least by its tradition - a description of human relationships for humans. Often, the crucial element is the absence on stage of those things that are depicted or referred to. How much of the real world can you include in a performance and still create a fictional performance world? And what if the real world is a landscape? How can landscape - place, site, environment and cultural surroundings - be used as material when creating something to be performed or appreciated as a performance? How do different modes of expression, for instance a live performance and a recorded product, or different conventions of presentation, like a radio play and a dance performance or a video installation, offer different possibilities to focus on different aspects or qualities of a landscape? And what are the transformations related to combining these aspects or qualities of a landscape?

What about changes in scale? The size of a performance is mostly defined by the existing performance spaces and by the human scale of the performers. (Aronson 1991, 3) But the elements of a landscape or environment are often huge or tiny, vast as the sea, small as pebbles or even microscopic. What about changes in duration? How can you transform the slow and often seemingly non-intensive natural processes to be included in the efficient and condensed "super time" of a performance without completely destroying their unique character? The metamorphosis of rock lasts millions of years, the rise of land out of the sea after the ice age lasts a few thousand; even the setting of the sun takes time. Can you perform a landscape without turning it into general representations that melt together to form a cultural artificial language of messages and meanings, the origins of which are unimportant and the effect of which rests upon their recognizable quality? Perhaps you cannot, even if everything you see and hear in a performance is also somehow real, actual (States 1985, 46). Perhaps you can perform - make visible, tangible, and audible - only the pre-existing cultural memory layered in a landscape. And an easy way to do that, which I too have used, is to transform the landscape into stories.

These questions lead into the vast area of cultural studies. But, as an artist, I am more concerned with the smaller and more specific questions of "how" on a practical level, by what means and in what way. By asking them, I am trying to continue with the themes of my artistic doctoral thesis, *Esitys tilana (Performance as Space)*, and the problems I touched upon in the third part of that work, the discussion of the radio play *Via Marco Polo* and a process I described using the title "From Place to Text". (Arlander 1998 a, 219-240) However, by asking these questions, I am not suggesting that I have well-grounded answers to them.

I should perhaps add that I will not here discuss the concept of landscape as discussed, for instance, in cultural semiotics (Tarasti 1990) or environmental aesthetics (Sepänmaa 1994, Berleant 1995) I am speaking of landscape instead of environment because, in everyday use, landscape is associated with nature. I do not use the word only metaphorically, to signify something structurally or dramatically resembling a landscape, like Gertrude Stein (Aronson 2000, 26-29), nor is my main interest in scenography. I regard landscape first of all as a source and as material. The idea of performing landscape is probably most evident in different types of site-specific works (Kaye 2000, 1-12), when performances are created of, about, in, for or in relation to a special place. A recent site-specific work (which I describe in Chapter 3) is perhaps a better example of performing landscape than the works I will discuss here. In these works a specific landscape was the starting point for performances that were presented elsewhere.

2.2 FAIRIES AND VIA MARCO POLO

One thing common to *Fairies* (Arlander 2000 c) and *Via Marco Polo* (Arlander 1998 b), a previous radio play, is that they both developed from a disappointment. Originally, I wanted to make a radio play out of the beautiful novel *Invisible Cities*, by Italo Calvino (1979). Unfortunately, the Finnish Radio Theatre was unable to obtain the rights for a production. I had already received a small grant for a trip to Venice, the home of Marco Polo, one of the two central characters in the novel. So I swallowed my disappointment and decided to "return to the source", that is, the original *Travels of Marco Polo* written in the 13th century (Polo 1957 and 1995), the copyright for which nobody presumably would claim as his own today. And that was the start of *Via Marco Polo*, a radio play in three parts broadcasted in 1998.

Fairies began with an inevitable disappointment as well. I had directed several of Beckett's later plays and planned to do *That Time* (1984, 225-235) one day. Just

when I thought the right moment had come,¹⁴ I heard that a colleague had translated the play and was going to produce it in an interesting way. So I threw away my first drafts for a translation, asked her for permission to use the text in a workshop for sound designers at the Theatre Academy and thought I would leave it at that. Another significant disappointment had occurred earlier. While shopping for Christmas in December 1997, I saw a tiny, pleasant-looking book called *Fairies* (Briggs 1997) and bought it as a gift for the man I hoped to spend Christmas with. As it happened, we did not spend Christmas together. I kept the book for myself, and the frame story of *Fairies* would later turn out to be the story of the ending of that love affair. The idea of visiting Ireland and Tyrone Guthrie Centre in Monaghan had been on my mind for a while, since I had heard descriptions of the place from friends. So Ireland became the meeting point for dealing with both of these disappointments.

In writing and compiling *Fairies* I tried to further develop a way of working that I had used for the first time in *Via Marco Polo I-III*.¹⁵ The method I used could be described as a combination of several things: 1) taking a special place as the starting point for a radio play, 2) using an existing literary text as a structural tool for writing the play, 3) mixing fragments from existing texts to create a collage or mosaic

14 I had recently directed *Quad* and *Catastrophe* (Beckett 1984, 289–301), which were performed at Zodiak, Centre for New Dance in November 1998 and again in April 1999.

15 In the press release I explained that *Via Marco Polo* is, except a small street at Lido di Venezia, also a radio play in three parts compiled, composed and directed for the Radio Theatre of the Finnish Broadcasting Company (YLE). It was broadcasted in August 1998 and again in February 2000. The play tells about time, about water, about Venice, about Marco Polo and naturally about love. Two tourists, a man and a woman, are going to Venice, the man to admire the birthplace of Marco Polo, the woman to search for the invisible cities of Italo Calvino. What they do find is a stream of stories, fragments of love stories that the receding tide leaves on the shores. And in another place at another time Marco Polo dictates his souvenirs from his travels to the 'ghost writer' Rusticello, who is his fellow prisoner of war in Genoa, and describes the enchanting city of Quinsai in China. - Venice is a place where every wave is carrying the remains of some story. The stories in the play proceed from 1700 to 1990, from Goethe's Letters from Italy to the detective story by Michael Dibdin, and they are all situated in Venice. The same is true for the music heard in the background. The stories are entwined in a way resembling the novel *Invisible Cities* by Italo Calvino, which has served as a structural model for the play. The central idea, however, comes from Joseph Brodsky; if water is an equivalent of time, then Venice is a mirror for water. -The first part is called *Via Marco Polo I - Goethestä Hemingwayhin* (From Goethe to Hemingway), the second part *Via Marco Polo II - Rilkestä Highsmithiin* (From Rilke to Highsmith) and the third part *Via Marco Polo III - Hemingwaystä Dibdiniin* (From Hemingway to Dibdin). The leading actors are Marjorita Huldén and Timo Toikka as tourists, Pertti Sveholm as Marco Polo and Jukka Voutilainen as Rusticello. Ritva Lehto did the technical work; the producer was Mauri Ahola. (*Via Marco Polo*, press release)

and 4) using documentary material or recordings on location as sound scenography to distinguish between different levels of narration in the production of the play.

In the case of *Via Marco Polo* the place was Venice, whereas in the case of *Fairies* the place was Ireland, or, rather, three different places in Monaghan, Donegal and the Aran Islands. For *Via Marco Polo* the structural tool was the novel *Invisible Cities* by Italo Calvino and for *Fairies* it was the play *That Time* by Samuel Beckett. In the case of *Via Marco Polo* the fragments were texts describing Venice or stories situated there. The fragments in *Fairies* were Irish folk stories about fairies. In *Via Marco Polo* I used documentary recordings from Venice as a background for the tourist dialogues that formed the frame story. In *Fairies* I used recordings from the three landscapes in Ireland as material for a recurring sound scenography for the three places of action in the play.

There were also many differences, of course. In *Via Marco Polo* I used existing translations and the only texts written by myself were the tourist dialogues, which were compiled from working notes made during a three-week stay in Venice in September-October 1996. They were used as a frame story for the literary fragments spanning from Goethe's time to the present. In *Fairies* I used my own letters from Ireland as a frame story, written during my stay at the Tyrone Guthrie Centre in September and October 1998. I also translated, dramatized or retold all of the stories about fairies myself.

There is a close connection between the structure of the novel *Invisible cities* and *Via Marco Polo*, even if the two levels of reality in the novel were made into three in the radio play and the eleven city types in the novel were transformed into eleven continuous but entwined stories in the radio play. A somewhat similar, though much less obvious, relationship exists between *Fairies* and its inspiration, *That Time*. To say that *Fairies* is based upon Beckett's play is an exaggeration, since probably no one would find a link between them just by reading or hearing *Fairies*, whether in terms of character, plot, subject matter, theme or atmosphere. But, in terms of the structure and the writing process, *Fairies* certainly was based upon that play.

2.3 THAT TIME

The play *That Time* is a monologue with the main character, The Listener, reduced to a face, listening to his own voice coming to him from three directions. (Beckett 1984, 228) Beckett wrote the play in English between June 1974 and August 1975. It was performed for the first time in May 1976 at the Royal Court Theatre in London

and later he directed the play himself in Germany¹⁶ (Kalb 1989, 199-200). Beckett describes the stage image, a single face, in the beginning of the script. In a note, he specifies that the voice coming from two sides and above should be continuous but that the three variations should be distinguishable from each other.¹⁷

One of the reasons I was fascinated by the text is that it is very spatial in several senses, even if it explicitly deals with time. On one level, the stage directions emphasize the three-dimensional quality of the stage space. On another level, the text is spatial through its structure, which forms a repetitive pattern. And, on a third level, the text emphasises space by letting the voice describe three different places, landscapes or types of spaces. The double reality of the performance space (Everman 1992, 101) is created with minimum effort, since the presence of the face of the Listener and the sound of his breath form one space, closer to the “here and now” of the performance situation, while the voices create another space, a performance world “there and then”, of his memory landscapes through narration of time past. (I discuss these notions in Chapter 3.) Beckett’s text is clearly intended for a proscenium stage, but his idea could easily be extended to accentuate three different directions in an environmental setting (Aronson 1981, 1-13), where the central character could be placed so that his or her voice would be surrounding the spectators from three sides.

Structurally, the play consists of three parts, each divided into twelve sections among the three voices indicated as A, B and C. The play begins with silence. The Listener’s eyes are open, but after a few words from voice A his eyes close. Then the voices A, B and C alternate until there is a second silence, when he opens his eyes again. When the voices resume, the eyes close again. The second and third parts are separated by a similar pause. The third part and the whole play end with a final closing of the eyes and the only surprise, a smile.¹⁸ A fascinating thing about the structure is the variation in the repetition: A begins the first sequence, “A: C:

16 *Damals* was performed at Schiller Theater Werkstatt, West Berlin 1976 with Klaus Herm as Listener.

17 “Curtain. Stage in darkness. Fade up to LISTENER’S FACE about 10 feet above stage level mid stage off centre. Old white face, long flaring white hair as if seen from above outspread. Voices A B C are his own coming to him from both sides and above. They modulate back and forth without any break in general flow except where silence indicated. See note.” (Beckett 1984, 228) “Note. Moment of one and the same voice A B C relay one another without solution of continuity – apart from the two 10-second breaks. Yet the switch from one to another must be clearly faintly perceptible. If threefold source and context prove insufficient to produce this effect it should be assisted mechanically e.g. threefold pitch.” (Beckett 1984, 227)

18 The play begins: “Silence 7. Seconds. LISTENER’S EYES are open. His breath audible, slow and regular.” (Beckett 1984, 228) The play ends: “Silence 10 seconds. Breath audible. After 3

B: A: C: B: A: C: B: C: A: B:”, C begins the second sequence, “C: B: A: C: B: A: C: B: A: B: C: A:”, and B the third one, “B: A: C: B: A: C: B: A: C: B: A: C:”. The interesting anomalies are formed by changing the pattern ACB into CAB at the end of the first sequence and changing the pattern from CBA into BCA at the end of the second sequence, while the third sequence keeps the pattern BAC throughout. The pattern is probably not clearly audible, but perhaps it “heightens the incantatory quality of the flow” (Cohn 1980, 132).

The text itself is not as repetitious as some other texts by Beckett, like *Cascando*, (1984, 135-144) where landscape also is important, or the later *Rockaby* (1984, 271-282) which also uses a nearly silent stage character listening to her own voice with eyes opening and closing as the main action.¹⁹ Perhaps the repetitions in *That Time* emphasize the “liquid erosive action of the words, intensifying the irrealization of time” (Cohn 1980, 131). Nevertheless, the three different voices use a single distinctive idiom and together create a composite biography, or veil as autobiography a composite of fictions (Cohn 1980, 92-93).

Perhaps the most obvious level of dealing with space is formed by the voices A, B and C. The landscapes figuring in the text of the voices are different in character and refer to three different periods in the Listener’s life, which could be called Childhood, Maturity and Old Age (Cohn 1980, 92). The worlds they describe could be seen as paradise lost, purgatory and a lone inferno. (Cohn 1980, 268) The landscape described by A focuses on a trip to search for a place experienced as a child: “that time you went back that last time to look was the ruin still there where you hid as a child when was that”. (Beckett 1984, 228) The landscape described by B concentrates on a memory of a love scene: “on the stone together in the sun on the stone at the edge of the little wood and as far as eye could see that wheat turning yellow vowing every now and then you loved each other just a murmur” (Beckett 1984, 228). The spaces described by C are mostly public urban spaces where the speaker remembers hiding, like a museum, a post office or a library: “when you went in out of the rain always winter then always raining that time in the Portrait Gallery in off the street out of the cold and rain” (Beckett 1984, 228).

seconds eyes open. After 5 seconds smile, toothless for preference. Hold 5 seconds till fade out and curtain.” (Beckett 1984, 235)

- 19 *Cascando* is a radio piece for music and voice, written in French in 1962 with music by Marcel Mihalovici. This piece I translated and directed for the theatre group Circus Maximus production “5 x Beckett” in Tampere 2001. I played the part of the old woman in *Rockaby* in the same production. *Rockaby* was written for Billie Whitelaw in 1981 and first performed in Buffalo, NY in 1981. I directed the play together with *Not I* and two one act plays by Jean Cocteau as *Inte Jag - och andra vaggvisor för sömnlösa* for Svenska Teatern in Helsinki 1985.

An important feature of the text is the continuous flow; the narration of A smoothly continues in the words of C - "only the old rails when was that / C: when you went in out of the rain..." (Beckett 1984, 228) and the story of C transforms into the words of B - "to hell out of there when was that / B: on the stone together in the sun..." (Beckett 1984, 228). This feature of Beckett's text was not used as a model for the radio play. Neither was the idea of three different ages or three different periods in time of any importance. My main interest was in using the structure of "one contra three", that is, the repetitive pattern and the idea of three landscapes.

2.4 FAIRIES - IDEA AND REALIZATION OF THE RADIO PLAY

Keijut I-IV- iltasatuja Irlannista (Fairies I-IV - Bedtime Stories from Ireland), a radio play in four parts, was compiled, written and retold in Finnish for the Radio Theatre of the Finnish Broadcasting Company.²⁰ In the press release (PRF 2000) I described the long story shortly: "Anne Pihtakuusi goes to Ireland to find out about fairies and writes letters to her beloved from there. She tells about the landscapes she encounters, about three men, whom she imagines into those landscapes, and especially these strange fairy stories that they tell her." The performers of the main parts were Katja Kiuru as Anne Pihtakuusi, Taisto Oksanen as Samuli Vaahtera, Jarmo Mäkinen as Janne Pihlaja and Jari Hietanen as Ville B. Valkopyökki. The other actors in the stories within stories were numerous.²¹

In the information for the press I also added a list of sources²² to emphasize that the play was a collage type of work. I did not mention the play by Beckett, though,

20 *Keijut I-IV (Fairies I-IV)* was broadcasted on Tuesdays 4.7, 11.7, 18.7, and 25.7 2000 at 10 p.m. Pirjo Jyrälä was responsible for the technical realization, Mauri Ahola for the production.

21 In the first part *Keijut I (Fairies I)* performed (in order of appearance) also Aarre Karén, Vuokko Hovatta, Timo Tuominen, Voitto Nurmi, Erja Manto and Eeva-Maija Haukinen. - In the second part *Keijut II (Fairies II)* performed (in order of appearance) also Kari Ketonen, Erja Manto, Jari Pehkonen, Tommi Eronen, Eeva-Maija Haukinen, Jarkko Sarjanen, Jukka Kärkkäinen, Jussi Lampi, Kirsi Ylijoki and Heli Sutela. - In the third part *Keijut III (Fairies III)* performed (in order of appearance) also Raili Tiensuu, Tommi Eronen, Jussi Lampi, Eeva-Maija Haukinen, Erja Manto, Aarre Karén, Kaija Pakarinen, Jarkko Sarjanen, Timo Tuominen, Jukka Kärkkäinen, Anna-Leena Sipilä and Kari Ketonen. - In the fourth part *Keijut IV (Fairies IV)* performed (in order of appearance) also Voitto Nurmi, Vuokko Hovatta, Jari Pehkonen, Matti Laustela, Kaija Pakarinen, Kirsi Ylijoki, Anna-Leena Sipilä and Heli Sutela. (PRF 2000)

22 As sources for *Fairies I-IV* the following texts have been used:
 Joanne Asala: *Irish Saints & Sinners*, Sterling Publishing Co. New York 1995
 Anne Bancroft: *Origins of the Sacred*, Arkana 1987
 Janet Bord: *Fairies - Real Encounters with Little People*, Dell Publishing New York 1997

because there was nothing left of the play in the final version of *Fairies*. Mentioning Beckett's text would not guide the listener's associations in directions that would support the reception of the radio play in any way, since the ethical, aesthetical and philosophical atmosphere of *Fairies* had very little to do with Beckett's world.

In the original plan for the radio play (PRP 1998), which I presented to the Radio Theatre before my trip to Ireland, I described my main idea: "*Fairies* are something invisible, but you can perhaps sense their presence in special places and obtain knowledge of them from old stories and legends." I also mentioned that the structural starting point would be the play *That Time* by Beckett combined with the idea of levels of narration like boxes within boxes. I did not mention Calvino in the presentation, but the idea of boxes within boxes comes from his essay "Levels of Reality in Literature" (Calvino 1989, 101-121) and also from his *Memos* (Calvino 1993).

The central character, a first person narrator called M (from "minä", "I"), writes a letter to the listener, to "You", and remembers his/her memories from three different places. These memories consist of dialogues with three different characters and of stories that these characters are telling (as opposed to Beckett's play, where the central character listens to his own voice coming to him from three different directions.) The action of the play was described in the plan in the following way:

M starts the first letter to you/ the listener. The memories of dialogues with the persons X, Y and Z and the stories these persons have told take over and

- Katharine Briggs: *The Book of Fairies*, Penguin Books 1997
 T. Crofton Croker: *Irish Fairy Tales*, Paragon Bristol 1998
 Olof Enckell: *De Klagande Vindarnas Ö*, Söderström & co. Helsingfors 1961
 Henry Glassie (ed.): *Irish Folktales*, Pantheon Books New York 1985
 Rober Graves: *The White Goddess*, Farrar, Straux and Giroux New York 1990
 Seamus Heaney: *Ojanpiennarten kuningas* (Finnish translation Jyrki Vainonen), WSOY 1995
 Seamus Heaney: *Ukkosvaloa* (Finnish translation Jyrki Vainonen), WSOY 1997
 Kenneth Hurlstone Jackson: *A Celtic Miscellany*, Penguin Books 1971
 Eily Kilgannon: *Myths and Magic of the Yeats Country*, Mercier Press, Boulder Colorado 1989
 Patricia Lysaght: *A Pocket Book of The Banshee*, The O'Brien Press Dublin 1998
 Mary McGarry: *Great Fairy Tales of Ireland*, Muller Blond & White London 1979
 John O'Donohue: *Anam Cara - Spiritual Wisdom from the Celtic World*, Bantam Books 1997
 Mairtin O'Criofa: *The Leprachaun Book*, Sterling Publishing Co. New York 1994
 Nigel Pennick: *Celtic Sacred Space*, Thames and Hudson 1996
 T.W. Rolleston: *Celtic Myths and Legends*, Senate, Random House UK, 1994
 Charles Squire: *Celtic Myths and Legends*, Parragon, Bristol 1998
 Carolyn White: *A History of Irish Fairies*, The Mercier Press Dublin 1976
 Lady Wilde (ed. S. A. Barry): *Ancient Legends of Ireland*, Sterling Publishing New York 1996
 Lady Wilde: *Irish Cures, Mystic Charms & Superstitions*, Sterling Publishing New York 1991
 William Butler Yeats: *The Yeats Reader*, Scribner Poetry, Scribner New York, 1997
 William Butler Yeats (ed.): *Fairy & Folk Tales of Ireland*, Simon & Shuster 1998
 William Butler Yeats: *Runoja* (Finnish translation Aale Tynni) WSOY 1966

transform the letter into a flow of memory images. M tears apart the letter he/she has written (which the listener already has heard in the form of the stories) and begins a new letter, which is again interrupted by memory images. This is repeated three times. After he/she has written and torn apart three letters, he/she writes a fourth letter to form some kind of short ending, realization and endpoint. The letters thus form a monologue type frame story to the stories told in dialogical situations. (PRP 1998)

The description in the presentation corresponds to a great extent to the final radio play. At this point, the gender of the characters was not clear, but I quickly decided, mainly for personal reasons and for reasons of simplicity, that the first person character would be a woman and the three transmitting narrators, X, Y and Z, men. The main difference between this plan and the final result is that there were five letters in the final version of *Fairies*. I found "the endpoint" in a description of the other world of the Celts (Bancroft 1987, 93-94), which I referred to at the end of the last letter.²³

In the plan I summarized my general aims: "I will try to concentrate on fairies, leprechauns and landscapes, and avoid spreading my interest into realms which in and of themselves are fascinating, like ancient Celtic mythology or early Christian history, not to mention questions related to colonialism, recent history and the political, economic and religious conflicts of the current situation. But, of course, they are all inevitably lurking in the background and, in any case, creating some resonance" (PRP 1998). Afterwards, it is evident that material from Celtic mythology or early Christian history kept seeping into the play, but I managed quite well to avoid all direct references to contemporary questions.

I deliberately formulated a rather detailed plan in order to be able to apply for a scholarship for the trip. Another reason for writing down so many facts in advance was that I was secretly afraid of not finding enough material. Ireland was something unknown to me and I was not sure if a natural landscape could generate stories in the same way that a historical and almost mythical city like Venice could. As it turned out, I soon had more material than I needed and was able to somehow realize most of my plans. On one point, however, I really had trouble. In the plan I mentioned that the duration would be one hour. The final play in four parts was four times as

23 "I encountered one phrase on a black night. It is a teaching by the ancient Celts and reads like this: You can depart for the unknown only when invited. And if you answer the call and leave you must remember this: Nothing should be taken and everything offered should be accepted. – Perhaps I did not understand what you were offering me: silence, oblivion, truce, divorce, peace. I accept it now, only now. And thank you for it. (Folds the letter, closes it.)" MF I-II 2000, p 87

long²⁴, and my main concern during the production process was a constant striving to cut down the material to reach a more reasonable duration.

2.4.1 STRUCTURAL CHANGES

The most important link between Beckett's play *That Time* and the radio play *Fairies* is the basic structure. In my plan for the radio play (PRP 1998), I presented the structure in a simplified form.²⁵

One way of describing the structure of *That Time* could be as follows:

Silence (7 sec)

Voices - A, C, B, A, C, B, A, C, B, C, A, B

Silence (10 sec)

Voices - C, B, A, C, B, A, C, B, A, B, C, A

Silence (10 sec)

Voices - B, A, C, B, A, C, B, A, C, B, A, C

Silence (10 sec)

In the first versions of *Fairies* I used this structure quite mechanically as a starting point, as a tool. The main decision was to use the character M writing letters as an equivalent of the silence and the opening of the eyes of the Listener in Beckett's play, to mark the "here and now" level of the play. I used the terms X, Y and Z to designate the different characters. The structure of the first version (MF I 1999) closely related to *That Time*, could be described as follows:

Fairies (first version)

1) Letter - $x-z-y, x-z-y, x-z-y, z-x-y$ ($3x4=12$)

2) Letter - $z-y-x, z-y-x, z-y-x, y-z-x$ ($3x4=12$)

3) Letter - $y-x-z, y-x-z, y-x-z, y-x-z$ ($3x4=12$) - 36

4) Letter

24 Part I was 46'25", Part II 59'25", Part III 63'30" and Part IV 66'16".

25 Structure from the plan:

1. Letter start / M & X ... dialogue in place A / M & Y ... dialogue in place B / M & Z ... dialogue in place C / (A, C, B, A, C, B, A, C, B, C, A, B)

2. Letter start / M & Y ... dialogue in place B / M & Z ... dialogue in place C / M & X ... dialogue in place A / (C, B, A, C, B, A, C, B, A, B, C, A)

3. Letter start / M & Z ... dialogue in place C / M & X ... dialogue in place A / M & Y ... dialogue in place B / (B, A, C, B, A, C, B, A, C, B, A, C) /

4. Letter end." (PRP 1998)

Later, I decided to use my own private letters. Since the actual number of letters that I wrote from Ireland was five and there was no reason to stick too rigidly to the original structure, I modified it. Another reason was that the world of the letters and the world of the stories were not as completely separated as in Beckett's play. The letters were written in the same landscapes or described the same environments where the dialogues took place. Thus, a second version of the structure for *Fairies*, (MF II 1999) the one I used during most of the writing process, was based upon five letters and four sequences of dialogues, with nine fragments in each:

Fairies (second version)

- 1) Letter - $x-z-y$, $x-z-y$, $\underline{z-x-y}$ ($3x^3=9$)
- 2) Letter - $z-y-x$, $z-y-x$, $\underline{y-z-x}$ ($3x^3=9$)
- 3) Letter - $y-x-z$, $y-x-z$, $y-x-z$ ($3x^3=9$)
- 4) Letter - $x-y-z$, $x-y-z$, $x-y-z$ ($3x^3=9$) - 36
- 5) Letter

In the final version of the text, and the version later to be used in the dance performance, the letters were divided into three parts so that each character could be more easily introduced as a memory image. I also changed the order of the scenes at the end of the sequences so that the last memory image would clearly be linked to the world of the next letter:

Fairies and Dancing with Fairies (final version)

- 1) Letter - x - 1 letter - y - 1 letter - z -, $x-y-z$, $x-\underline{z-y}$, letter
- 2) Letter - y - 2 letter - z - 2 letter - x -, $y-z-x$, $y-\underline{z-x}$, letter
- 3) Letter - x - 3 letter - y - 3 letter - z -, $x-y-z$, $x-y-\underline{z}$, letter
- 4) Letter - z - 4 letter - x - 4 letter - y -, $z-x-y$, $z-\underline{y-x}$, letter
- 5) Letter

Following the advice of the producer, I divided the play into two parts: the first part consisted of letters 1 and 2 and the second part of letters 3, 4 and 5. In that form the manuscript was copied for the actors and the production team (MF I-II 1999). At the end of the editing process the play was divided into four parts so that each letter formed the frame story for one part of the play and the fifth letter became an epilogue attached to the fourth letter (*Fairies I-IV*, Scenes, see Appendix 1). I called the different parts of the play *Fairies I, II, III and IV* and, basically, they form a continuous whole, even if they must be thought of as functioning separately and also working when listened to independently.

2.4.2 *THREE LANDSCAPES*

In the plan I specified three different locations, three landscapes A, B and C, where the dialogues in the memory images would take place and supposed that I would find them in Ireland. I imagined that landscape A could be inland (in the vicinity of Annaghmakerrig in Monaghan, with marshland, meadows, and fields); landscape B could be on the coast (Donegal, Galway or some other place with sea and rocks) and landscape C could be in Dublin (the urban environment or its interiors). In this division the influence of Beckett's landscapes can be seen mainly in the choice of an urban environment as the third type of landscape. (PRP 1998)

The landscapes A and B remained almost the same in the final radio play, but, in the end, C was also on the coast. Landscape A was the neighbourhood of Annaghmakerrig and its small lake. For landscape B, I chose the old Black Fort, Dun Duchathair, on the Aran Islands. I had a chance to visit the islands and immediately loved the special atmosphere there. For landscape C, I used Tramore Beach in Dunfanaghy in Donegal. I opted to discard Dublin and all urban environments or interiors and used only natural landscapes for the memory images. I wanted to make sure that they clearly contrasted with the indoor space of the letters in the frame story. Another reason was that I never spent enough time in Dublin to get any feeling for the city. The special atmosphere in Annaghmakerrig and the old Guthrie mansion there was sufficient to create a feeling of civilization compared to the wilderness of the west and northwest. The main problem was how to keep the two coastal landscapes apart, to create a triangle of landscapes. In the end, the sea combined with water running down the rocks was dominant only on the beach in Dunfanaghy, while the wind was prominent in Dun Duchathair on the Aran Islands. (PRP 1998)

In the plan I suggested that the characters and stories could be related to places in such a way, that the memories of X, who is telling the folklore knowledge about fairies, would be in field landscape A, the memories of Y, who is telling the sailor's stories and the stories of gnomes, would be situated in coastal landscape B and the memories of Z, who is discussing the relationship of fairies to literature, would be in urban landscape C. (PRP 1998)

The characters and landscapes were later combined in a somewhat different way. The person X in the woods and fields near Annaghmakerrig was speaking of leprechauns and banshees, the person Y, who was telling stories related to the sea or ancient romance, was combined with the old fort on the Aran Islands and the character Z was describing the folklore knowledge about fairies and mermaids on the shore in Donegal. This shift in emphasis had more to do with the definition of the char-

acters than with the actual landscapes. The distribution of stories and ideas among the different characters was a constant concern during the writing process. In the final play the characters do not discuss the landscapes directly. They are, however, described at length in the letters.²⁶

2.4.3 THREE POETS

In my plan I mentioned three Irish poets or writers who would represent different epochs and also different relationships to the origin of fairies and function either as models for the three transmitting narrators X, Y and Z or as subject matter for the three letters by M. The poets were William Butler Yeats, national romantic and symbolist, who collected stories of fairies and saw them as part of the national heritage of his country (compare with the idea that the fairies were native Celts who were considered "little people" by later invaders); Samuel Beckett, whose wandering derelicts and their flow of consciousness can directly be associated with the solitary fairies, banshees or leprechauns (compare with the idea of fairies as the unchristian dead, who were not accepted into either paradise or into hell); Seamus Heaney, contemporary poet, who writes about landscape as something concrete and sensible (compare with the idea of fairies as the wishes and fears of poor people, and with the idea of a sense of place). Thus, in my original plan I combined Yeats and fairies, Beckett and leprechauns and Heaney and landscape. (PRP 1998)

In the final play I used short quotations by Yeats (1966, 39 and 47-48) and Heaney (1995, 111 and 1997, 94), but only mentioned Beckett's name. Instead, some nature lyrics by medieval monks were used (Jackson 1971, 68-70 and 72-74). Yeats was combined with the romantic stories from Celtic mythology told on the Aran Islands (MF I-II 1999, 31-32 and 64-65), Heaney with the personal "country boy" souvenirs told on the Donegal shore (MF I-II 1999, 76-77) and Beckett was mentioned in combination with leprechauns and hermits in the dialogue in *Annaghmakerrig* (MF I-II 1999, 14). Their ideas of the origin of fairies were also slightly altered. The idea of folklore knowledge about fairies and fairies as fallen angels or as spirits of

26 The first, second, third and fifth letter were all written in *Annaghmakerrig*, the fourth was written in Donegal. The first letter describes the environment around *Annaghmakerrig* and especially the different kinds of trees there (MF I-II 2000, 3-5). *Dun Duchathair* and the landscape on Aran Islands is described in the second letter (MF I-II 2000, 34-36, 39-40 and 43-44) and *Tramore beach* with the adjacent *Horn Head* in *Dunfanaghy* is described in the fourth letter (MF I-II 2000, 47-48, 51-52 and 56) even if the descriptions were abridged during the final editing.

the dead was combined with Heaney and the Donegal landscape, while the idea of fairies as nature spirits was linked to Annaghmakerrig and the Beckett-related lep-rechauns. None of the characters discussed landscape explicitly.

In the definition of the characters the three writers figured in a different way. I came across a small book about the druidic horoscope (Heinonen-Rivasto 1997) in which birth dates and personal character traits were combined with different trees. So I chose the names for the three characters X, Y and Z according to the birth dates of Beckett, Yeats and Heaney. As it happened, both Heaney and Beckett were born on 13 April as sycamores, so I decided to use another tree for Heaney, the rowan. Yeats, born on 13 June as a white poplar, posed no problems. I took the first names of the characters directly from the writers, but the transformation into Finnish made them less recognizable. I used the same system to name M and also the man she was writing to. So I chose my own birth tree as well as the birth tree of my former lover, which happened to be the same tree, the Spruce. The names of the characters were, thus, Anne Pihtakuusi (Ann Spruce)²⁷, who was addressing her letters to "Rakas Pihtakuusi" ("Dear Spruce"), and the men she met were Samuli Vaahtera (Samuel Sycamore), Ville B. Valkopyökki (William B. White Poplar) and Janne Pihlaja (Seamus Rowan). It gave me great pleasure to use the names of trees in this play, especially since my first impression upon arriving in Annaghmakerrig was how different the trees were from those at home in Finland. The relationship between the characters and the real historical writers otherwise had little importance during the process.

A central idea for the characterization was a traditional dramatic one: I asked what the characters wanted from their dialogue partner, the first person narrator M. In Annaghmakerrig I sketched rough requests, which were used as subtexts for the actors. Thus, X was suggesting "stay with me here in my hermit's hut", Y was suggesting "follow me to search for the Isle of the Blessed" and Z was suggesting "let's make a baby; I will take care of you". These themes, as well as each character's relationship to his landscape, were explicitly summarized in the third section of the fourth letter in the play:

Sometimes I am thinking of three characters I have met here. They all have differing ideas about the origin of fairies. One sees fairies as an ancient mythical people, the other as the spirits of the dead or as fallen angels and, for the third, fairies are pagan gods or some kind of nature spirits. And all three of them are part of their own landscape, they belong to the places where I encountered or imagined them. The rocks and forts of the Aran Islands are the world of William

27 To begin with I used Fir in English translation, and changed it to Spruce only later.

B. White Poplar, the green woods and meadows of the Silent House are the domains of Samuel Sycamore and the heaths and slopes and shores of Donegal and Seamus Rowan are somehow inseparable. One of them asks me to follow him to "The Isle of the Blessed", the other to remain with him in his hermit's hut and the third to make him a baby, almost like planting a tree. In some way I like each of them, but I do not want any more heartaches, neither for myself nor for anyone else. (MF I-II 1999, 56)

This text was added later as an explanation and it is almost the only fragment where the characters are named or described. In the rest of the play they present themselves through the stories they are telling.

2.4.4 FAIRY STORIES

The text material I planned to use consisted mainly of Irish folk stories describing fairies or leprechauns and the beliefs concerning these stories. Many of these stories were already tales that somebody has heard from somebody else and is retelling. The only source I mentioned in my plan was an anthology edited by Yeats (1998). The first stories I presented as examples were direct translations into Finnish from an anthology by Lady Wilde (1996), which I never used, though.²⁸ In the plan I also stressed that I wanted to retell or translate the stories myself, instead of using existing translations as I did in *Via Marco Polo*. All stories in the final play were more or less traditionally Irish, found from literature and freely adapted. I used collections by Crofton Croker (1998), Charles Squire (1998), and modern adaptations for children or tourists, like those by McGarry (1979) and Asala (1995). Janet Bord (1997) and Carolyn White (1976) were important sources for descriptions of fairy lore in general.

The stories were retold in differing ways. The three transmitting narrators quoted some of the text material directly. They told most stories in a dramatized form, with sequences of action and dialogue by fictional characters inserted. The storyteller could also be somebody whom the narrator remembered or quoted, and some of those stories were also dramatized to contain dialogue. Thus, there would be at least three levels of reality in the memory images: 1) dialogue with character, 2) story or storyteller, 3) fictional dialogue in the story. If the frame story, the letters by Ann

²⁸ The stories were "The Irish Fakir" (Wilde 1996, 114–117) and "St Brendan's Well and the Murderer" (Wilde 1996, 103–104). I never used them in the final play, since they did not deal with fairies directly.

Fir, is indicated with L, the memory images of dialogues between her and the three characters with x, y and z, and the fictional stories or texts quoted by the three characters within these dialogues with (F), then the final structure of the radio play could be described in the following way:

Fairies:

- 1) L -x- L -y- L -z- -x(F)x- -y- -z- -x(F)x- -z(F)z- -y(F)y- L
- 2) L -y(F)y- L -z(F)z- L -x(F)x- -y(F)y- -z(F)z- -x(F)x- -y(F)y- -z(F)z- -x(F)x- L
- 3) L -x(F)x- L -y(F)y- L -z(F)z- -x(F)x- -y(F)y- -z(F)z- -x(F)x- -y(F)y- -z(F)z- L
- 4) L -z(F)z- L -x(F)x- L -y(F)y- -z(F)z- -x(F)x- -y(F)y- -z(F)z- -y(F)y- -x(F)x- L
- 5) L

If dramatized sequences with additional voices are included, that is, fictional characters telling stories within these stories (F), then they are indicated with /df / or dramatized fiction regardless of whether they are monologues or fragments of dialogue or both:

Fairies:

- 1) L -x- L -y- L -z- -x(F)x- -y- -z- -x(F/df/F)x- -z(F/df/F)z- -y(F)y- L
- 2) L -y(F)y- L -z(F/df/F)z- L -x(F/df/F)x- -y(F)y- -z(F/df/F)z- -x(F/df/F)x- -y(F/df/F)y- -z(F)z- -x(F/df/F)x- L
- 3) L -x(F/df/F)x- L -y(F/df/F)y- L -z(F/df/F)z- -x(F/df/F)x- -y(F/df/F)y- -z(F/df/F)z- -x(F/df/F)x- -y(F/df/F)y- -z(F/df/F)z- L
- 4) L -z(F/df/F)z- L -x(F/df/F)x- L -y(F)y- -z(F/df/F)z- -x(F/df/F)x- -y(F)y- -z(F/df/F)z- -y(F/df/F)y- -x(F/df/F)x- L
- 5) L

The treatment of the text material was in no way systematic, however. The intermingling of different types of stories is evident in the list of scenes (*Fairies I-IV*, Scenes, Appendix 1). I planned to increase the amount of action towards the end so that the memory images in the beginning would consist of storytelling and in the end of dramatized action. This development was not executed systematically, though. Thematically, the stories of the three narrators had a development of their own. The stories of Samuel Sycamore concentrated on solitary fairies and changed from dealing with leprechauns to describing banshees. The stories told by Seamus Rowan developed from dealing with fairies and the dead to describing encounters with mermaids.

Depending on what the material most easily transformed into, I decided which stories to dramatize to include dialogue and which ones to make into a monologue by some fictive character. I made different versions of some of the stories, like "The Magic Shilling" (McGarry 1979, 30-32), which I first dramatized since it contains a

lot of dialogue, but later chose to make into a monologue by a gossiping old lady (MF I-II, 55–58) and in the end cut out from the final production. Many of the original stories used old-fashioned language and contained local dialect that was difficult to understand or transform into Finnish. In a strange way the language from the fairy-tales of my childhood re-appeared in my conscious memory and made the translation and adaptation process easier and even enjoyable.

Since I began with the structure and with general ideas and impressions of the landscapes, the writing process resembled a kind of mosaic work – filling in the gaps, changing one story from this place to that place, finding one more story related to this particular theme, and so forth. In the end, the main task was cutting down the text as much as possible. To begin with, I was fascinated by the landscapes and by the differing ideas about fairies, not so much by the actual stories. They were more like building blocks, and moulding the general structure was my real ambition. However, in the final production the stories are the real substance of the play, the level that the listener encounters, and they also function rather independently. The pattern of three alternating dialogues with three characters in three landscapes remains in the background, almost indistinguishable, probably giving some coherence to the play, but nothing more.

2.4.5 PRIVATE LETTERS

The five letters forming the frame story of the radio play were my own private letters, which I wrote from Ireland without any intention of using them in the play. The main reason for using authentic material was that they were the best texts I had written during my trip, or at least the ones where I had managed to describe the landscapes in an understandable way. Another reason was that they did not seem authentic at all in their new context; nobody would suspect that they might be real. The letters were so naïve, sentimental and banal that I probably never would have had the courage to write anything like that for a play on purpose. Perhaps I also felt some kind of satisfaction in putting those texts to some use, since they did not prove useful in their original function as love letters. Ironically, the central character in the play uses her critical functions and censors the letters by tearing them into pieces with the exception of the last letter, whereas I myself as a private person really did send all those letters.

I did not use the letters in a completely raw form though. I did not remove the sentimental parts; on the contrary, I added a few emotional sequences from my dia-

ries. I also added some artificial sections, like the quotation mentioned in connection with the characters (MF I-II 1999, 56) to create a link between the frame story and the characters in the memory images, that is, to shape the play into a whole in the end. I also cut away some longer landscape descriptions during the final mixing, since they seemed to unnecessarily arrest the flow of the play.

There were several advantages in using autobiographical material. First, I was astonished at how easy it was to use such material; the text immediately became fictive when included within a fiction, the power of context and use was obvious. And, if you prefer to read fiction as autobiography, it is just as easily done regardless of the authenticity of the source material. As a theatre director I had been trained to read fiction by searching for identification points and to transform fiction into autobiography by interpretation, at least on some level. Transforming private material into something more general was actually refreshing as a contrast to this habit. Second, I was surprised that a text is so much easier to formulate as something readable (not only easy to read but also easy to speak and hear) if it is deliberately addressed to somebody, whether factual or imagined. This I should have known from before, but had obviously forgotten. The third and crucial point was that in my private letters - as opposed to my attempts at fictional writing - I somehow managed to capture and convey something of the landscapes I had experienced.

2.4.6 DOCUMENTARY RECORDINGS

The idea of using documentary sound material derived from my experience with *Via Marco Polo*, where the sound landscapes for the tourist dialogues were formed out of the sounds of the city of Venice, sounds such as people, traffic, boats and church bells. The great complexity of the forever changing acoustics, the quality of chance intrusions, unexpected elements and the continuous movement fascinated me. The documentary recordings created images which could not have been constructed in the studio, not only because they were more complex, but also because I would never have thought of such combinations of sounds, not to mention the Italian and foreign language voices sweeping past.

In *Fairies* the use of documentary material had a different function. Rather than providing local flavour or creating a feeling of contemporary life in all its complexity, in contrast to the fragments of stories from the past, the acoustic scenography in *Fairies* was utilized to create continuity. The sound landscapes form the backbone of the sound world of the play. They are simple and stylised, mostly unchanged and of

a long duration. Since they are repeated with only slight variations, nothing in their use actually indicate that it was important for them to be documentary recordings. The sound landscapes were compiled from natural sounds that could perhaps just as well have been constructed from standard recordings in the studio. In this case, their authenticity was more like a personal whim based upon a mishap.

On my first trip to Ireland I recorded different types of sounds, searching for material without any clear plan. Most of my recordings were of a poor quality due to the constant wind. They were all lost with a part of my luggage, which was stolen at the airport in Brussels on my way home. My first reaction was that "the little people" had intervened; my second thought was that the recordings were so bad they were meant to go. Later, when the text was written and recorded, I nevertheless decided to make a short trip at my own expense to make some new recordings in the original landscapes I had chosen as sites for the dialogues.

The sound material used in the radio play is documentary, recorded on the very spots where the dialogue is supposed to take place. Nevertheless, the sounds are manipulated in such a way that a documentary feeling is not conveyed. Some of the material is perhaps more sensuous because it is recorded very close, but some of the material could perhaps be more convincing if produced artificially. Actually, all three landscapes are constructed representations of something I thought I could remember even if the main material they are constructed of is recordings of sounds from those very same places.

For Annaghmakerrig, the basic sound landscape is a wood near a lake with bird-song, the rustle of leaves and occasional rain. For Dun Duchathair, on the Aran Islands, the sound landscape consists mainly of the wind, an accentuated bass sound to indicate the sea breaking on the cliffs below and incidental sounds of steps on the rocky earth. For Tramore beach in Dunfanaghy, the ocean surf is combined with the sound of water dripping down from the rocks next to the beach. If the two levels of reality - letters and memory images - are distinguished in terms of their place of action or scenery, with the interior space of the letters as a "room" and the landscapes as "wood" (Annaghmakerrig), "wind" (Dun Duchathair) and "waves" (Tramore beach), respectively, the structure could be described as follows:

Fairies (final version):

- 1) Room - wood - room - "wind" - room - waves - wood - "wind" - waves - wood - waves - wind - room
- 2) Room - wind - room - waves - room - wood - wind - waves - wood - wind - waves - wood - room
- 3) Room - wood - room - wind - room - waves - wood - wind - waves - wood - wind - waves - room

- 4) *Room - waves - room - wood - room - wind - waves - wood - wind - waves - wind
- wood - room*
- 5) *Room*

Two scenes in the first letter (“wind”) form an exception because the dialogue takes place on the way to the Islands (in Galway, on the ferry). Otherwise the sound landscapes are constant enough so that the three environments combined with the three narrators should be immediately recognizable. The recurring sound landscapes are supposed to form some sort of suspense by repetition, creating expectations and some pleasure through their fulfilment. However, they are not repeated mechanically in the radio play; on the contrary, I strived for small variations within the repetitive pattern.

2.4.7 *MUSIC*

I only vaguely mentioned the use of music in my plan (PRP 1998). I hoped to find some more interesting material during my trip than the contemporary Irish music, which is very popular in Finland, too. The only music I found in Ireland that I later used was a romantic and sentimental traditional folk song called “The Water is Wide”, which I by accident heard sung in an unforgettable manner in a pub. I later managed to find different versions of this song, both vocal and instrumental, and I used them as a theme melody for the letters in the frame story. Each of the four parts also started with one verse from a classical version of the song.²⁹

Otherwise I mainly used music to differentiate between levels of narration. The dialogues between Ann Spruce and the three characters were without music, with only natural sounds as background, whereas the different types of music supported the imaginary worlds of the dramatized stories inserted within them. I also used music in sequences where the characters alone describe a separate imaginary world.

29 The version I used as a prologue to each letter is performed by Alfred and Mark Deller (song) and Desmond Dupré (lute), and recorded in France 1972. The words (written down by ear) in this version were: 1) O down in the meadows the other day, gathering flowers both fine and gay, gathering flowers both red and blue, I little thought what love can do. 2) The water is wide I cannot cross over, and neither have I wings to fly, oh give me a boat that can carry two, and both shall row my love and I. 3) I leaned my back up against an oak, thinking that he was a trusted tree, but first he bended and then he broke and so did my false love to you. 4) Oh love is handsome and love is fine, and love is a jewel while it is new, but when it is old, it growth cold and fades away like morning dew.

Thus, music was inserted into the sound landscapes in the same way as the stories were inserted into the dialogues in the memory images.³⁰

The choice of music was roughly based upon the choice of instrument. The selection was done fairly late, when the dialogues and stories were already recorded. I did not try to avoid clichés; rather, I tried to utilize obvious associations. For the stories told by Samuel Sycamore in Annaghmakerrig, I used a tin whistle, a piccolo flute and similar wind instruments; for the stories of William B. White Poplar, I used a Celtic harp, a lute and similar string instruments; and for the stories of Seamus Rowan, I used bagpipes. Most of the music was found on CDs in the archives of the Finnish Broadcasting Company. This was a restriction chosen on purpose, because my own knowledge of Irish music is limited.

The choices were influenced by sound quality, emotional atmosphere, rhythm, and to some extent meaning. Tin whistle and flute music suited the birdsong in the wood landscape in Annaghmakerrig and worked well with the comedy atmosphere in many of the leprechaun stories. The string instruments, like the lute and the harp, combined well with the romantic tales told on the Aran Islands and with the sound of the wind or the deep bass sound of the waves breaking against the cliffs below Dun Duchathair. The stories of fairies and the dead were accompanied by the sound of bagpipes, which carried across the sound of the ocean surf on the shore in Donegal. The free and even haphazard use of music combined with the rather randomly dramatized stories contributed to downplaying the importance of the formal structure and repetitive pattern of the play.

30 If the use of music in fictional sequences is added to the scenographic structure, without taking into account the specific acoustic sceneries created for the more elaborately dramatized stories, and if the three different types of music are described simplified as whistle, harp and bagpipe, the structure could be described as follows:

- 1) Room - wood - room - "wind" - room - waves - wood(whistle)wood - "wind" - waves(bagpipe)waves - wood(whistle)wood - waves(bagpipe)waves - wind - room
- 2) Room - wind(harp)wind - room - waves(bagpipe)waves - room - wood - wind(harp)wind - waves(bagpipe)waves - wood(whistle)wood - wind(harp)wind - waves - wood(whistle)wood - room
- 3) Room - wood(whistle)wood - room - wind(harp)wind - room - waves(bagpipe)waves - wood(whistle)wood - wind(harp)wind - waves(bagpipe)waves - wood(whistle)wood - wind(harp)wind - waves(bagpipe)waves - room
- 4) Room - waves(bagpipe)waves - room - wood(whistle)wood - room - wind(harp)wind - waves(bagpipe)waves - wood(whistle)wood - wind(harp)wind - waves(bagpipe)waves - wind(harp)wind - wood(whistle)wood - room
- 5) Room

2.4.8 SUMMARY

The idea of performing landscape was a central concern during the process of creating the radio play *Fairies* and the use of specific sound landscapes was an important structural device. However, neither the specific characteristics of the three landscapes nor the idea of landscape in general are prominent in the final production. The theme of fairies and fairy tales, as well as Celtic mythology and the dream of an imaginary fantasy world, dominate the play. The atmosphere is reminiscent of a traditional traveller's tale, of a journey into a foreign world both geographically and in time, with unreciprocated love and loneliness abroad as the conventionally appropriate ingredients. One way of explaining such a development could be to presume that those types of themes follow easily from a tourist's relationship to landscape. Another way could be to suggest that those were the themes that those specific landscapes evoked in this visitor. And a third explanation could be that the choice of landscape as a starting point was an unconscious pretext for exploring fantasies and feelings, following the traditions of painting and poetry in transforming landscape into sentiment.

2.5 DANCING WITH FAIRIES

Shortly after completing the radio play, and even before it was broadcast, I had the opportunity to explore the same material in a new context by creating a dance performance called *Tanssii keijujen kanssa (Dancing with Fairies)*. In doing that I asked myself: How could a time-based sound structure be transformed into a spatial one, and also into a completely different scale in terms of total duration? In other words, how could it be transformed from four nearly one-hour plays into a performance lasting less than an hour? And, what about the stories and the different characters, which in the radio play were presented mainly through speech? How much could be realized only by movement and visual shape? What about the original landscapes and their atmosphere, which formed the starting point for the stories? Could I perhaps incorporate them more directly within the new work? Would there be many things that could not be used within the context of radio work at all, which could now be developed in visual and spatial ways?

When mixing the radio play, I had in mind a live version that would have resembled Beckett's *That Time* in some ways. The only live character on stage would have been Ann Spruce, writing, reading and tearing her letters. The memory images of

the encounters with the three characters and the stories embedded within those encounters would have been recorded on tape, coming from three different directions in space. Ann Spruce could have listened to them together with the audience as an experiment in performing radio theatre live. The idea was not realized, however. Instead, I conceived the idea of a dance version of *Fairies* after meeting two women, Nina Renvall and Marjan Raar, who invited me to do something with them at Barker Theatre in Turku.

Dividing the central character Ann Spruce into two – a “solo woman” writing letters and a “duet woman” dancing with three men – seemed interesting and possible. In a letter to the producer I suggested a wordless performance for five dancers, two women and three men, based upon the structure of the radio play.

Two levels of reality are alternating: the level of the letters and the level of the encounters. Visually and choreographically the performance consists of five sequences. Each sequence is formed in such a way that a woman in the foreground is reading a letter she has just written and finally tears it into pieces, that is, she moves and acts with a piece of paper. The encounters in the background are embedded into this frame: three duets where the same woman dances with three different men in three different landscapes. The duets are divided into fragments so that each letter contains nine fragments. You could say the dancing woman is the fantasy or memory image of the writing woman. (LB 2000)

I also stressed the importance of the movement world of each duet being different: “Each of the three men takes the woman with him into his way of moving. One of them uses a lot of lifts, offers the woman an experience of air, of lightness, whereas the other seduces her with different kinds of pirouettes, with speed he makes her spin. What about the third man?” (LB 2000) And I mentioned the division into three (or four, including the frame) in the light and sound design, even if these elements otherwise could be very simple.

Tanssii keijujen kanssa (Dancing with Fairies), a performance for five dancers, was performed at Barker Theatre in Turku only four times between 4 and 14 June 2000. The dancers were Marjan Raar, Nina Renvall, Kai Lehtikainen, Mikko Kaikkonen and Jonathan D. Kane. I was responsible for the script and directing; the team did the choreography. Reijo Sormunen did the stage and light design, Tane Kannisto and Olli Tuomola did the music, and Pikinini meri ry and Barker Theatre produced the performance.

In the press release I mentioned that the performance was based on Irish fairytales and the radio play *Fairies* produced by the Radio Theatre: “It describes how difficult it is to let go, to forgive and forget the one you love, even though the world

is full of wondrous creatures and wonderful landscapes.” (PD 2000) Why did I take an interest in fairies? Two quotations from the radio play were added:

“Maybe I wished, like anybody bored with her dry lot, that I would one moonlit night accidentally step into a fairy ring and be taken as a prisoner into a strange land... or that I would absentmindedly taste from a cup offered by a stranger and fall asleep only to wake up in a strange castle, in the land of the dead below the sea or a secret garden where time has stopped, or perhaps on the Isle of the Blessed, in the Land of Eternal Youth.” (MF I-II, 8)

“They say that those who return from fairyland never again know how to enjoy life among mortals, but, in return, they receive hidden knowledge and a gift of healing, learn how to play beautiful music or how to tell wonderful tales. In ancient times those who were taken by fairies would have eternal life and perpetual youth. Now most of them return after seven years. They still receive gifts, but those who have visited fairyland will never be completely the same. Some have difficulties speaking, some have lost their mind through their passions and some have lost their toes by dancing. All of them are strange and silent, wandering alone on the hills and longing to be among the fairies again.” (MF I-II, 57)

In the program handout I included the fragment describing the three characters and the three landscapes quoted before (MF I-II 1999, 56). I also described our way of working to emphasize that the choreography was created as a collaborative effort and was, to a large extent, made by the dancers themselves.

In the performance a huge scroll of white paper across the forestage expressed the idea of letter writing. The solo woman was rolling it out on the floor during the beginning of each letter, writing on the paper, repeating two sentences combined with two specific movements, listening to the memory images without moving, tearing the whole paper into pieces at the end of the letter and then beginning again, rolling out a new scroll across the stage and trying to write a new letter. She wrote the text of the fifth letter on a smaller piece of paper and took it with her when leaving the space at the end of the performance. The text of the letter was included in the program handout and consisted of all of the sentences that she had repeated, but now only once:

*I miss you - I forget you
I forget you - I love you
I love you - I hate you
I hate you - I forgive you*

These were the only words used in the performance, condensed from a play of more than 150 pages. No text from the radio play was used as sound for the perfor-

mance. The sound landscapes, recordings from the three different places, formed mosaic pieces for a sound score, a backbone and a timing device for the performance. I chose short sequences from each sound landscape and repeated them in accordance with the structure of the play, in miniature (see *Dancing With Fairies* Structure, Appendix 2.) The total duration of the score was 45 minutes. The timing was free at the beginning and end of each letter, so the actual performance lasted about one hour. The structure could be described in the following way:

I LETTER

Letter solo, Duet A, Letter solo, Duet B, Letter solo, Duet C, Duet A, Duet B, Duet C, Duet A, Duet C, Duet B, Letter solo

II LETTER

Letter solo, Duet B, Letter solo, Duet C, Letter solo, Duet A, Duet B, Duet C, Duet A, Duet B, Duet C, Duet A, Letter solo

III LETTER

Letter solo, Duet A, Letter solo, Duet B, Letter solo, Duet C, Duet A, Duet B, Duet C, Duet A, Duet B, Duet C, Letter solo

IV LETTER

Letter solo, Duet C, Letter solo, Duet A, Letter solo, Duet B, Duet C, Duet A, Duet B, Duet C, Duet B, Duet A, Letter solo + duet

V LETTER

Letter solo

And, it is basically the same as the structure of the radio play:

Fairies and Dancing with Fairies

- 1) *Letter -x- 1 letter -y- 1 letter -z-, x-y-z, x-z-y, letter*
- 2) *Letter -y- 2 letter -z- 2 letter -x-, y-z-x, y-z-x, letter*
- 3) *Letter -x- 3 letter -y- 3 letter -z-, x-y-z, x-y-z, letter*
- 4) *Letter -z- 4 letter -x- 4 letter -y-, z-x-y, z-y-x, letter*
- 5) *Letter*

The role of music was emphasized, even if the instruments differed from the ones in the radio play. Instead of using already recorded and published material, I asked a jazz musician (Tane Kannisto) to improvise on the melody of "The Water is Wide" while listening to the relevant sound landscapes. I also tried to define three different emotions and rhythms and asked him to use three different instruments to simulate the original choices of instruments. He used a piccolo flute, a flute and a saxophone. The same musical sequences, as well as the same sound landscapes, were repeated quite rigorously. This was done to emphasise the form and also for practical reasons. It was quicker, easier and cheaper to create a few building blocks

and copy them on a CD in different combinations than to make new variations for each sequence.

Even the movements in the duets consisted of repeated sequences. All three duets were fragments of one minute, which were repeated with only small variations within each letter (the last ones were two minutes each). Instead of one duet divided into twelve fragments for each couple, we made four duets for each pair and created three variations of each. In the structure (see Appendix 2) the repetitive character of the performance is clearly visible, as well as the additive way of using the music. In the first letter the performers danced the duets to natural sounds only. In the second letter a piccolo flute was added to the forest lake sound landscape. In the third letter we added a flute to the wind and in the fourth a saxophone to the sea, so that all of the sequences in the last letter contained music. The solos at the beginning and end of each letter were the only sequences performed without additional sound.

Originally, I did not think of visualising the three landscapes in any way. I thought the images created by the sound landscapes would be sufficient. My intention was to create a kind of scenography using mainly natural sounds. I wanted to shape the piece in an empty white studio space where nothing would be hidden from view behind black curtains and where no visual illusions would be insinuated. However, Reijo Sormunen, who was responsible for the light design, was interested in making a still animation. I gave him my photo album with snapshots from my trip to Ireland, and he used them as black and white images artificially coloured in three different hues, with three video projectors and three screens.

The images were echoing the colours used in the dresses of the men and in the stage lights for the duets. We chose green for the forest boy (Samuel Sycamore), red for the wind boy (William B. White Poplar), which made him more like a fire boy or a sunset boy, and blue for the ocean boy (Seamus Rowan). The solo woman writing letters was dressed in black as a contrast to the white paper she was moving on, while the duet woman was dressed in white, so that she would change colour with the light during each duet.

The three simultaneous images formed more or less one landscape to be synchronized with the sound. The landscapes and their specific atmosphere were emphasized by the still animation, even if the created landscapes were completely separated from their origin. The images were combined at will and I did not try to influence the choices. Images from the Aran Islands were, for instance, included in all three landscapes, even if there was no possibility of recognizing their origin. When the still animation worked as planned, the visual images on the three screens

were quite dominating in the performance, even if the main scenography was created by natural sounds.

The formal structure was emphasized during the work on the dance performance, in contrast to the radio play, where the structure was hidden by the stories, by the variations and by the extended length of the whole. I wanted to see what kind of atmosphere would emerge if we focused on the rhythmical pattern, stressed the repetition and underlined the formal arrangement of the material. Reducing the levels of narration to two – a frame story of letters, memory images of duets – and using no stories within stories within stories was an easy solution for a small experimental production. In the end the performance was neither very formal nor exact. Rather, it turned out to be extremely romantic, even sentimental, due to the music, the emotional energy in the repeated writing and the tearing of the huge paper and, probably, also due to the inevitable "nature romanticism" resulting from combining duets by one woman and three men with natural landscapes. The quality of movement and the personalities of the performers were decisive in defining the general atmosphere of the performance. In any case, in the dance performance the idea of fairies remained secondary to the idea of landscape in a general, even in a stereotypical sense.

2.6 VIDEO WALKS AND DOUBLE HAPPINESS IN WATER

Another idea related to the three landscapes in Ireland and also to *That Time* was to make a video work using the same structure, entwining images of three different landscapes according to the pattern of voices in Beckett's play. I never made a consistent plan for it, but I did video record some material on my second trip to Ireland just for fun. I was interested in using the same technique I had employed in Farrera in the Catalonian Pyrenees in September 1999 while video recording material for a video installation later to be called *Täällä missä meri alkaa (Where the Sea Begins)* which I discuss in Chapter 4.

In Ireland I made video material in the same way using a static camera and myself as an actor walking into the landscape. I planned to make several images from the three landscapes, moving the camera further each time in order to create a sense of proceeding deeper into the landscape. I only managed to do this in the woods on the fairy hill near Annaghmakerrig, where the foliage hid me from view on the small path. On the Aran Islands I video recorded quite a few walks in beautiful settings, with the sun creating sharp contrasts on the traditional rock walls separat-

ing the fields. Unfortunately, the few days I could spend in Dunfanaghy in Donegal were rainy, so the only material I managed to film there was near the house where I stayed a few hours before leaving, and even most of that material was destroyed by dampness. Thus, I chose only three images, one from each landscape, to be used as demonstration material for the actors doing the radio play.

I used a walk towards water in all landscapes to suite the only images from Donegal. Contrary to my original plan, I used both the walk away and the return. The images as such are more like slightly greyish postcards. The first one from Annaghmakerrig has the lake in the background, some trees and a uniformly grey sky. There, a small white dog joins me by accident. In Dunfanaghy the ocean and the dunes can be seen in the background behind the main road with cars driving past. There, the main feature is the changing light, when the clouds are driven across the sky by the strong wind and their shadows form changing patterns on the landscape. The third image from the Aran Islands is my favourite, an almost uniformly grey image with the rocky earth, the sea in the background and the sky. The only detail is an old and desolate-looking road sign pointing somewhat to the left. In this image, too, the main action is the light, with the sun appearing slowly to light up the sea and then disappearing again.

I never edited these images according to the structure of *That Time*, but, rather, simply combined them; first Annaghmakerrig, second Dunfanaghy and third Dun Duchathair. In the end I used this simple 20-minute-long video only as demonstration material and never made a completed work of it. However, even though the video is technically dubious it is perhaps better than all my other attempts at performing landscape. As an idea it is rather basic, and as a spectator experience it is probably a rather boring video work - or documentation of a performance, if you wish. Nonetheless, it succeeds in conveying the experience of those landscapes and also in exemplifying how landscape is something beyond human scale. And this is done at least partly through duration. The time it takes for a tiny black figure to disappear and reappear again makes the vastness of the space comprehensible.

I used another type of video material recorded in the same landscapes in the video installation *Double Happiness in Water* – therapy for couples, feng shui style.³¹

31 "Double Happiness in Water - therapy for couples, feng shui style" (68 min) - was presented during a summer exhibition on Harakka Island in June 2000 as an installation with a TV-set and a sofa for two. The press information at the exhibition explained: "According to feng shui manuals the Double Happiness symbol helps lovers to commit and to create a solid relationship. It is painted on a stone in red, the colour of fire, because fire strengthens earth, and it is placed in the Southwest corner of the home or garden, where the earth element is strongest. In the Chinese cycle of elements earth strengthens metal, metal strengthens water,

This work, too, had its starting point in the mountain village of Farrera, where the roofs traditionally are made of flat stones. I took one of those stones, slightly bigger than the palm of a hand, hammered it until it was round and painted the Chinese sign for double happiness on it with ordinary red paint, for good luck mainly. Before leaving, I tried out what it would look like in running water and video recorded short sequences in different spots in the brook near the village. I took the stone with me to Ireland and video recorded it in different types of water there. Later, I also video recorded it in the snow, ice and flowing waters of spring on Harakka Island in Helsinki. All the material was created without a plan, just by playing with the camera.

The video *Double Happiness in Water*, which I edited together with Christian Lindblad, contains sequences from Annaghmakerrig, Dunfanaghy and the Aran Islands, the same places as the landscapes in the radio play and in the video walks. On the Aran Islands, though, I made images on the beaches in the east instead of the high cliffs of Dun Duchathair. The video is almost like an animation; the stone functions like a living creature suffering different types of hardships in various surroundings. If the video walks convey the immensity and depth of the landscape, the images of the small stone are close-ups filled with tiny details: pebbles, leaves, seaweed, sand, reflections of light on the water. They show the subtle difference between the movement of water in a lake and in the ocean.

Both of these attempts at using the three Irish landscapes as material for video works can perhaps exemplify how differently you approach a landscape or your experience of it depending upon your aims. These video works had nothing to do with the traditional use of landscape as scenography, with creating an environment, a milieu or surroundings for an action to take place. That was the way I used the landscapes both in the radio play and in the subsequent dance performance. But of course the videos could be used as scenography as well (for instance, as back projections) in some completely different context.

but water controls and destroys earth. How much bathing can a brittle stone take? How much emotional storms and waves or still standing water has your marital happiness or partnership endured or would endure? – 'Double Happiness in water' is a document about the happy and not so happy moments of a small stone in various waters. It can be watched together." (*Double Happiness in Water*, press release, Arlander 2000 g)

2.7 DISCUSSION

I have described the use of landscape as starting point and source material for creating a radio play; in this case, landscape both as literary descriptions, like in the play by Beckett, and as actual, personal experiences, like on my trips to Ireland. Using landscape as a basis for a text offers many possibilities, but it is hard to evade describing human relationships in some way or another. If creating a play, you easily end up writing letters or love stories or fairy tales instead of giving voice to the landscape as such. At least that is what happened to me. Or then, you become entangled in the traditions of using landscape to express emotion, like in painting or poetry.

I have described the use of sound landscapes as scenography in radio as well as on stage. Sound is fairly unlimited and surrounds you like an actual environment while you are experiencing it. Sound images are also open in the sense that they leave a lot for the imagination to complete. Sound is also a comparatively easy material to create, to record and to manipulate. Before this process, I had mainly used landscape as sound background in radio plays, like in *Via Marco Polo*, so I thought creating "soundscapes" would be the best way to perform landscape. However, during this process, beginning with the radio play *Fairies*, continuing through experimenting with a live performance in *Dancing with Fairies* and using video material in the installation *Double Happiness in Water*, I was challenged to reconsider my preferences.

In *Fairies* the landscapes remained secondary to fairy-tales and fairy lore; in the dance performance landscape was thematically more prominent, though in a stereotypical way. The small video experiments were much more interesting in terms of the specific landscapes they were created from than the sound landscapes in the radio play and the dance performance, or even the video projections in the latter. One reason for this is probably tied to performing conventions; using landscape as a backdrop, whether visual or aural, is after all commonplace. More relevant are probably the questions related to scale and duration, which I mentioned in the beginning. After these experiments, it seemed obvious to me that it could be worthwhile to use bolder variations in terms of scale and duration when trying to transform landscape into something that can be enjoyed as a performance.

To return to the question I started with: how could you perform landscape? The logical development after these experiments was to take the process one step further, to take the spectator to the very place that is to be experienced, to perform landscape in that very same landscape.

3 LANDSCAPE AS SCENE FOR MEMORIES AND FANTASIES – RADIO PLAY, SOUND INSTALLATIONS AND SITE-SPECIFIC PERFORMANCE

In this chapter I discuss combining fact and fiction in relationship to place. I describe a project structured around reminiscences and thematically centred on rocks. *Missä kivi puhuu* (*Where Rock Speaks*) was a series of sound installations in the ammunition cellars on Harakka Island open to the public between 7 and 22 October 2000. *Maailman ääri – missä kivi puhuu* (*Turn of the World - Where Rock Speaks*) was a site-specific theatre performance, based upon a short story by Jeanette Winterson, performed in the same setting. The script was made into a radio play (Arlander 2001 b) as well and was broadcast in May 2001.

The idea that “doing something means being somewhere” was a starting point for creating these performances. Site-specific works – when performances are created of, about, in, for, or in relation to a special place³² – are related to performing landscape. (I discuss the notion of site in Chapter 6.) Here, I will explore the possibilities of the analytical model³³ created by Peter Eversman (1992) to understand the different modes of using space in these works, and refer briefly to the discussion in my doctoral thesis *Esitys tilana* (*Performance as Space*) from 1998.

To begin with, I present the background to the project and the analytical model created by Eversman in section 3.1: Performance as Space – Space as Performance. Then I describe the project briefly by describing the place, the planning, the sound installations, the live performance, the radio play and the video installation, respectively, in section 3.2: Site-specific Performance, Sound Installations and Radio Play. After that, I focus on one of the sound installations, *Beach Pebbles*, and discuss the different versions of it in section 3.3: *Beach Pebbles* – An Example. Then I return to the analytical model and use it to discuss the spectator position in these examples in section 3.4: Spectator Position – Timing and Freedom of Choice.³⁴

32 For a discussion on the term site-specific related to performance, see Kaye 2000, 1-12 or Pearson & Shanks 2001, 131-46.

33 In my doctoral thesis *Esitys tilana* (*Performance as Space*) I discuss that model extensively, apply it to example performances, focus on some problems of the model and also suggest a development of the model, which could increase its value while analysing performances created in found spaces.

34 This chapter is based on a paper “Performing landscape – site specific performance, sound installations and radio play” presented at the XIV World Congress of the IFTR/FIRT, Theatre

3.1 PERFORMANCE AS SPACE – SPACE AS PERFORMANCE

In our age of rapidly developing media technologies – why take an interest in specific places? Physical location seems to have less and less importance (unless you are on the wrong side of some specific border, of course) According to my own experience, the reason is simple: if you are not forced to stay in a particular place but can work and communicate in any place you like, the choice of that place becomes possible, voluntary and important. You can ask: "Is this the place where I really want to be right now?" Being in some specific place is no longer a self-evident part of our everyday existence. It can become a particular and rare experience. This is true for most spectators as well as creators of performances. (Arlander 2001 a, 12)

The report from the series of performances produced by the project *TEE - Tila esityksen elementtinä* (Space as an Element of a Performance)³⁵ was my starting point in January 1996 for a text in *Teatterilehti* (the Finnish Theatre Magazine) discussing performance venues. I confessed, however, that a better name for the project would have been "the place of action in the text and the place in the city as a starting point for a performance world" (Arlander 1996 a, 20) Space certainly was not an element; the environment or the place was the ground and the material that was worked upon. In returning to that text in 2001, I emphasised the by now rather self-evident fact that a performance can "take place", happen, materialize and be embodied in very different spaces.

Every action means being somewhere, and that is an interesting starting point for making theatre; it is at the same time both unpretentious and luxurious. Fiction, entertainment, even drama, is spreading out everywhere without really being anywhere. The so-called double theatrical consciousness – that something is true and untrue at the same time - is an experience most people encounter already in their daily lives. As a counterweight to that, one of the tasks of theatre could perhaps be to enable the spectator to experience, just for an instant that she is in her mind and in her body right where she is. How fictional this "where" can be, or necessarily is, is another question. And, today, I would like to add: that is really the most interesting question. How subtly can you mix the imaginary and the real? (Arlander 2001 a, 12)

While thinking about the use of so-called found spaces in another text at that time (1996) I proposed the following:

and Cultural Memory, Amsterdam 30.6. 2002, (Arlander 2002 a) and a text "Esitys tilana ja tila esityksenä" [Performance as space – space as performance], published in *Teatterilehti* 6/2001. (Arlander 2001 a)

35 *Joitakin keskusteluja XI – raportti TEE-projektin esityssarjasta Joitakin keskusteluja I-X*. [Some Conversations XI – Report on the series of performances Some Conversations I-X produced by the TEE-project] Theatre Academy 1995 (Arlander 1995 b).

We assume that something becomes strange and interesting when put on stage. However, we could expect that if that something is put somewhere else, strangeness is created more effectively, and, at the same time, that "somewhere else" becomes visible. As the environment is understood to be a part of the performance, it becomes fictional, or strange, with multiple meanings, something to focus on and to interpret. And of course the place itself can be unknown and surprising.

When you choose a found space as a performance space you can look for a suitable (and in that sense ready-made) scenography, that is, use the space almost as it is. You can also strive to create a performance, which takes the place or site as the theme of the performance, or is in some other sense site-specific, site-bound, and made for a particular space (and about a particular space). Or then, the reasons for using a found space can be clearly pragmatic; a mobile performance or a performance surrounding the audience is difficult to create in theatre venues with a fixed organisation of space. If the task of an artist is to direct the attention of the public, to "show the spectator where to look", I cannot think of a more important object to focus attention upon than the environment we live in, and which we mostly bypass without notice. Perhaps changing venues and varying performance spaces would suggest that the spectators look at a performance from the viewpoint of the environment as well. Moving from one space to another could help the spectators or visitors to experience the performance as a metaphor, for the very fact that we are in the world and the world is in us. And, perhaps, it will allow them even to personally perceive that (in the words of Maurice Merleau-Ponty), "I am living inside the world, embedded in it. The world is around me, not in front of me." (Arlander 1996 b, 50)

These thoughts were with me while writing the book *Esitys tilana (Performance as Space)*, published in 1998, even though the name already reveals a change in emphasis. Space gives most people an idea of physical space, buildings and rooms or the environment.³⁶ The mistake of one commentator was poignant: she called the book "Tila esityksenä" (Space as Performance). However, the spaces and levels of reality within a text are equally interesting, not to mention the spaces between performers and spectators created in a performance situation.³⁷

3.1.1 PERFORMANCE AS SPACE

In the book *Esitys tilana (Performance as Space)* I emphasize that the space of a performance can be approached as a place that creates meaning on the level of physical

36 "Tila", the word for space in Finnish is not used for outer space, which is "avaruus" but can be used for states, like in state of mind.

37 Later this dimension has been stressed by i.e. Erika Fischer-Lichte, 2008.

space and the space described in the text, and as spatial relationships between the performers and the spectators. I discuss performance as space using the concepts of fictional and factual space, performance situation and performance world. The performance-audience relationship is seen as composed of the stage-auditorium relationship in the space, the mode of address in the text, and the chosen performer-spectator relationship. A working process, both from text to space and from place to text is described. I discuss the model of theatrical space presented by Peter Eversman (1992) and apply it to various examples. The main idea of the study is that a live performance takes place as a space, that space can be an interesting starting point in creating a performance, and that it is useful to think of space both as spatial relationships and as a place producing meaning and associations.

First, as a place producing meaning, space can be understood as the context or even the framework of a performance. The performance space and the place of a performance can be used to support the atmosphere of the performance and it can be used as basic material for the composition of the performance. In Finland, Professor Ralf Långbacka in particular, who was my supervisor, has discussed the importance of the performance space and the message involved in a venue. I primarily studied the use of so-called found spaces, both as a ready-made scenography and as the raw material and theme of a site-specific performance (a performance made for a particular site). Often I found that things connected to a place's past were especially interesting. The possibilities of using the associative and meaning producing potential of a space are vast, especially if the unique characteristics of a particular place can be given space. Space and place can be used on the level of the form and structure of a performance, and they can also serve as a basis for the choice of materials or as a central thematic idea or motive, as in the performance variations of *Some Conversations I-X* (1993–94), as described in "Some conversations... in various spaces" (Arlander 1995 a). A particular place or environment can be an interesting starting point for creating a text as well, like Venice and the historical layers of stories related to it were for the radio play *Via Marco Polo I-III* (1996).

Second, a performance can be studied as a particular spatial solution and as spatial relationships between performers and spectators. When using Arnold Aronson's (1981) scale for environmental to frontal arrangements of space, the main question is whether the spectator is offered a position within the frame of the performance or placed outside of it. It is worth noting that the notions environmental and site-specific do not refer to the same aspect of a performance. The environmental solution of a performance space does not necessarily take the existing environment into consideration; rather, it tries to form an environment. This can be done in various

ways, either within existing (found) spaces, like the sequence of performances in *Some Conversations I-X*, which were performed in various places in the city, ranging from an old hospital to a former bank hall via various theatre venues and auditoria, or within a deliberately created (artificial) performance environment, like the performance “*If on a Winter’s Night a Traveller...*”, which was done in a constructed paper labyrinth.

Later, my wish was to combine these two approaches; for instance, by using an environmental spatial structure in a performance where the place of the performance would be the starting point for the text. I described my plans in a discussion:

*I want to explore the meanings of a place as place, also its aesthetic qualities, that is, not only to make a play about the life of Elias Lönnrot in the birth home of Lönnrot. The starting point would not be what has happened in a specific place but, for instance, here we now have oaks and poplars. What kind of stories can be created about oaks and poplars? How can the factual and fictional space be united to form a performance world in this very place where these trees are?*³⁸

I continued doing that kind of work the following year on the island of Harakka, outside Helsinki, in the project *Missä kivi puhuu (Where Rock Speaks)*.

3.1.2 SPACE AS PERFORMANCE

If a performance takes place as a space, could a space become a performance? I was interested in installation work and tried to understand the distinction used by media researcher Margaret Morse (1990) between arts of presentation (here and now) and arts of representation (there and then) in a text “Performance, installation and movement in space” (Arlander 1999). A live performance takes place as a space. A performance takes place in a place, often telling of other places, but, above all, it creates a space, a situation or a world. A spatial relationship inevitably arises between the performer and the spectator. A live performance is realized as a space. What about a video installation? An installation is realized as a space, occurs in a place and can also tell of other places. An installation, too, requires the spectators to visit the place themselves. Instead of a relationship between performers and spectators, in an installation a relationship arises between the visitor and what is performed or put on display. (Arlander 1999, 29)

38 Arlander quoted in Lauri Meri “Pioneerin Haasteet” (The Challenges of a Pioneer) *Teatterilehti* 2/ 99, 52-54. Elias Lönnrot was the man who collected the folk poems for and compiled the Finnish national epic Kalevala.

According to Morse, in an installation the artist leaves the space and the visitor “performs” the work in the artist’s place. The visitor is “*in* the piece, as its experiential subject, not by identification but in body.” (Morse 1990, 155) That is why, according to Morse, an installation is not a proscenium art. However, in a performance a spectator can be surrounded physically, and a relationship based on identification is not necessarily a central issue in defining scenic arts. Morse observes that we “lack a vocabulary with which to describe kinaesthetic ‘insights’, for learning at the level of the body ego and its orientation in space”, an observation which is relevant concerning live performances as well as installations. She proposes that learning like that could be compared with “reading” literature or the “seeing of images” in visual arts and that it could be called, for instance, “figuring within”. (Morse 1990, 153)

What would this “figuring within”, this experiencing through spatial relationships, mean? The starting point for installation art is that the work is experienced not only mentally but also bodily. With regard to performances, the physical movement of the spectator, the experience of the space or the awareness of one’s body are often bypassed as irrelevant details that hinder the spectator from concentrating on the performance and, hence, they are not analysed as deliberate parts of a performance. A performing situation is nevertheless multi-sensory, holistic, environmental and spatial – as are installations.

I wanted to examine and explore these questions by creating sound installations and performances using the same material in the same spaces on the island of Harakka. Before discussing the work on Harakka, I describe briefly the analytic model by Peter Eversman (1992), which I use in examining and discussing that project. Morse’s distinction between arts of presentation (here now) and arts of representation (there then) can be related to the dimension of use of space between “here and now” contra the “illusion of another time and place” in Eversman’s model.

3.1.3 THE ANALYTICAL MODEL AND THE DIMENSION OF USE

To understand performance as space in the sense of a combination of an imaginary space and a real place, I have used the notions of factual space and fictive space, on the one hand, and performance world and performing situation, on the other hand. By factual space, I mean basically the location, site or venue, and by fictional space, I primarily mean the place of action described in the text. By performance world, I mean the more or less fictional world inhabited by the charac-

ters, and by performing situation, I primarily mean the encounter between performers and spectators.

Peter Eversman (1992, 93-114.) has developed an analytic model for studying theatrical space based upon a structural dimension and a dimension of use, which seemed to me to be closely related to these notions. The structural dimension, dealing mainly with the stage-auditorium relationship, can be understood as an adaptation and a reduction of the scale between environmental and frontal performances presented by Arnold Aronson (1981). The dimension of use, a scale between an emphasis upon the "illusion of another time and space" and "reality here and now" could perhaps be understood as a scale between the young Stanislavski emphasising the life of the performance and Meyerhold (or why not Brecht) emphasising communication with the spectators. The "here and now" is largely influenced by the performers, for instance whether they openly acknowledge the presence of the spectators or not. The problem is that the "here and now" is not the same in a museum, a public square, a private house or a theatre building.

Based upon my experiences from the series of performances *Some Conversations I-X* in ten different locations, I suggested (in *Esitys tilana*) that the scale perhaps could be understood and used on two levels, with two different meanings: First, it could be understood and used as a scale between an emphasis on factual space (a presentation of reality here and now in this place) and fictive space (an illusion or representation of another time and space with the help of, for example, scenography); second, it could be understood and used as a scale between an emphasis on the performing situation (here and now as performers and spectators) and the performance world (an illusion of another world created by the mode of performing). (Arlander 1998 a, 82-86)

Or, to put it in another way, the dimension of use should perhaps be understood, on the one hand, in terms of signification (an illusion of another time and place contra the reality of here and now) and, on the other hand, in terms of spatial relationships, that is, performers and spectators inhabiting the same world (the performing situation) or two separate worlds (the performance world and audience situation). This distinction between two different meanings for the use of "illusion" or "reality" seemed important in places where the here and now of the place was not the same as the theatrical situation. This was further emphasised in performances where the fictional performance world was created by alluding to another time in that very same place. At some point, I was personally fascinated by the possibility of having both the performers and the spectators inhabit the performance world, at least in some sense, but that is another question.

To put it simply, I thought the use of space in performance should be studied both in terms of the signification of space as place or context and in terms of space as relationships or a communicative field, that is, as the performer-spectator relationship. Keeping this distinction in mind was important for me because the poles of the scale can also be used to crisscross with one another. An emphasis on the representation of a fictive space can be combined with a mode of performing, which stresses the primacy of the performing situation, openly acknowledging the presence of the spectators as spectators. An emphasis on the presentation of the factual space can be combined with a mode of performing which creates an illusion of another world, stressing the primacy of the performance world. I will use the model, modified by these notions, in order to analyse the project *Missä kivi puhuu (Where Rock Speaks)* to see if they can be used to describe differences in a useful way.

3.2 SITE-SPECIFIC PERFORMANCE, SOUND INSTALLATIONS AND RADIO PLAY

The works I will describe in the following section could be understood in terms of performance as space as well as in terms of space as performance. So what do I mean by that? On the one hand, a performance can be regarded as something that takes place as a space between performers and spectators. And, on the other hand, a sound space, a spatial sound installation involving voices and text, can be experienced as a performance. When starting to think about the project afterwards, my first reaction was that it represented the endpoint of a certain kind of thinking, even a sort of dead end. Dead ends are especially useful as stimulation for afterthought, so I will present a few remarks as notes from the journey.

Missä kivi puhuu (Where Rock Speaks) was a series of miniature radio plays and sound installations in the ammunition cellars on Harakka Island produced in collaboration with the Finnish Radio Theatre (YLE) and Helsinki Cultural Capital 2000 presented between 7 and 22 October 2000. *Maailman ääri – missä kivi puhuu (Turn of the World - Where Rock Speaks)* was a site-specific mobile theatre performance based upon a short story by Jeanette Winterson, which used these sound installations as a backdrop, with one live actor addressing the spectators directly and involved in dialogue with actors recorded on tape. *Maailman ääri – missä kivi puhuu (Turn of the World - Where Rock Speaks)* was also the name of a radio play based upon the live performance and the material from the sound installations, which was broadcast 28 and 29 May 2001. Some later video experiments based upon the same material were

Kalliokolmot 1 – meteoriittia etsimässä (Rock Triangles 1 - Searching for a Meteorite), a video installation for four monitors at the winter exhibition on Harakka Island in 2001, *Rantakivi (Pebble)* an installation at the Telegraph on Harakka Island between 26 June and 15 July 2001 and *Pikkukivet (Pebbles)*, a solo performance with video at Kilpikonnaklubi, in the Forum Box, as late as 5 April 2003. In the following section, I will use these works as examples and look at some of the differences and similarities brought about by the various media.

The location or factual place for the project *Where Rock Speaks* was not a theatrical venue, so the here and now of the place was not identical with the performing situation. The specific character of the place was of relevance for the project and was deliberately used as material for the work. Besides the project *Where Rock Speaks* several other works, which I discuss later on have been created and presented on that island where I have my studio, so a short description of the place is necessary.

3.2.1 THE PLACE

The place or site, Harakka Island south of Helsinki, was originally part of the Suomenlinna / Sveaborg -complex (world heritage site since 1991), a fortress built by the Swedes in 1747 and rebuilt by the Russians during the First World War, which then became an important symbol for the newly independent Finland. In contrast to the main fortress, Harakka Island remained closed to the general public until 1989, because the chemical research laboratory of the Finnish Armed Forces was situated there until that time. The island's multifaceted nature includes ancient rock formations with traces of the ice age clearly visible.

Today, Harakka is no longer part of Suomenlinna / Sveaborg. It differs from the other small islands close to the city because of its long period of isolation as a military area. There are no sailing boats or restaurant and only occasionally a small summer cafeteria. A large part of the island is a nature preservation area because of some rare vegetation remaining there due to the prolonged isolation and because seabirds like to nest on the southern cliffs. The island is owned by the City of Helsinki and there is regular boat traffic to the island during the summer months. Recreational use of the island is encouraged within the requirements of preserving the historical fortifications and protecting the fragile nature. Today, the old laboratory rooms in the main building – designed in 1922/1928 by Oiva Kallio – are managed by the City of Helsinki Cultural Office and rented by artists as studios. They are preserved almost in their original condition and have a charm of their own. Most of the visi-

tors to the island come there because of the City of Helsinki Environment Centre. Excursions for children and different types of nature activities are organized regularly during the summer months. There is also a permanent exhibition on environmental themes. Artists working on the island use the former telegraph building as a summer gallery.

3.2.2 PLANS

The background for the project *Missä kivi puhuu* (*Where Rock Speaks*) was a plan for a series of performances, the working title of which was *Täällä missä...* (*Here where...*; this is a title which is almost impossible to translate). I wanted to use the experiences from my doctoral work regarding the subject matter and working method and use a special place as a starting point for both the text and the performance. I planned a series of performances, the theme of which would be the specific place they were performed in, and called them "Here where..."

I wanted to create a series of performances with a specific place as a starting point, but I did not want them to be tied to the local culture to the same extent as a performance I directed for amateurs on the island of Kökar in the summer of 1997. There, people from Kökar performed a play describing life on Kökar for people from Kökar and the performance took place on the island of Kökar. Neither did I plan the performances to form a structurally unbroken whole, like in *Some Conversations I-X*, where the same play by Aleksandr Vvedenski was adapted to and performed in ten different locations and contexts. In an application for a grant, I wrote: "I want to use time for choosing the environments and deepening my knowledge of them, so that the texts and the performances will not stay on the most obvious level of the meanings of those places. I wish that the performances could say something relevant about what it is to be a human being, as it appears (to me) within the respective environments."

Actually, the first part of the series was realized as a video work *Where the Sea begins* (*Täällä missä meri alkaa*), in the exhibition *Calvinomemos*, in Museum of Contemporary Art Kiasma in Helsinki. The connection was mainly because of the name, though. The place that served as the material and starting point was far from Kiasma, in the Pyrenees. (I describe the work in Chapter 4.)

Harakka was an easy place to begin, because I have had a studio there since 1997. One of the performances in the series *Some Conversations I-X* was also made there in 1993, in the library auditorium. In that performance (*Some conversations IV*), the military past of the place and old texts related to chemical research, the develop-

ment of gasmasks and the protection of civilians were used as parts of the performance. Since I had already explored the military past of the place, I decided historical material would not be used in such a literal way this time.³⁹

The idea was expressed in condensed form in a plan for fundraising: "The city and the sea, the past and the present, meet on the island of Harakka, in a performance where the spectators are invited on a journey into the landscape, to listen to its silent stories." The performance was planned for five actors and would be made in two parts. The performance in summer was to be a journey led by the Narrator through the rocks and the cellars, entwining the fictional and the factual, the imaginary and the real. The performance in autumn was to be centred on memories and recollections in the old library of the main building. I developed this rough sketch further when I decided to collaborate with the Radio Theatre of the Finnish Broadcasting Company, YLE. The performance idea developed into a series of sound installations in the old ammunitions cellars, which the City of Helsinki Environment Centre had recently renovated for exhibition use. The project was scheduled for October, as part of the Helsinki Cultural Capital 2000 events on the island. Thus, the summer performance was done in autumn for practical reasons, and the autumn performance was forgotten, or, rather, postponed so that it could be done in another form at some other time. Some elements of it, like the theme of reminiscences, were used in the live performance, however.

An exclusive performance for a limited audience is easier to produce if the same material can be recycled and used for an ordinary broadcasted radio play. Sound installations with actors as mere voices create new possibilities for poetic effects, for avoiding, among other things, excessive theatricality. However, the live performance had to rely mainly on sound and also function as a radio play without a connection to the place. For that reason, we wanted to include a fantastic dimension, a contrast to the special characteristics of the place, to what was there, present and tangible. As a counterforce to the concrete environment of Harakka Island, its military past, its coastal landscape and the particular nature within the vicinity of the city, I used the short story "Turn of the world" by Jeanette Winterson from the anthology *The World and Other Places*. The four fantastic islands in the story are summaries of mythical energies in life: fire, water, earth and air. The story includes a traveller, a man or

39 In 2009, I used a fragment of this performance to create a video installation in the same auditorium for the exhibition commemorating 20 years of artistic activity on the island. *Kaasunaamarit – Gasmasker (Gas Masks)*, a video installation in the auditorium of Harakka Island featuring Elina Hurme, Leea Klemola and Hellen Willberg, was presented at the exhibition *Harakan muisti* 2009.

a woman, and could be used to create associations with places that do not exist or which exist elsewhere, in a situation similar to listening to a radio play.

Finally, I managed to realize my wish to combine an environmental spatial arrangement and a site-specific performance (where the text was made out of and for a specific place) on the island of Harakka in October 2000. The project was co-produced as part of the “Harakka Laboratories” event sponsored by the Helsinki Cultural Capital 2000 program. The project took place as a series of sound installations or miniature audio plays on location, as a live performance and as a radio play with the same name broadcast the following spring. The live performance and the radio play were based on the short story by Winterson and used the sound installations as a backdrop. The sound installations were created for five different spaces on the island and used different types of literary material related to rock. A video installation based upon one of the sound installations was made one year later.

3.2.3 A SERIES OF SOUND INSTALLATIONS

The sequence of sound spaces or sound installations was called *Missä kivi puhuu* (*Where Rock Speaks*) since I chose rock and stones as a theme (instead of trees, which were an earlier option). A piece of rock knows what it means to stay put, to be tied to a specific place. The rocks were telling their stories in miniature audio plays in the four ammunition cellars and the former telegraph building on the island. Each space formed a world of its own. The spaces or worlds or compilations of stories were called *Maan keskipisteeseen* (*To the Centre of the Earth*), *Rantakivet* (*Beach Pebbles*), *Minä haluaisin olla ametisti* (*I Would Like to be an Amethyst*), *Sydämenne on tiilikivi* (*Your Heart is a Brick*) and *Maeldunin matka* (*Voyage of Maeldun*). They included fragments from texts dealing with rock by different writers (Wisława Szymborska, Jules Verne, Susanne Ringell, Joris Karl Huysmans, Paavo Haavikko, Heiner Müller, Tankred Dorst and Linn Ullman), texts that I had adapted from various sources and facts about minerals told to me by the geologist Martti Lehtinen in an interview. Originally, I had planned to use even more documentary material. Actors from the Finnish Broadcasting Company performed the literary texts.⁴⁰

The choice of literary material was based upon the theme, the character of the spaces and their geographic direction in space as well as on Winterson’s story, which was used as a basis for the live performance. I was fascinated by feng shui and cor-

40 The actors were: Heikki Määttänen, Kaija Pakarinen, Erja Manto, Ossi Ahlapuro, Voitto Nurmi, Tarja Keinänen, Tuula Nyman, Juha Kandolin and (as a guest) Rauno Ahonen.

respondences between the elements and the points of the compass, which I nevertheless could use only to a limited extent. Fire was located in the south, with a literary fragment from the journey into a volcanic crater by Jules Verne, which could have been related to earth as well as fire, however. To describe the dwindling creation process of the script would be another story. I mention here only a short summary of the main sources. More information of the production can be found in the program hand-out.⁴¹

In the first cellar (in the south), the installation was called *To the Center of the Earth*. There you could listen to some dialogues from *A Journey to the Center of the Earth* by Jules Verne (14 min.), a poem "Koputan kiven ovea" [I'm Knocking at a Stone's Door] by Wislawa Szymborska (6 min.) and two prose fragments from *Vara Sten* [Being Stone] by Susanne Ringell, which were transformed into monologues (14 min.). The poem and the monologues were audible in a corridor; the text by Jules Verne filled the main space.⁴²

41 *Missä kivi puhuu* (*Where Rock speaks*) In the old ammunition cellars on Harakka island rocks tell their stories in a series of miniature radio plays through voices of actors from the Finnish Radio Theatre. All the spaces – *To the Centre of the Earth*, *Beach Pebbles*, *I Would Like to Be an Amethyst*, *Your Heart is a Brick* and *Voyage of Maeldun* form a world of their own. Script and directing: Annette Arlander. Sound design: Eero Aro. Light design: Terike Popovits. Director's assistant: Laura Colliander-Lappalainen. Sound technician: Jukka Viiri. Production assistant: Lasse Lehtonen. Constructions: Osmo Kivimäki. Photographs: Tuula Närhinen. Graphic design: Kai Rentola. Music (if not otherwise indicated): Lithopone, Märten Bondestam. Production: Mauri Ahola (Radioteatteri), Ilona Rista (Harakka ry).

The stories run non-stop from 12.00 - 16.00 p.m. In addition: Erkki Makkonen tells about the rock formations on Harakka island on video at the information point. The series of miniature radio plays *Missä kivi puhuu* (*Where Rock Speaks*) and the performance based on a short story by Jeanette Winterson *Maailman ääri – missä kivi puhuu* (*Turn of the World – Where Rock Speaks*) are both realized in collaboration with The Radio Theatre of the Finnish Broadcasting Company. Annette Arlander is an artist working on Harakka. Her work is part of the events called Harakan laboratoriot (Harakka laboratories), which is included in the Helsinki – Cultural Capital 2000 program. Acknowledgements:

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42 Cellar 1. *To the centre of the earth*. Big hall: To the centre of the earth. Jules Verne: "A Journey to the Center of the Earth" Translated into Finnish by Pentti Kähkönen (WSOY 1974) Four dialogues, Professor: Ossi Ahlapuro, Axel: Rauno Ahonen. Duration 14 min. Corridor to the left: The woman and the stone. Wislawa Szymborska: Ihmisiä sillalla. Translated into Finnish by Jussi Rosti, (WSOY 1998) 'I'm knocking at a stone's door...' Woman: Erja Manto, Stone:

In the second cellar (in the west), the installation was called *Beach Pebbles* and it contained twenty-four short monologues based upon a text by James Wanless, *Little Stone: Your Friend for Life*, which were synchronized to move like a wave through the long corridor. The monologues were alternating with comments by geologist Martti Lehtinen (11 min.) and music on a litophone. I describe this installation in detail later and use it as an example when discussing transformations between various media.⁴³

In the third cellar (in the northwest), the installation was called *I Would Like to Be an Amethyst* and contained three chests with headphones from each of them. Here you could listen to “Dialogue of Crystal and the Chemist” (39 min.) and “Dialogue of Pearl and the Humanist” (11 min.), based upon literature about rocks and crystals by Anne Hietanen, Rudolf Duda & Lubos Rejl and Walter Schumann. There was also “The Turtle of Jewels”, a fragment from *Against Nature* by Joris Karl Huysmans (11 min.).⁴⁴

In the fourth cellar (in the north), the installation was called *Your Heart is a Brick* and contained a collage based upon fragments from the *Story of Kullervo* by Paavo Haavikko, from *Merlin oder die Wüste* by Tankred Dorst and the entire *Heart Piece* by Heiner Müller (11 min.). You could also listen to a fragment from the novel *Ennen*

Voitto Nurmi. Duration 6 min. Corridor to the right: To be a stone. Susanne Ringell: Vara sten (Söderström & Co.1996) The sequences ‘Massiv på lämmelvandring!’ and ‘Ödmjukhet förskönar’, translated into Finnish by AA. Boulder: Eeva Litmanen, Block: Tuula Nyman. Duration 14 min. (*Where Rock Speaks*, hand program, Arlander 2000 j).

43 Cellar 2. *Beach Pebbles*. The source material for the monologues (24) is a text by James Wanless: ‘little stone your friend for life’ (Element Books Inc. 1999) translation and adaptation by AA. Geological comments by Martti Lehtinen. Interpreters: Heikki Määttänen, Kaija Pakarinen, Erja Manto, Ossi Ahlapuro, Voitto Nurmi, Tarja Keinänen, Tuula Nyman, Juha Kandolin. Duration 11 min. (*Where Rock Speaks*, hand program, Arlander 2000 j).

44 Cellar 3. *I would like to be an amethyst*. Coffin A: Dialogue of Crystal and The Chemist .Duration 39 min. Coffin B: Dialogue of Pearl and the Humanist. Duration 11 min. Kide (Crystal): Erja Manto, Kemisti (The Chemist): Voitto Nurmi, Helmi (Pearl): Kaija Pakarinen, Humanisti (The Humanist): Ossi Ahlapuro. The following books have been used as sources for the dialogues: Anne Hietanen: Valonvoimaa (Power of Light), Aquarian Publications 1993. Rudolf Dud’a ja Lubos Rejl: Jalokivien maailma (The world of Gems), WSOY 1998. Walter Schumann: Kivet ja mineraalit värikuvina (Rocks and minerals in colour), Otava 1973/1998. Coffin C: The turtle of jewels. Huysmans, Joris Karl. 1959. *Against Nature* (Transl. by Robert Baldick. orig. À Rebours 1884.) Penguin books Fragment translated into Finnish by AA. Voice: Tuula Nyman. Duration 11 min. Music in the coffins: Stephan Micus, *The Music of Stones* ECM 1384 (1989). (*Where Rock Speaks*, hand program, Arlander 2000 j).

Unta (Before You Sleep) by Linn Ullman (7 min.) and a talk about meteorites by the geologist Martti Lehtinen (21 min.) in an adjacent space.⁴⁵

The fifth installation (in the northeast) in the former telegraph building was called *Voyage of Maeldun*, a story about many islands based upon an Irish myth told by T.W. Rolleston (27 min.) and played with surround technology. Unlike the ammunition cellars, this was a room with a wooden floor and large windows in three directions.⁴⁶

The installations were open daily from noon to 5 p.m. and the audio plays were running non-stop in each space. There was a small video at the information point with some facts about the rock formations on the island, but I never had time to edit other videos with documentary material that I had video recorded and planned for the event. Neither did I create listening spots out on the cliffs, with earphones hanging down from trees, as I had planned to do. (That was to become another project much later, *Trees Talk*, described in Chapter 7). The sound installations were limited to the four ammunition cellars and the old telegraph building. Three of the five spaces were large enough to house several different miniature audio plays within an overall sound space.

The visual set up and the furnishing of the spaces was simple, with lighting designer Terike Popovits (later Terike Haapoja) creating a specific atmosphere for each space. In the large ammunition cellar with *To the Centre of the Earth*, there were large wooden trunks (provided by producer Ilona Rista) on the floor and a single light bulb rotating almost at floor level in the middle of the room. In the long corridor used for *Beach Pebbles*, a wall was built to hide a permanent exhibit. We placed twenty-four small pebbles gathered from the island with assistant Laura Collian-

- 45 Cellar 4. *Your Heart is a Brick*. Large hall: Bread of stone. Paavo Haavikko: Kullervon tarina / Histoire de Kullervo / Story of Kullervo (Art House 1975/1989) Scenes 21-22. Kullervo: Juha Kandolin, Mistress: Erja Manto. Parcifal and the Stone. Tankred Dorst: Merlin eli autio maa (Merlin oder die Wüste), translated into Finnish by Jukka-Pekka Pajunen (Näytelmäkulma 1997) scene 45. Parcifal: Rauno Ahonen, Stone - Merlin: Tarja Keinänen. Heart piece. Heiner Müller: Sydänkappale (Herzstück), translated into Finnish by Riitta Pohjola (Germania, Kuolema Berliinissä, VAPK 1992). The first: Ossi Ahlapuro. The second: Eeva Litmanen. Duration. 11 min. Small chamber: A rock in the bed. Linn Ullman: Ennen Unta (Before You Sleep) translated into Finnish by Tarja Teva (WSOY 1999) three fragments. Karin: Kaija Pakarinen. Duration: 7 min. Corridor: The meteorites. Geologist Martti Lehtinen talks about meteorites. Duration 21 min. (*Where Rock Speaks*, hand program, Arlander 2000 j).
- 46 Telegraph: *Voyage of Maeldun*. The story is based on a description in T.W. Rolleston: Celtic Myths and Legends (Random House UK 1994) abridged and translated into Finnish by AA. Voices: Heikki Määttänen, Kaija Pakarinen, Erja Manto, Ossi Ahlapuro, Voitto Nurmi, Tarja Keinänen, Tuula Nyman, Juha Kandolin. Duration 27 min. (*Where Rock Speaks*, hand program, Arlander 2000 j).

der-Lappalainen on the wall, each with its own lamp and loudspeaker element. In the third space, used for *I Would Like to Be an Amethyst*, three brown chests and some dark green benches (painted the same colour as the floor linings) comprised the main furniture. The fourth space, with *Your Heart is a Brick*, has big copper doors and a wooden floor. Terike constructed three big light tables, which we covered with white tablecloths and placed in the middle of the room to lighten it up. We placed three big rocks like loafs of bread on top of them, as suggested in the script. In the fifth space, the old telegraph with *Voyage of Maeldun*, we covered the windows with white paper to let in a faint light but not the view and we placed some chairs in the centre to face the covered windows.

The sound spaces were supposed to function in three different ways. First, they functioned as installations, which the visitor could experience in any order and which she could spend any amount of time in. The miniature audio plays were running nonstop in each space, audible either from loudspeakers in different parts of the spaces or through headphones that could be listened to individually on the spot. Second, they functioned as part of the live performance, where the Narrator led the spectators from one space to another and fragments of the miniature audio plays were played as parts of a performance tied to a definite time span and the collective experience of a small audience. In the performance the sound material was used as a kind of scenography. A so-called Voice of the Space, a character present in the fictional reality of the space and answering the questions of the Narrator, was heard as a recorded voice in each space during the performance. Third, the sound spaces were recorded and used together with the original sound material as acoustic effects in the radio play, which was produced and broadcast later.

3.2.4 LIVE PERFORMANCE

The live performance was called *Maailman ääri – missä kivi puhuu* (*Turn of the World – Where Rock Speaks*). The mobile performance combined recorded speech in the sound installations and a live actor. Mikko Kanninen played the part of Narrator and Guide. All other actors were pre-recorded. I hoped the journey through the underground cellars of the autumnal island would open up associative spaces related to what was there and sensuously present and to what was elsewhere or only imaginable. The spaces and the miniature audio plays were used as a background or sound scenography for the performance of the stories. Or, you could say the live performance formed a frame story that connected the sound installations into one story

line. The Narrator guided the spectators from space to space joining his own tale to the tales told by the voices in the spaces. In this way they became his stories or memories as well.

In the performance the short story by Winterson was divided into four monologues, and combined with dialogues, which the Narrator had together with the voices in the spaces and which I wrote myself. These dialogues took place between the Narrator and "the walls", with pre-recorded voices in the spaces (quite a challenge for the actor). The script was a frame story to the stories of the spaces with a simple intrigue, almost like a pretext. (MWRS 2000) The Narrator was searching for a woman he had met on the island a long time ago, following the route they had taken, telling the spectators stories she had told him and finally describing how she had disappeared. The character of the woman, even the character of the Narrator, was left undecided; the former was more of a "projection hook", the latter more like a practical function.

On the pier, where the spectators had arrived by boat, the performance began when the Narrator appeared and introduced himself to the spectators as their guide. He led them up to the panorama spot on the hill in the middle of the island and started the prologue (here in rough translation from Finnish):

I met a woman on this island, here of all places in the world.... She was standing here and...

In every space the Narrator entered he asked:

Is anybody here? Has anybody here seen a woman who wears islands in her heart and a necklace of stones on her neck? (MWRS 2000)

In each space a new voice answered and described some other woman who had been there and who was in some way connected to the small audio play to be heard in that space. After listening to the fragment of the audio play, the Narrator continued by describing what the woman had done, what he had told her about the island and how the woman had told him about one of the fantasy islands of Fyr, Hydor, Erde or Aeros.

Then she smiled at me and told me that at the turn of the world is an island...

After retelling the story of the fantasy island in question, a lengthy monologue adapted from the short story by Winterson, he finished with:

So she told me. And I believed her and followed her. And she walked towards the north (the northeast or the southeast depending upon the space) as I do now. (MWRS 2000)

And then he asked the spectators to follow him and to move on. The stories of the four islands from the *Turn of the World* were combined with the spaces as follows: The island of Fyr was described in the space *To the Centre of the Earth*, the island of Hydor formed the ending in *Beach Pebbles*, the island of Erde was the subject of the monologue in the space *I Would Like to Be an Amethyst* and Aeros was described in the space *Your Heart is a Brick*. In the old telegraph, after the *Voyage of Maeldun*, the frame story and the whole performance ended with the Narrator explaining how the woman had disappeared and how he would like to find somebody else who had seen her.

And still, sometimes in spring, when the seagulls have not started screaming yet, but sit in pairs on the rocks and stare out to sea, I stand on the hill and let the wind breathe for me. And sometimes I shiver, when I feel her standing next to me. Then I know it is time to leave for the mainland, just as it is time for us to do now.
(MWRs 2000)

Basically the same form was used in each of the five spaces, with only slight variations.⁴⁷ If we exclude the introduction, the prologue and the fifth installation, where no material from Winterson's short story was used and where the epilogue created a special structure, all four acts in the cellars followed the same pattern:

1. Dialogue with the Voice of the Space - "Is anybody here?"
2. Miniature audio play –
3. Dialogue to monologue - "That is not the woman... She was standing here... I explained to her ..." (facts about Harakka)
4. Monologue continued - "She told me at the turn of the world is an Island..." (Winterson text)
5. Monologue continued - "I followed her... as we do now".

This use of a repetitive pattern was supposed to accentuate the functional quality of the frame story and the Narrator and to allow the spectators to focus on the different approaches to rock and to the environment, instead of trying to find some relationship issues or character portrayal. Perhaps the repetitive pattern also gave the overall story some naïve poetic flavour.

An interesting question and a practical problem in the live performance was the combination of live and recorded speech. A dialogue was difficult to accomplish technically and psychologically because of the exactness required, but it was also

47 The dialogue with the Narrator and the Voice of the Space A in the first space was much more extensive and included allusions to several small radio play fragments even if only the main one from Jules Verne was listened to together within the live performance. In the third cellar no miniature radio play was listened to collectively, since the texts were longer and could be listened to individually through earphones.

a problem in terms of illusion and the willing suspension of disbelief required by the spectators. In the end, I strived for a subtle balance between poetry and playfulness. Basically, recorded speech was used in three different ways. First, it was used to simulate live speech in the sequences where the Narrator had a dialogue with the Voices of the Spaces. Second, it was openly presented as a recording and something repeated, like the miniature audio plays played as non-stop loops in the installations, but nevertheless with a beginning and an end. And third, speech was mixed into continuing sounds, creating an atmosphere in the space. These distinctions were not always clear though in the live performance, because most of the audio plays were then played only once. In most spaces the Voice of the Space presented the miniature audio plays as memory voices haunting that space, as something that had become part of that space and was constantly repeated there.

The walking route, which formed the spatial structure of the performance, led from the pier up the hill to the panorama spot, where the landscape could be enjoyed in full. From there, the route continued down into the first cellar through a side door, out through another side door, into cellar two, then into cellar three, up to cellar four, and finally into the old telegraph, a small wooden house, where the spectators were left with a warm drink to wait for the boat to bring them back to the mainland.

The total duration of the performance, with the boat trip included, was approximately two hours and the number of spectators was limited to 30 people. No recorded documentation exists from the live performance. I specifically remember the difference in atmosphere between the performances beginning at 5 p.m. and those beginning at 7 p.m. In the "daytime performances", night was falling only at the end and the performance moved from space to space in daylight. In the "night performances", the performance began after dusk and moved from space to space in darkness, supported by outdoor lights directed at the old rock walls. Thus, the "daytime performance" was at the same time a journey into the landscape and many spectators behaved in a more relaxed manner, like on a guided museum tour or on a nature excursion, whereas the "night performance" was a more suggestive dream voyage and perhaps also a more theatrical and emotionally intensive experience. The relationship to the environment – and also the relationship between fictional (imaginary) and factual (real) space, perhaps also between the performance world (stronger at night) and the performing situation (stronger in daylight) – turned out to be different depending upon the time of day and the weather conditions.⁴⁸

48 The performance was quite well received by critics. The mixture of the factual space and the fictional space as well as the symbolic dimension of the performance was emphasized by

3.2.5 RADIO PLAY

The radio play *Maailman ääri – missä kivi puhuu* (*Turn of the World – Where Rock Speaks*) was edited during the winter and broadcast on 28 and 29 May 2001. We combined the pre-recorded texts spoken by the Voices of the Spaces and the texts spoken by the Narrator in the live performance with material recorded in the studio and with sound effects created on the island as well as with fragments of the miniature radio plays used in the sound installations. Some of the material was recorded on location, but the monologues describing the fantasy islands of Fyr, Hydor, Erde and Aeros were all recorded in the studio. Only short fragments of the miniature audio plays in the installations were used in the final radio play, but the dialogue texts of the live performance – the Narrator’s text as well as those of the five voices in the spaces – were used in their entirety.

The live performance and the radio play thus resembled each other very much on the level of storyline. Actually, the script for the live performance was written for a radio play, even if it was constructed according to the peculiarities and possibilities of the site. So, you could say the live performance was an adaptation of the radio script, even if the order of production was the opposite.

In terms of spectator response, the radio play did not succeed as well as the installations and the live performance, even if these could be understood as mere preparations for the final radio production.⁴⁹ The main reason was probably that the contrast between “here” and “elsewhere” and the tension created by that contradiction were almost totally lost in the radio production due to the missing tangible experience of the place, which was not really compensated for by some other form of musical or dramatic tension.

3.2.6 VIDEO INSTALLATIONS

I planned to make some video works to accompany the sound installations, but did not have enough time to do it, since the videos had no immediate value in terms of radio broadcasting. So I returned to the material and some ideas about rock later.

Elisabeth Nordgren (HBL 10.10.). Matti Ripatti (HS 9.10) noted the difficulties in combining live acting and recorded material. He also discussed the installations separately (HS 15.10) and found them to be enjoyable as listening conditions.

49 The radio play was not such a success, at least not according the reviews (Jukka Kajava HS 4.7.2000 and Maila-Katriina Tuominen, Aamulehti 4.7.2000.)

The two video works I did were not part of the original project, but developments that I found inspiring and challenging after finishing the project.

In the spring of 2001 I made a small video installation for four monitors called *Kalliokolmiot 1 – meteoriittia etsimässä (Rock Triangles I - Searching for a Meteorite)* using material originally intended for the sound installations.⁵⁰ I used a text about meteorites in the fourth installation *Your Heart is a Brick*. I video recorded the work on Harakka Island in the summer of 2000 and it consisted of close ups of painted white triangles on the ground. The triangles are signs indicating the nature path on the western cliffs of the island, intended to keep people walking in specific areas in order to protect the fragile vegetation. On tape A, they are video recorded from southeast to northwest, on tape B from northwest to southeast. The images were edited in a rather abstract rhythmical pattern with white and black sequences in between. On tape A, the images are mixed with a fade to white, on tape B with a fade to black. They were combined with two different sound options that could be listened to with headphones: either the text about meteorites or lithophone music from Togo. The music (on tape A) was Togo Musique Kabiye and the text (on tape B) was the geologist Martti Lehtinen being interviewed about meteorites in the Geological Museum of Helsinki on 27 June 2000.

The video installation for two DVD players, four monitors and two pairs of headphones (18 min) was presented in the winter exhibition on Harakka Island. The work could be seen as a small flower construction and homage to the sixties. This was prompted by the context, since the winter exhibition had flowers as its theme. My “flower” consisted of four small monitors placed face up to form a table. (The set up was a further development of the one used in the exhibition *Calvinomemos*, which I describe in Chapter 4.) I called the work *Rock Triangles I* because I had a vague idea of a second version using four large projections on the walls of a small room – a version yet to be made.

In summer 2001 I used video material from the second space, *Beach Pebbles*, in the series of sound installations, *Where Rock Speaks*, for a separate video installation called *Rantakivi (Beach Pebble)*. The installation was made for the summer gallery in the old telegraph and used four DVD players, five monitors and a projector. The duration of the loop was 60 minutes. The sound material was the same (text, voices, recordings, even the editing), but all the video images were new. I video recorded the pebbles in the installation, on the shore, on a rock by the sea, on a worktable and

50 Camerawork was by me, editing by Christian Lindblad, LR-film productions. The work was realized with the support of Suomen Kulttuurirahasto (Finnish Cultural Foundation).

on a glass table as silhouettes.⁵¹ I regretted not having video recorded them in the places on the island where I had picked them up. The work was presented as a private exhibition. It was deliberately low key and made more for myself than for the general public. This work I will describe in more detail in the following section. It will serve as my example for comparing approaches in different media.

3.3 BEACH PEBBLES – AN EXAMPLE

To illustrate the different modes and possible spectator positions in different versions of the work, I have chosen the second sound installation *Rantakivet* (*Beach Pebbles*). Out of the same material I later created two more works, a video installation *Rantakivi* (*Beach Pebble*) 2001 and a video performance *Pikkukivet* (*Pebbles*) 2003. As I already mentioned, the original sound installation consisted of twenty-four tiny stones found on the island and a story for each of them. The same performances of the texts (recorded in the studio) were used in different ways in the sound installation, in the live performance, in the radio play, and also in the video installation one year later. *Beach Pebbles* was my favourite among the sound installations, perhaps because it literally used talking stones (alluded to in the title *Where Rock Speaks*) and perhaps also because it was the most problematic in practice, the most technically elaborate. The basic concept and starting point differed from a performance or a collective listening situation; the idea was not thought of in terms of narration or storytelling. In the second space, the twenty-four pebbles themselves and the use of the space were prominent. To say it in a classical way: the second installation could not have been what it was in any other medium.

3.3.1 THE SECOND CELLAR

The second cellar was eighteen metres long, a narrow corridor without electricity or heating. At the time, it was half-filled with a model of the sea bottom from

51 Camera was by me, editing by Christian Lindblad, LR-film productions. The text was the same as in the sound installation and radio play, an adaptation of material from James Wanless' book *Little Stone* (Element Books 1999) transformed and translated into Finnish by me. The interpreters, too, were the same (Heikki Määttänen, Kaija Pakarinen, Erja Manto, Ossi Ahlapuro, Voitto Nurmi, Tarja Keinänen, Tuula Nyman and Juha Kandolin) as well as the technician, Eero Aro. Also the same geologist's comments by Dr. Martti Lehtinen were used, as in the sound installation.

Helsinki to Tallinn, which was used in the permanent exhibition about the history and development of the natural environment of the Baltic, and which could not be removed. We could perhaps have used the sea bottom to go with the story of the underwater island Hydor in *Turn of the World* in the live performance. It was problematic, however, both aesthetically and technically, and it would also have posed problems in terms of, for example, copyright. So we decided to build a wall in front of the construction in order to hide it and protect it. For the installation, the wall served as a support and as a base to fasten the small stones to, and also as a cover to hide the mess of sound cables behind it. Benches were placed along the wall opposite the pebbles. For the live performance, the narrowness of the space – which the extra wall necessarily aggravated – was something of a challenge. The Narrator was sometimes more than fifteen meters away from some of the spectators at the opposite end of the corridor and at a distance of not much more than fifteen centimetres from those closest to him. The corridor accentuated the amount of the pebbles and increased the effect of the movement of the sound produced by the editing.

3.3.2 *THE TEXT OF LITTLE STONES*

After reading the funny little self-help book by James Wanless (1999), called *Little Stone* I collected twenty-four small stones on the island. I chose the pebbles for their appearance only, to suit the stories in the book. I translated the texts into Finnish, transformed from third-person to first-person narration and adapted them to form twenty-four short monologues, one for each stone. The first eight stones began their speech by saying “I like the word... journey” (or the word energy, connection, grounding, power, wisdom, home, protection). The following eight stones (9-16) began by saying “I am interested in... integrity” (or in commonness, specialness, creativity, vision, peace, silence, simplicity). And the last eight stones (17-24) began by saying “I think most crucial is...mystery” (or smallness, healing, wholeness, change, naturalness, service, legacy). The first and last monologues can serve as examples here of texts that have been returned to their original English, only slightly transformed, according to the versions used in Finnish. I should perhaps add that the New Age rhetoric was subdued in the Finnish translation, even though the meaning was basically preserved:

1.

*I like the word journey. I am a little stone.*⁵²

My name is little stone and I got my name because I am so small. But even if I am small I have had a big, big life. In fact, I have lived a life much larger than yours. I am older than you, in some ways stronger than you, more stable and peaceful than you, and perhaps even more true to myself.

I am so old that over the years, in the journey of life, I have had many different names and many different adventures. This is my story. It is about all the many kinds of stone I have been and all the qualities I have shown throughout my life. It's most important to know that written within my story is your own life story. Who I have been and what I am becoming reveals to you your own qualities and opportunities as you journey through life. And you can begin the story by letting me guide you back to the beginning. (MWRSI 2000)

24.

*I think most crucial is legacy. I am a Spirit Stone.*⁵³

All things on earth have a message that is embedded within the vibration of their energy. You take on these energies through contact with them. Probably many of your difficulties in life are the result of being in contact with unhealthy energies. I am natural, clean, and wise. All the ways you touch me and are touched by me give you good vibes. /.../ Each of us leaves a legacy, a footprint on the world. How do you want to be remembered? What do you want to leave behind as your way of helping succeeding generations? Remember that in every moment of your life, you are sending a message by the energy you impart. Your legacy is being felt at this very time. (MWRSI 2000)

The eight actors from the Finnish Broadcasting Company chosen to read the texts in all the installations also read these monologues, as interpreters. The structuring of the monologues into three types was partly due to the number of voices available, so each actor read three texts, one of each type.

The small stones were also presented to the geologist Martti Lehtinen. He analysed them quickly, and spoke a few words, recorded on tape, about each of them. The comments about the first and last stone can serve as examples (here in rough translation):

52 The corresponding original text by Wanless starts: "Little stone got her name because she is so small. But really not so litte; she's had a big, big life. In fact, Little Stone has lived a life much larger than yours. She's older than you, in some ways stronger than you, more stable and peaceful than you, and perhaps even more true to herself." (Wanless 1999, 28)

53 The corresponding original text by Wanless starts: "All things on earth have a message that is embedded in the vibration of their energy. We take on these energies through contact with them. Many of your difficulties in life are the result of being in contact with unhealthy energies. Little Stone is natural, clean and wise." (Wanless 1999, 90)

1.

Sample number one is a small, flat, somewhat rounded beach pebble of a kind. But if we look at what is there, we can see a darker part of gneiss, with lots of black biotite, and here a lighter vein of granite runs and in that vein there is only feldspar and quartz. So, it is gneiss with veins (suonigneissi). (MWRSI 2000)

24.

This one, number twenty-four, the last sample, is also flat, somewhat oblong, and on the cleaving surfaces you can see a glitter of silver, a subdued, grey lustre. It is due to mica. But this is mica with very small grains, quartz with very small grains, that is, this is mica-slate (kiilleliuske), not gneiss but slate. And, consequently, this also breaks more easily into sheets. But here you can also see small shifts in the consistency; here we have stripes of even smaller grains and here stripes with rougher grains, more rich in quartz. But maybe what catches the layman's eye first is this soft silvery lustre. This is quite a beautiful stone. (MWRSI 2000)

Simple lithophone music was used to complement the texts. We visited Mårten Bondestam, an old friend of my assistant Laura Colliander-Lappalainen, who had collected sandstones and created his own lithophone, a xylophone-like instrument of stones, and who played some themes on it, which we recorded in his home. He explored several themes and I used them as recurring sounds in all of the five spaces, as an overriding atmospheric device. Two of the themes were his responses to the idea of water and they were used in the second installation between the stories of the small stones and the geologist's comments.

3.3.3 BEACH PEBBLES – SOUND INSTALLATION

In the sound installation the twenty-four pebbles were mounted on a wall, and lit by twenty-four small halogen lamps. They were fastened on the wall in a row, with a small loudspeaker component below each. (At some point I had the idea to use bent spoons as supports for the stones – instead of normal metal angles – and to place a glass of water on the floor below each stone, to reflect the light from the small halogen lamp placed above each stone. This idea was abandoned due to lack of space.) The twenty-four stories, the twenty-four comments by the geologist and the two different lithophone themes were heard from the twenty-four small loudspeaker components, which transformed the sound quality to a thin whisper, almost like chatter. When recording the speeches of the stones, the actors had the pebbles with them in the studio and were asked to interpret their speech, that is, to leave pauses for listening in between their phrases. In the installation this effect was lost, due

to the miniature loudspeakers, which turned all the voices into funny cartoon-like sound characters.

The sound was moving through the space from left to right in the narrow eighteen-meter-long corridor, coming from three synchronized ADAT-players hidden behind a wall. The twenty-four stories told by the interpreters were edited in a pattern resembling a musical canon. The second voice began to sound in the second loudspeaker before the first one had finished in the first loudspeaker, and so on. The stories were thus heard not wholly simultaneously, but nevertheless several at a time. You had to choose which story you wanted to hear and place your ear close to the loudspeaker component next to the stone. The same editing pattern was used for the geological comments and for the lithophone music. The voices moved through the space from left to right, beginning at the far end and moving like a wave through the corridor to the far right. A new sequence always began from the left. Some visitors remarked that the voices seemed to move away from you as you approached and moved through the corridor, which was true in a way, since most of the visitors entered from the left. In the installation - during the day - the sequence of materials was as follows:

1. *Stories, 4'30"*
 2. *Lithophone wave theme, 1'30"*
 3. *Geologist's comments, 3'*
 4. *Lithophone drop theme, 2'*
- And so on, beginning with the stories again*

The total duration of the loop was approximately 11 minutes. In the installation your experience as spectator / listener was dependent upon the spot of the loop when you entered the space. The main point, though, was not the pattern, but the fact that all of the stones had their own loudspeaker, that they were all tiny individuals with their own voice and a story of their own.

3.3.4 SECOND ACT OF THE LIVE PERFORMANCE

In the live performance, the second sound installation was the site of the second act, which had water as a theme (the first space and the first act had fire, the third act earth and the fourth act air as their elemental themes). The Narrator and the spectators entered the space from the left. The spectators were seated on benches along the corridor and the Narrator moved in the narrow space between the stones and the spectators. Only at the ends of the corridor did he have a little more space. The

installation was visually and technically the same as during the day, but a separate version of the loop was made without comments by the geologist and with a longer sequence of lithophone music to run under the Narrator's monologue at the end. The duration of the introductory dialogue between the Narrator and Voice of Space B was approximately 2 minutes and the stories of the small stones approximately 4 minutes. For the live sequences, the timing was free and dependent upon the situation.

The second act began with an introductory dialogue between the Narrator and Voice of Space B on tape. Here, the poems quoted are roughly paraphrased in English.⁵⁴

Narrator: Is anybody here?

Voice of Space B: I have been waiting for you. I am an interpreter.

Narrator: Really? Have you seen a woman who wears islands in her heart and a necklace of stones?

Voice of Space B: Many women have been here. One brought a pebble and said, "Deep down into the sea the stone sinks and sinks, to its secret horror."

Another brought a stone and said, "I bring up a stone from the water, dripping, I lift a stone up from the water big enough so I can roll the shore on the street, sit down upon it and say: this is a rock from the bottom, look, this you have not seen before."

A third one brought a stone and said, "I once played on a rock with my gaze, with my fingers, and I believed in the answers of the rock, mixing with the sea, speeding out to sea, returning from the sea."

Narrator: Could you...

Voice of Space B: I cannot keep count of all the passers-by. And of islands I know nothing. Of stones, yes, beach pebbles. We have them here in plenty, enough even for a necklace.

Narrator: Could you perhaps ask the pebbles? Maybe they remember her.

Voice in space B: They speak of their own concerns. We have interpreted their stories. You can listen for yourself – but don't believe all that they say.

(Pause – single words can be distinguished from the whispering of the small stones)
(MWRS 2000)

Compared with an ordinary performance, the following sequence with the stories of the beach pebbles was long indeed, and also very minimal in terms of performance intensity. Since the spectators did not usually move from their places, rarely standing up to hear the stone right opposite to them better, the sequence was something of a risk. In the live performance, the general atmosphere created by the small sounds and also by the wave-like movement through space was dominating.

54 The sources of the poems were unfortunately not mentioned in the script and have disappeared.

Perhaps also, there was the element of surprise when the small stones actually began talking, even if you could not really hear very well what they were saying.

After the stories of the beach pebbles (c. 4 minutes), the lithophone music continued and the Narrator proceeded with his monologue, with the music as background. The geological comments were not used in the live performance. The Narrator's answer to Voice of Space B, a continuation of the dialogue, developed into a monolog addressed to the spectators. The "here" of the place, that very cellar, was clearly designated and made tangible by him, while he continued with his recollections:

None of them speaks of the woman I mean. But I remember I met her here. She was standing here, listening to the noise of the sea behind the walls. A frog jumped up the stairs in front of her. I explained that this island did once rise from the sea and it keeps rising still. Ten thousand years ago a huge mass of continental ice covered this island, and wore down the bedrock into smooth cliffs. The direction of the movement of the ice can still be seen in their furrows. And 5000 years ago, when the ice melted, the island was covered by open sea. In winter time the Stone Age people made seal hunting excursions out here from the coast, near present day Tikkurila. During Viking times, around the year 1000, the island could be seen from the mainland, the Castle hill in Mellunkylä, as a remote cliff far out at sea. And even during Swedish rule the sea was swelling 60 cm higher than now and was covering the lower cliffs and meadows. - Then she smiled at me and told me that at the turn of the world is an island called Hydor. (MWRs 2000)

The Narrator proceeded to recite the monologue from Winterson's short story (translated into Finnish by Raija Mattila) walking through the narrow corridor, while the lithophone music was playing in the background. The text was not timed to the music, though. The description of the underwater island Hydor ends with the traveller, who is now female and resting by a well:

She lies down and looks into the well. She sees her face, her many faces, masks drawn through time. She sees her face since time began. She sees all the world in the enveloping waters and remembers everything. She sees the beginning and the end swimming after each other.

There is no beginning. There is no end. The water is unbroken. (Winterson 1999, 155. quoted in MWRs 2000)

After a short pause, the Narrator awakened from his memories:

So she told me. And I believed her and followed her. And she walked along the wall further towards the North, as I do now. (MWRs 2000)

And so the Narrator guided the spectators out and into the next space, the third cellar. The structure of the second act in the live performance could be described thus:

1. *Dialogue with Voice of Space B - "Is anybody here?"*
2. *Miniature radio play – stories of the stones*
3. *Dialogue to monologue - "That is not the woman... She was standing here... I explained to her ... this island did rise from the sea..."*
4. *Monologue continued as story - "She told me at the turn of the world is an Island... Hydor"*
5. *Monologue concluded - "I followed her towards the North..."*

3.3.5 SECOND ACT OF THE RADIO PLAY

In the radio play, we divided the sequence with the stories of the beach pebbles into three sections, thus accentuating the division of the text into three types. These were punctuated with the sound of waves, of actual ocean surf, to create a sensuous atmosphere and a rhythmical pattern to compensate for the lack of movement in space, which was impossible to simulate fully with the stereo sound in radio. We thus edited the stories to be fairly simultaneous, but they were not compressed through the miniature loudspeakers, so it was easier to hear what the stones were saying. Now the quality of the voices did not accentuate the smallness of the stones, but the fact that there were many voices emphasized the idea of multitude. The sheer volume and mass of the voices was quite different in the radio play compared to the sound installation and the live performance. In the radio play there was no possibility to hear each story separately.

The timing in the radio play was fixed. The duration of the introductory dialogue was basically the same in both; the monologues were slightly longer in the live performance. Movement from space to space of course took time in the live performance; in the radio play the movement was only hinted at. The main difference in the second act was the duration of the stories of the stones, which was almost double in the radio play compared to the installation and the live performance. The duration of the sequences in the second act of the radio play was as follows:

1. *Walk into second cellar, introductory dialogue with the Voice in the Space, 1'54"*
2. *Stories of the small stones, 8'10"*
3. *Narrator's memory of dialogue with the woman, 1'47"*
4. *Monologue about the island of Hydor, 4'51"*
5. *End comment and walk out of the second cellar, 0'21"*

In the radio play the introductory dialogue was the same as in the live performance, and the stories of the pebbles were used as simple studio recordings. In the beginning (and at the end) we used a slow mix from (or to) a recording on location. We did not add any comments from the geologist. The duration of the whole second act was approximately seventeen minutes, with the stories of the small stones taking eight minutes out of that time. Even when condensed into three sequences, the section with beach pebbles gained more importance within the overall story of the radio play than most of the other miniature audio plays from the sound installations, which were only quoted from briefly.

Neither in the live performance nor in the radio play did the listener have a chance to hear each story of the pebbles in full. In the sound installation it would have been possible in principle, but would have demanded so much time and labour that it was not probable, to say the least, for any listener to do that. Partly for this reason I wanted to use the material once more, separately.

3.3.6 BEACH PEBBLE - VIDEO INSTALLATION

The following year, 2001, I made a video installation where the stories could be heard in sequence, where each stone would have a chance to shine on its own, and where the texts could be enjoyed and appreciated as texts, and not only as voices or as concretisations of an idea. In *Rantakivi (Beach Pebble)* I used the same recording of the stories interpreted by the eight actors and also the comments by the geologist Martti Lehtinen. I did not use the lithopone music, but preferred the natural sounds of water related to the images that I had video recorded especially for this purpose.

I made three types of images of all the stones. First, I video recorded them from the side in the installation and on a rock at the seashore, against a backdrop of water one by one. Second, I video recorded them from above on a dark table and on gravel by the seashore. (Unfortunately, I did not remember exactly where I had picked up each stone, so I decided not to invent places for them but to film them all on the same spot along the shore.) The third type of images was filmed from above on one of the light tables used in the fourth sound installation. When light was turned on, the stone was a silhouette; when the light was turned off, the stone was visible against the white cloth, almost like an insect. I did not maintain the same placing exactly. I realised only later that doing so would have made the cross-fades with the light changes magical. I used the length of the stories to determine the duration of the images from the installation, from the rock by the sea and the silhou-

ette images. The length of the geologist's comments determined the duration of images of the stones on the table, on the gravel and on the white cloth. The camera angle was from the side for the images from the installation and for the pebbles on the rock by the shore. The camera angle was from above when the stones were placed on sand or on the tables.

The installation was made for three synchronised DVD players, because the sound was the same for all of them. Now the stories and the geological comments were alternating for each pebble. I combined the geological comments with the images on the table, and the stories with the images from the installation. The images from the shore had a natural water sound in the background. Christian Lindblad did the editing. Two tapes to be shown together on four small monitors were made. The four monitors formed a video table and they were placed in pairs as mirror images of each other, upside down. While the two monitors to the right showed installation images, the ones to the left showed the stones on the rock by the water. And, when the two monitors on the right showed images of the stones on the table, the other two monitors showed the same rock on gravel by the sea, with natural sounds softly audible. Thus, images from the side were to be shown together, alternating with images from above. I have sometimes planned to re-edit these two tapes in order to be able to play with them in different combinations. I would prefer images video recorded from the side on one tape and images recorded from above on another, to be able to place the monitors accordingly.

The third tape was made for a separate player, combining the stories of the stones with silhouette images and the geologist's comments with discernible images of the stones. This third version, with the entire sound, turned out to be the most interesting one. In the exhibition it was projected as a larger image onto the wall and doubled as an extra image on a normal-sized video monitor.

The exhibition consisted of a video table and two chairs, a large video projection on the wall and a normal-sized video monitor in one corner. The original stones were placed in a glass bowl on a small podium. The dominant element was the large video projection of the silhouette images changing into discernible stones. The same sound material was used for all, but now edited in a linear way and with the stories and the geological comments alternating: the first story, then a description, then the next story, and so forth. The sound of the sea was used as a background (the sound from the images video recorded on the shore) instead of lithophone music. The duration of the full cycle (for all three players) was one hour, and no break indicated where the cycle ended or began. The numbers of the samples mentioned by the geologist would create some sort of discernible development, though.

I chose the old telegraph building as the site because all of the individual summer exhibitions on Harakka were supposed to take place there. So, in this video installation the space, the physical room, was not a starting point in the same way as in the previous versions. The qualities of the telegraph building were not used as such, like they had been in the fifth sound installation of *Where Rock Speaks* the previous year, *Voyage of Maeldun*, where the windows were important. On the contrary, the room was used more like an ordinary gallery space and the windows were darkened so that the video projection would work. But, inevitably, the work was site specific in a more general sense, since all of the material was related to the island and all of the images were video recorded there.

3.3.7 PEBBLES – VIDEO PERFORMANCE

The pebbles had a chance to perform once more two years later. *Pikkukivet* (*Pebbles*) was a small performance with video at Kilpikonnaklubi (The Turtle Club), in the gallery Forum Box on 5 April 2003. When Annika Tudeer asked me if I wanted to do something at her performance club, I realized that I could perhaps do something with the pebbles. I associated the pebbles, or the big black silhouettes of them on the video, with turtles, I guess. After my experience with performing live with a video, becoming the live accompaniment to recorded images and sound in *Wind Rail*, (a performance described in Chapter 5) I wanted to try something similar on a small scale. I decided to use silhouette images of the pebbles and the soundtrack of the video. Because the context was low-key, I could do it without going through the whole copyright procedure of asking permissions from all of the actors and everyone else involved in the production.

I made a copy of the beginning of the video with silhouette images of the stones, only the first five stones, since a longer duration would have been too much for a club number. I made a small portable glass table by placing a glass frame and a tablecloth on top of a portable tent chair. And, most importantly, I fabricated an apron with twenty-four small pockets, one for each pebble.

When I entered the space, the video image was on, as a still, and the table was standing next to it. I asked a friend to start the video when I was ready, and to stop it at the end of the fifth text. My idea was to listen to the stories of each pebble, holding the pebble to my ear during the silhouette image, and to look at it in the palm of my hand when it was analysed by the geologist, then to place it on the table; thus, I would be using the video image as if it was an enlargement and amplification of

what was taking place live. The contrast between a suggestive dark shape on video, a personal recorded voice and me listening with the pebble to my ear, on the one hand, and the clear image of a piece of rock, a scientific explanation of what was seen and my looking at the pebble in the palm of my hand, on the other hand, was repeated five times. The voices of the actors and the text were the central part of the performance. However, the apron with the pebbles gave an extra flavour. In this version, the pebbles were definitely speaking, even if clearly displaced from their home surroundings. Thematically, the “point” was to juxtapose an experiential insider’s description with an analytical description from the outside.

3.3.8 THE CHANGE OF EMPHASIS IN DIFFERENT VERSIONS

The sound installation and the live performance used the existing ammunition cellar as part of the work. The seating and the light was the same in both of them. The radio play created a representation of that space, to some extent, but the real space and context in that case was the media space of the Finnish Radio Theatre. The video installation was installed in the telegraph building, using the room more or less as a gallery space, but, nonetheless, situated on the same island. The images included documentary footage from the sound installation, without the original sound though.

In the sound installation *Rantakivet (Beach Pebbles)* and in the live performance, the stories of the stones were made concrete by the presence of the small stones and their respective loudspeaker components. An important focal point was the length of the space, which was further accentuated by the musical canon of sound moving through it. Another theme was the shift between the stones speaking for themselves and a geologist analysing them from an outsider perspective, the shift between fiction and fact, if you wish. The use of many voices included a demonstration of variety and multitude.

In the radio play the centre of attention was on enhancing audibility, while still emphasizing multitude through simultaneity. The movement in space was replaced with a rhythm created by the sound of the waves, thus also accentuating the presence of the sea, the representation of beach pebbles as stones from the shore. The idea of pebbles speaking was mostly lost, however. And the dualism between fact and fiction was abandoned by leaving out the geologist’s comments.

In the video installation *Rantakivi (Beach Pebble)* the individual stones and their stories were the centre of attention. Each stone in turn had “centre stage”. The actual texts and their information were emphasised. The same stones were video

recorded in different circumstances and environments, and also looked different depending upon those differing circumstances and environments. The contrast between discourses in the form of “me speaking of myself” as opposed to the form where “somebody else speaks of it” was combined with the theme of place, in the sense of the stones being out of place, specimens on display. This focus on two types of stories, the stones themselves speaking and the geologist speaking, was further emphasized in the video performance *Pikkukivet* (*Pebbles*).

Many decisions which may seem to have been decisions of focus, were (and often are) of a practical nature and related to expectations, conventions and limitations regarding time, duration, intensity, sound quality, the number of spectators or listeners, and so forth, in different media. In this case, the question of audibility and visibility had interesting aesthetical implications. The changes in sound quality have already been mentioned. The loss of clarity, of meaning, and of information from the text in the sound installation and the live performance meant, in some sense, an increase in significance and clarity from a thematic standpoint, for instance by making the smallness and multitude referred to by the stones tangible, experiential. However, the point in having the pebbles talk was mostly lost both in the radio play and in the video installation, even if many of the ideas discussed in the text were much more understandable.

The question of visibility and representation is of course a crucial one when speaking of changing media – a question almost too big to mention in this context. But, to put it simply: in the sound installation and in the live performance, the real pebbles were presented as if they were representing themselves, speaking for themselves, even if they had human voices (and technology) as interpreters. In the radio play the pebbles were imagined only; they were not described nor were they made to sound like stones (whatever that would be like). In the video installation different images of the stones were presented, and the connection between the voices and the images remained loose, somewhat conventional. Displaying the protagonists in a glass bowl in the same space did not make them more real; rather, it accentuated the distance between the images and their source material and emphasised the documentary quality of the images. The video performance stressed the visibility even more, though there the multitude, the amount of stones and the variation in viewpoints had to be sacrificed, due to the context. Only five of the stones had an opportunity to perform and, thus, have some extra visibility.

3.4 SPECTATOR POSITION - TIMING AND FREEDOM OF CHOICE

When combining installation work and live performing, one question concerns whether you use an installation also as scenography, a background for a performance, like the sound installations in this case. Or, could the installation be made out of the traces or remains of a performance, rather as a developed form of documentation, like the video installation in this case? In short: which one, the installation or the performance, will be created first? In this case, the sound installations and the live theatre performance were created parallel to one another and also influenced each other, whereas the video installation was clearly made as an afterthought.

Perhaps the most obvious questions arising are related to time and timing, and thus also to the spectator's freedom or possibility to actively choose. The live performance and the radio play were time bound. The events unfolded in a specific order, with specific timing and within a specific time span without possibilities for the spectators to stop, repeat, return to something previously experienced or speed forward if they wished. This is self-evident and commonplace within the context of (theatre) performances. Compared to film, there is of course the possibility to glance at the side, a freedom of sorts.⁵⁵

The miniature audio plays in the sound installations were relatively open and environmental in terms of Arnold Aronson's (1981) notion of an environmental performance, where the spectator is positioned within the frame of a performance without having an overview and with the possibility (or need) to make choices, what to look at, listen to, and so forth. They were in accordance with Margaret Morse's (1992) idea of installation art as a basically interactive art form, which requires activity from the visitors. The spectators could "edit their own movie", that is, choose in which order they wanted to visit the sound installations or listen to the miniature radio plays, when to leave a space if they were tired of it or stay longer if they were content with it, to choose which spaces they wanted to revisit, and so forth. This is self-evident and commonplace within the context of art exhibitions.

On a dramaturgical level, the challenge with sound installations using text is how to create a narrative or story that can be entered into and left at any moment. In most of the spaces the miniature audio plays were separate stories, with a beginning and end, which were repeated more or less nonstop, occasionally with a short musical interval in between.

55 Outi Lahtinen pointed this out to me by while we were discussing documentation at the meeting of the Society for Theatre Research in autumn 2007.

In the second sound installation, the one with the beach pebbles, in the second act of the live performance and, to some extent, in the second act of the final radio play, the musical canon movement emphasised a linear, developing form more than a cyclic, recurring pattern. Otherwise, the material was quite serial and simultaneous, that is, rather non-linear, non-narrative and non-dramatic, compared with the rest of the text material used in the sound installations. Only in the video installation was the form more static, repeating and varying in similar sequences. It was hard to know where the composition began and where it ended, regardless of the fact that the structure was completely linear as opposed to simultaneous, since only one voice was speaking at a time. Nevertheless, a different spectator position was actually created for each version of the work.

3.4.1 SPECTATOR POSITION AND THE ANALYTICAL MODEL

The different spectator positions could be analysed with the help of Eversman's analytical model of theatrical space and its dimension of use, the scale between "reality here and now" and the "illusion of another time and space". They can be used to discuss the possibilities and problems of here and now contra there at that time. Combinations like "here at that time" (or in other cases "meanwhile somewhere else") were brought to the fore in the performance. In *Esitys tilana (Performance as Space)* I argued that the model could be understood in two different ways, especially when used to understand performances in so-called found spaces. Schematically, the differences could be described in the following way:

The dimension of use:

Reality here and now ---- illusion of another time and place

Two interpretations:

1) *At the level of place and signification or the production of meaning:*

Here and now in this place (factual place) ---- illusion of another place and time (fictional place)

2) *At the level of spatial relationships:*

Here and now as performers and spectators (performing situation) ---- performers in an illusionary world (performance world)

The later distinction describes the question of one world for both performers and spectators, or two worlds where the spectators are here and now while the performers function within an illusion of another time and place. In found spaces the

character and associations created by the here and now in that very place sometimes have strong implications.

So what can be said about the dimension of use in the examples with the beach pebbles? In terms of Eversman's scale, no strong illusion of another time and place was created in the second sound installation as compared with some of the other installations, where more traditional (narrative) audio plays clearly designated a special place of action for the story and used background sounds as scenography, creating an illusion of a milieu. The pebbles were tangible and visibly here and now, not representing something else that was absent. One kind of illusion was created when the small stones really seemed to talk; perhaps you could call it a fictional space.

If we think of the scale between "here and now" and the "illusion of another time and space" on the level of factual versus fictional place, the second act of the live performance emphasised the reality here and now in that specific ammunition cellar on Harakka Island. We did not strive for an illusion of another time and place through, for example, scenography or light, even though a large part of the Narrator's text consisted of retelling a fantastic story that he had heard about another place, the island of Hydor. This emphasis on reality here and now was especially clear in the second space, because the stories of the small stones did not include any other place of action. The dialogue between the Narrator and the Voice of Space B in the beginning of the act strived to create an illusion, not of another space and time, but of a fictional character, like a spirit of the place, residing invisible in that space and answering the Narrator. Thus, a fantasy dimension was evoked, though it did not include spatial changes; in that place, the emphasis was on the here and now.

If we think in terms of the other interpretation of the scale between "here and now" and the "illusion of another time and space", on the level of performing situation versus performance world, a difference can be described. The Narrator's mode of performing was altered during the dialogue with the Voice in the Space in the beginning, and created an illusion of another world than the one the spectators were present in. However, when he addressed the spectators directly, telling about his own memories, he emphasised the performing situation. In some sequences during the monologue, when he described the island of Hydor, he was emotionally involved in what he was saying, as if experiencing the events of the story and not only narrating them. The lithopone music partly supported this, thus creating an illusion of a separate fantasy world that he entered into, though these differences in the mode of performing were subtle, of course. The overall mode of performing emphasised the performing situation, the shared here and now as performer and spectators.

The radio play as a whole created an illusion of another place and time. The different levels of reality (layers of memory or fantasy) were not always as easily discernible as in the live performance, though we strived to make them clear. We achieved this by using recordings on location for dialogues in the spaces, and by reinforcing the illusion of a fantasy world through music and sound effects during the monologues, even illustrating them to some extent. The slow cross-fade from one level of reality (in other words, the sound of the small stones in the cellar recorded on the island) to another (in other words, the voices of the actors interpreting the stories in the studio) was supposed to deliberately emphasise the different places described or the different layers of memory. For the radio listeners, however, they were of course all fictional, illusions of some other time and place compared to the reality here and now of their listening situation.

The video installation did not create an illusion of another time and space; there was no specified fictional space produced. Though the video installation did not emphasise the factual space either, it did downplay the characteristics of the room by, for example, darkening the windows. The installation offered at least two alternatives for the visitors. They could visit the space quickly, look at the projections, walk around and listen to the stories for a while. Or, they could choose to stay longer, sit down at the table, watch the images more closely and listen to the stories for a longer time, perhaps the entire cycle. In that case, perhaps the illusion of another space was created in the picture space of the videos. This was supported through downplaying the characteristics of the real environment, the factual place, by covering the windows and thus helping the visitors to forget where they actually were. The installation as a whole did not create an illusion of any specific place or time even though it consisted of images from other places, representations of them. In terms of performance world contra performing situation, the recorded voices were used as recorded voices; we did not aim for an illusion of voices sounding in the space. When heard from monitors and loudspeakers, the actors interpreting the stories of the pebbles were more like ordinary voice-over speakers on television.

The difference between the speeches by the pebbles in the first person singular (from the inside) and the speeches by the geologist describing each stone from the outside was strengthened by combining silhouette images with the former and daylight images with the latter and by shifting constantly between the two. This could be understood in terms of illusion. You could say the silhouette pebbles speaking were emphasising the illusion of another performance world where the pebbles are living creatures that can speak for themselves (even if they seemed to address the

listener-spectator directly), whereas the geologist was emphasising the performing situation, sharing the same world as the spectator-listeners.

3.4.2 SPECTATOR POSITION AND PLACE IN THE LIVE PERFORMANCE

So what about the live performance as a whole? The performance was deliberately created out of the "reality here and now" in that very place on Harakka Island. Even the story was written to point out details in the existing environment. The Narrator pointed at a door and said: "She was standing here wondering at the rust on the iron door"; and the iron door was there for all spectators to see. When the story included different time levels, like when the Narrator told the spectators about what had happened before in that same space, he openly acknowledged the presence of the spectators as spectators (after all, he was functioning as a guide) and, to a great extent, addressed the spectators directly, thus stressing the performing situation. The performance as a whole very strongly emphasised the reality here and now on that island, in those ammunition cellars, that is, the factual place. A peculiar kind of illusionary performance world was nevertheless created in those very places by the Narrator's dialogues with the recorded Voices of Space, which mostly consisted of memories of meetings in those spaces at another time, and his monologues, which evoked images of fantastic islands existing somewhere else.

The use of place, both in terms of signification and as spatial relationships in the mode of performing, varied during the performance. The introduction on the pier and the prologue to the spectators on the hill (the panorama spot) strongly emphasized the reality here and now, the performing situation, both in terms of place and the mode of performing. During the first four acts the emphasis shifted, because the dialogue with the fictional Voice in each space momentarily created an illusion of another place or performance world. The recurring structure for the first four acts could be described as follows:

1. *Dialogue in space (factual space and performance world)*
2. *Miniature audio play in space (illusion of other time and space, fictional space and performance world in spaces 1, 4 and 5, and factual space and performance world in spaces 2 and 3)*
3. *Memories of the woman – information about the island (reality here and now, both factual place and performing situation; however, also referring to "here at that time")*
5. *Description of a fantasy island (reality here and now, factual place and performing situation, though a separate performance world was emphasised momentarily)*

6. *Following the woman to the next space (reality here and now, factual space and performing situation)*

The last act (*Voyage of Maeldun*) and the epilogue followed the same pattern at the beginning, though the miniature audio play in the fifth space described many fantasy islands. The fairy-tale nature of the stories and the specific use of voice (as in bedtime stories) created an illusion of another time and space and of an imaginary performance world with the use of sound only. The final monologue by the Narrator described the disappearance of the woman and summed up or explained the whole walk. In the text the reality here and now (as opposed to the illusion of another time and space, the “here at that time”) was emphasized. However, the emotional content of the epilogue encouraged the Narrator to use a mode of performing partly stressing a separate performance world. This was needed so that he would be able to “awaken” from reveries or recollections, to “return” to the performing situation and to finish the performance.

Thus, several types of relationships between performer and spectators were used in the live performance. First, the dialogues between the Narrator and the Voices of Space created an illusion of another space, another type of reality, separate from the performing situation with the spectators, even if they focused on the here and now of the factual place. When the narrator ceased addressing the spectators and began talking to the walls, to imaginary beings, an illusion of another space was created, a kind of performance world.

A second type of spatial relationship, one which emphasized both the performing situation and the illusion of another space and time, was created in the sequences where the Narrator and the spectators together listened to the pre-recorded miniature audio plays. An illusion of another time and space was created in the sequences through sound scenography. The place of action, like the crater of the volcano in the fragment from Jules Verne’s novel in the first cellar, was illustrated by the use of sounds. On this level, the second installation with the stories of the small stones was an exception, because the stories were treated as small monologues addressed directly to the audience here and now, even if they were pre-recorded.

A third type of spatial relationship stressing the performing situation and the factual place, though referring to another time in the same place, was created when the Narrator began to tell his recollections about the woman, describing where she stood or what she did, and told the spectators what he had told her about the history of the island, thus creating a mixture, an allusion to “here at that time”.

A fourth type, which basically stressed the performing situation but which also referred to other spaces, was created by the Narrator when he was quoting the

woman, retelling the stories she had told him and describing fantastic islands existing somewhere else. The Narrator mostly performed these tales in a storytelling mode, remaining in contact with the spectators. In these monologues describing fantasy islands, the Narrator created an illusion of another space, a performance world, through the mode of performing only during short moments.

An illusion of another time in the same space was not created with the help of scenography, light or sound effects; rather, it was mostly evoked verbally and only occasionally by acting. The contrast between "here and now" (with spectators) contra "here at that time" (with the woman in the memory/fiction) or between "here and now" (on Harakka) contra "meanwhile somewhere else" (on the four islands of Fyr, Hydor, Erde and Aeros) was mostly created by words. Thus, a third component – one not included in Eversman's model for analysing theatrical space nor in my attempts at increasing its usefulness in found spaces by discerning two versions of it – became the dominant and relevant one, that is to say, the relationship between the text and the place. The frame story was literally site-specific, written to include details in the existing spaces.

3.4.3 SPECTATOR POSITION - SHARED OR PRIVATE EXPERIENCE

Another question related to spectator position concerns shifting between collective and private experience. A live performance is mostly experienced collectively and the shared character of the experience is often decidedly emphasised. Radio as a medium creates the possibility for an intimate and private experience, since you can listen to it in your own private space (home, car, and so on) and alone if you wish, even with earphones, if you like. Often an installation, even one in a semi-public space, enables the most individual of experiences because you have the possibility to follow your own sense of timing, your own pace and rhythm, your own need for repetition and breaks. But, if you have to visit the site of the performance, there is also a limit on the time when you can do this, as compared to reading a book, for instance. In *Where Rock Speaks* there was presumably a crucial difference between those sound installations (first, second, parts of the fourth and the fifth) where the sounds filled the space and could thus be listened to together with others, and the ones (third and parts of the fourth) where the stories could be listened to with headphones within the overall atmosphere of the sounds in that space. Listening with headphones provides a clearer and more intensive experience, and it is often easier to remain focused on listening to the stories.

Perhaps the most interesting difference in terms of shared or private experience was between the series of sound installations on the one hand and the live performance on the other. Even thematically, the emphasis was different because of the text material. In the installations the central metaphor was rock, (only the fifth, *Voyage of Maeldun*, was centred on islands). In the live performance the recurring theme was islands, due to the prominence of Winterson's story and the emphasis on memories or lost love. The spectator position, the spatial experience and the mode of watching or listening that was offered to the spectator were quite different in the live performance and the installations.

The live performance was mobile and comparatively spatial. It offered a more individual spectator position and a more multi-sensory mode of experiencing than many live performances, though it had the structure of a rather tightly guided tour. The sound installations were probably more time bound and narrative in structure - due to the prominence of literary and theatrical text material - than many installations (or even sound installations) for the most part are. The environment was the same for both. Paradoxically, the site was stressed in the script (in different ways though) only in the live performance and in the radio play. In the sound installations the qualities of the places were used, but the text material was not directly related to the place.

The sound installations and the live performance were supposed to function independently, even if they were visually almost similar; they used the same sound materials and contained many references to each other. They told different stories, however. Some spectators said they enjoyed the secret meanings they could deduce from the performance because they had visited the installations before watching the performance. There was a thematic background to the story, as it were. The basic difference between the spectator position in the sound installations and in the live performance can be presented shortly in the form of a question used in one of the information sheets: "What are you interested in, a private experience at your own pace or in a collective experience in a temporally defined performance situation, or both?" To put it in another way: are you interested in a series of sound spaces consisting of miniature audio plays or in a live performance moving from space to space? Or, in short: space as performance or performance as space?

3.4.3 DISCUSSION

Using a found space or a “real” environment invites practical questions about the value of site-specific work for limited audiences and of ways to recycle and transform them for a wider public. Real environments also raise aesthetic questions about the balance between what is represented, or signified, and what is presented or in some way actual. How do you entwine the historical and the contemporary, the imaginary and the real? How do you mix memories and fantasies embedded in a place and still give the landscape a chance to be seen or experienced?

These are big questions, and they are all implied in the one that interests me most: How can you perform landscape? And how do you do it for somebody else? Based on these experiences, I would say either you do it through representation, by creating images (sounds, pictures, words) to describe, imitate, replace or evoke a landscape, or through presentation, that is to say, by showing the landscape (or a part of it) “as it is”, and perhaps taking your spectators to visit the very place. The most obvious way - at least for someone with a background in theatre - is to make a performance of it, in it, about it, that is, a site-specific show where the landscape plays its part as subject matter as well as source material and functions as a backdrop, scenography, environment and atmosphere.

Then it is a question of balance (predilection, convention, marketing or timing) whether the attempt at performing landscape will turn out more like summer theatre (a form of light-hearted folk entertainment in natural surroundings and so-called primitive circumstances) or more like an excursion, a tourist trip or mini package tour to be consumed as any other amusement product. When site-specific works are made on historically interesting sites, the result is too often either enlivened history lessons or then traditional theatre, with amplified context as an extra flavour. Perhaps my example did manage to avoid some of these pitfalls. Nevertheless, I would say this project was one kind of dead end, since it clearly showed me what this way of working could and perhaps even necessarily would lead to if pursued further. So I turned to other modes of working and started exploring what I could do on my own in a landscape.

4 LANDSCAPE AS ENVIRONMENT – SOUND, TEXT AND VIDEO IN INSTALLATIONS

In this chapter I describe my attempts at engaging with landscape as a multisensory environment and with taking the position of the performer myself. Focus will be on works resulting from my experiences in the Pyrenees in September 1999: *Täällä missä meri alkaa* (*Where the Sea Begins*), a video installation in the exhibition *Calvinomemos* in Kontti gallery at Kiasma, Museum of Contemporary Art, Helsinki (2000) and *Soliseva laakso* (*Murmuring Valley*), a sound installation, souvenir and performance documentation in the Telegraph of Harakka (2002.). The main material for both works was created, recorded as video or sound during a one-month stay in Centre D'Art i Natura in Farrera de Pallars, in La Coma Valley in Catalonia. In both works I used text as inspiration as well as material. And both works were presented as installations, with the sound as a prominent feature. They serve as examples of task-based attempts at performing landscape and as steps towards a new way of working and as a new context within which to present work; they range from writing and directing radio plays to performing for the sound recorder (or camera) and creating installations or exhibitions in a contemporary (visual) art context.

I first discuss the sound installation *Murmuring Valley* and the problem of performing in section 4.1: Performing Landscape – Acting Text⁵⁶; then, in section 4.2: *Where the Sea Begins*⁵⁷ I describe the video installation *Where the Sea Begins* and make some attempts at comparing the two.

4.1 PERFORMING LANDSCAPE - ACTING TEXT

If I am sitting by a mountain brook in the Pyrenees reading a text, I am not acting in any traditional sense. But could I perhaps be performing? What if I am reading the text aloud? And moreover, recording it? Perhaps even in order to present it to an

56 This text is based on "Performing Landscape – Acting Text", published in *Nordic Theatre Studies* Vol. 15, 2003, 60-76. (Arlander 2003 a) In order to avoid repetition some parts of the text are here left out.

57 This text is based on a catalogue text for the exhibition *Calvinomemos*, Kiasma Helsinki 20.4.-25.6.2000. (Arlander 2000 k)

audience? Must the audience be present at the moment I am reading/performing the text, at least in my mind? Or should I consider the insects and the birds as my audience for this street theatre in the wilderness? We could perhaps agree that I am deliberately performing a text if I read it aloud and record it – in the same way one acts for a camera when making a film. The question is, can I read a text, perform it, without acting it? If I am reading a text aloud, it is hard for me not to speak it (as an utterance), not to mean it – at least to some extent – and thus somehow to enact it.

The basic question underlying all these others, however, is how to perform a landscape? If I am walking in a valley, impressed by the strange and beautiful world around me, and want to use that environment somehow, transform it into something for somebody else, what could I do? How could I perform a landscape? I could show it in video images and sounds, (like I did in *Where the Sea Begins*, which I will describe later in this chapter). I could collect and retell old stories inspired by it, (as in *Fairies* described in Chapter 2). I could transform it into new stories; imagine events taking place in that landscape. Or could I just move through it, down into it, and document my walk (as in some small video walks in Ireland, described in Chapter 2)?

Here I will approach the challenge of performing landscape from two directions: on the one hand acting – discussing the relationship between performing a text and acting; and on the other hand landscape – describing what it means to use an existing environment as material instead of making a site-specific performance using the landscape as a stage.⁵⁸

I will use a performance called *Soliseva laakso (Murmuring Valley)*, and the documentation of that performance, as an example and starting point. The performance was created and performed at Farrera de Pallars in the Pyrenees in September 1999, based on texts by the medieval mystic Ramon Llull. It was presented in Helsinki in August 2002 as a “sound installation, souvenir and performance documentation”. In this work, I tried to perform a landscape by performing a text in the landscape, then documenting my performance and presenting the documentation as “evidence” – as an installation, and a kind of performance for others to enjoy and reflect on.

58 I am continuing on the themes of my artistic doctoral work and the problems I touched on in the third part of *Esitys tilana (Performance as Space)*, the discussion of the radio play *Via Marco Polo*, and a process I described with the title “From Place to Text”. The main emphasis in that work was to show how a live performance takes place as a space, how the space of a performance can be discussed in terms of spatial relationships (between performers and spectators, between stage and auditorium, etc.) and in terms of place (factual space, such as performance location, and fictional space, such as the place of action in a play) or context in a broader sense. (Arlander, 1998)

4.1.1 EXPERIENCING LANDSCAPE

In his book *Living in the Landscape* (1997) Arnold Berleant emphasizes that experiencing an environment is not a matter of looking at an external landscape. "In fact," he notes, "it is not a matter of looking at all". He disagrees with writers who associate landscape "with our visual perception of a scene, and the ideas and attitudes through which we interpret it". He tries to distance himself from the western tradition that "associates experience primarily with seeing, and vision with the intellect". (Berleant 1997, 12) For him landscape is a lived environment, with environment being the more general term.

Landscape, reflecting the experience of an immediate location, is more particular. It is an individual environment, its peculiar features embodying in a distinctive way the factors that constitute any environment, and emphasizing the human presence as the perceptual activator of that environment. (Berleant 1997, 12)

According to Berleant, a landscape "is like a suit of clothes, empty and meaningless apart from its wearer. Without a human presence, it possesses only possibilities". (Berleant 1997, 18) Perhaps more important in this context is his statement that "the appreciation of perceptual values inherent in the environment involves physical engagement". (Berleant 1997, 13) Berleant's ideas are helpful in understanding how a landscape is experienced. In appraising a landscape, he discourages approaches that are too emotional or too quantitative. He recommends two models: one from biology - contributing a "sense of a complex whose elements and features are fused into an active whole"; the other from art - stressing a "discriminating perceptual process, deeply informed by knowledge of past experience". Even if all environments exhibit common dimensions, each landscape is unique and needs the individual consideration we give to works of art. (Berleant 1997, 23-24) So far so good, but the question remains: How to perform it?

4.1.2 PERFORMING OR PRESENTING LANDSCAPE

Can you perform a landscape without making a narration out of it? Or turning it into an acoustic milieu, or a scenic backdrop? In performance, as in all representation, the crucial element - what makes it a representation - is often the absence on stage of those things that are depicted or referred to. How much of the "real world" - aside from the human beings performing - can you include in a performance?

What if the “real world” is a landscape? If you do not use it as background, you can probably work with fragments only – tokens and excerpts. How much can you leave out; how much can be absent? Can the performing situation be absent, only referred to? When you present a documentation of a performance as a performance, this is evidently the case.

Let us approach the question practically: How could you perform (carry out or execute) a landscape? Following Berleant’s ideas, it could be done by moving through the landscape, breathing, sensing, smelling and listening. Or perhaps – if you are so inclined – by standing silent in the midst of it, looking around you, letting it surround you, breathing, sensing, smelling, listening – in short, experiencing it by engaging with it.

What about performing landscape for somebody else? In principle, it could be done either by representation – by creating images (sounds, pictures, words) to describe, imitate, replace or evoke a landscape; or by presentation – by showing parts of the landscape more or less “as such” (in a metonymic rather than metaphorical way). Taking your audience to visit the very place is perhaps the obvious way for someone with a background in theatre – that is, to make a performance in it as well as about it or of it; a site-specific show in which the landscape plays its part as subject matter, source material, scenography, environment and atmosphere. However, the attempt could turn out to resemble summer theatre; or a tourist trip to be consumed as any other amusement product (as I mentioned previously).

In this example, site-specific (in a narrow sense) alternatives were impractical. The place, La Coma Valley, was far from a potential audience. I stayed in the area for only a short time and considered myself a tourist in relationship to the place. This being ‘out of place’ was not just a drawback, though. It created a “non-place”, to use Marc Augé’s (1995) terminology, and challenged me to avoid the traveller’s gaze, to find a way to work without turning the landscape into a spectacle or seeing in it only my own image as a spectator. (Augé 1995, quoted in Kaye, 2000, 9–10) I therefore chose to perform the landscape by walking and climbing in it, reading a text, recording my performance, and later presenting this documentation (a kind of representation, of course) as an invitation to experience the sound of that landscape in another way.

Thus the somewhat absurd situation arose wherein the “real” performance – the unique irreproducible event – was presented only as documentation, through recordings, as an endlessly repeatable performance. Within the context of contemporary art, however, where many types of work are exhibited through documentation only, it is not so absurd. Nor is it peculiar within the economy of the entertainment

industry, where documentation of a performance is the basis for show business in film and music production. Within performance art, many would probably agree with Peggy Phelan:

Performance's only life is in the present. Performance cannot be saved, recorded, documented or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than performance.
(Phelan, 1993, 147)

In the context of theatre, you would generally expect the performer and spectator to share the same place and time, and the "absolutely unrepeatable" and the "endlessly repeatable" to be joined only as a metaphor for performing the same play afresh each night.

In this example, spanning across the European continent and two years time, we could perhaps speak of two performances. The first one took place outdoors in the Pyrenees in 1999, being "real" for the performer, with the spectators absent (or represented by birds and insects). The second one took place indoors in Helsinki in 2002, as an installation (or audio play); being "real" for the listener-spectator, with the performer absent, represented only by recordings of her voice.

Before trying to describe these performances, I will briefly present their constituent parts: the landscape and the text.

4.1.3 THE LANDSCAPE

The "murmuring valley" – the landscape in this case – was La Coma Valley in the Pallars Sobira region in the foothills of the Catalonian Pyrenees. It is gentle and rounded (coma) after the ice age, in contrast to the deep and narrow river valleys (vall). It is open to the west and surrounded by slopes of now partly abandoned fields. Small brooks, such as Barranc de Burg and the two branches of Barranc de Farrera, run down the slopes to join one another and form Riu Glorieta, which joins the Noguera Pallaresa, which flows into Segre, which joins Ebro, which flows into the Mediterranean. The biggest village, Tirvia, with a name from Roman times (trivia) is situated near the mouth of the valley. Several old villages sit on the slopes; the highest is Farrera, the most prosperous is Burg. The others – Glorieta, Montesclado, Alendo and Mallolis – are only clusters of a few houses today.

In Farrera, the old village school is transformed into an artists' residence, Centre D'Art i Natura de Farrera de Pallars. It was my base for one month in September 1999. Coming from Helsinki, a coastal city, I was astounded by the landmasses

and the great distance to the sea, found consolation in looking at the mountains as petrified waves, and realized that this was “where the sea begins”.

Aside from the occasional concert of sheep bells and barking dogs, the murmur of water dominated the sound landscape. No water was visible. The small brooks were running deep in the gorges hidden by vegetation except when the road occasionally crossed them, but their sound was omnipresent.

My first attempt at transforming the landscape into a performance was writing a story about it and using documentary material as an extra flavour; a radio play with the working title *Viesti vuorilta* (Message from the Mountains) about two sisters.⁵⁹ I also prepared a video installation on Calvino’s essay about exactitude, which I will describe later, by filming close-ups of two brooks, following their path through the valley to find the point of their confluence.⁶⁰ I took some slide photos of the view from my bedroom window, a slice of the landscape in varying weather conditions. These were working notes and private souvenirs, which I did not plan to use. The beauty, changeability and three dimensionality of the landscape were overwhelming. To perform it as pictures did not seem to be an option.

4.1.4 THE TEXT

I had brought with me a text, *The Book of the Lover and the Beloved* by Ramon Llull (1993, 175–237) to use as source material. Llull is known as a medieval scholastic philosopher and mystic, as well as the father of Catalan literature. (Teinonen 1983, 6) He was born on Mallorca and travelled widely in the Mediterranean area. Llull wrote the text *Llibre d’Amich e Amat* in the years 1282–1287 as part of the work called *Blaquerna*. The text consists of religious aphorisms influenced by medieval court romances and Islamic Sufi enigmas – riddles used for contemplating the greatness of God. (Teinonen 1983, 12–13) Llull explains this in an introduction to the “moral

59 ‘What I would do in Farrera is choose the places, make recordings of “soundscapes” and write the script. Studio recordings with actors and the editing I would do later, in Helsinki.’ (E-mail correspondence with Lluís Lobet at Centre D’Art i Natura, in May 1999).

60 *Where the sea begins (Täällä missä meri alkaa)* – Video installation for four monitors, 86 min. An exercise in exactitude performed mainly in Centre D’Art i Natura in Farrera de Pallars, Catalonia. The starting point was Italo Calvino’s essay about exactitude, his juxtaposition of the crystal and the flame and the question those images evoked: What about water? (Italo Calvino, *Six Memos for the Next Millennium*, Vintage Books, New York, 1993.) – *Calvino-memos*, 2000 Kontti, Kiasma Museum of Contemporary Art, Helsinki.

metaphors”, entitled *How the Hermit Blaqueria Came to Write the Book of the Lover and the Beloved*.

In a short prologue he describes his aim. The aphorisms are 366 in number, one for each day of the year. (Llull 1993, 189) Some of them are dialogues between the lover (man) and the beloved (God); some include a third character, Love. Others are dialogues between the fool (the lover) and the crowd.⁶¹ Seppo A. Teinonen has translated the text into Finnish, calling it *Ylistän rakastettuani* (I Praise My Beloved). The text can be understood in a profane erotic, as well as in a religious sense. (Teinonen 1983, 14)

An impulse for the performance – for reading the text aloud – came from a footnote to the introduction describing the traditional medieval path to contemplation, or non-discursive prayer: *lectio, meditatio, oratorio, actio, and contemplatio*. (Teinonen 1983, 127) First you should read, then meditate, then pray, then act and only after that can you hope to be able to contemplate, to see (light, truth, God, or anything). So I started reading.

4.1.5 THE FIRST PERFORMANCE

The first performance consisted of reading and recording the 366 aphorisms of the text in 366 different places along the mountain brooks in La Coma valley in the Catalan Pyrenees during September 1999. For each text fragment, a sound landscape was recorded in the same place.

Two letters to Ramon Llull formed the “frame story” of the performance. I wrote the first one on September first, when I started reading.⁶² I wrote the second on September 31st, after I finished reading.⁶³ First I thought of these letters as mate-

61 Examples: “The lover said to the beloved, ‘You who fill the sun with radiance fill my heart with love.’ The beloved replied, ‘Without plenitude of love, your eyes would not be in tears, nor would you have come to this place to see the one who loves you.’” Text n 6, Llull, 1993, p. 190. “Tell us, fool, if your beloved ceased loving you, what would you do?’ He answered: ‘I would love him still, so as not to die, for lack of love is death, and love is life’.” Text n. 62, Llull, 1993, 197.

62 Casa Ramon, The first of September, Anno Domini 1999. Dear Ramon, Forgive me for disturbing you in your bliss. I am reading your thoughts about the lover and the beloved and I wish you could help me to understand them, because so long a time has elapsed since you wrote them and I have received them through so many intermediaries...

63 Santa Eulalia, Alendo, The last of September, Anno Domini 1999. Dear Ramon, I have read your thoughts about the lover and the beloved and I believe I have understood at least some of them. Many of your aphorisms are too much theology to help me, but they are not my problem. I am worried because in the end you advise me to renounce the world...

rial for the radio play, but they came to form a prologue and an epilogue to the performance. I read and recorded these letters as well, the first one in the house I lived in, coincidentally called Casa Ramon, and the second one in a small chapel called Santa Eulalia in the neighbouring Alendo village. The main work, however, was performing the aphorisms.

This mode of working could be criticized in several respects. I did not record the landscape with any rigor as to place or time. I followed no geographical or logical pattern, no specific schedule. The mountain brooks were a special, aesthetically impressive – but not necessarily locally, culturally or historically relevant – aspect of the landscape. I did not perform the landscape only, but gave the text prominence, and left the landscape to play its common part as backdrop and accompaniment. Even the choice of text could be criticized. The idea of reading texts by Lull in the Pyrenees was based on a misunderstanding. I learned later that Lull never travelled in that area and had no special connection to that landscape. Moreover, the mode of performing was questionable. The text was not performed according to the author's intention; that is, as a meditation aid, one text a day for an entire year. It was performed during one month at a fairly hectic tempo and partly (but not only) with an outsider's approach to its original religious significance.

4.1.6 UNIQUENESS OR REPETITION

Performance, in the context of performance art, is an action, more than a presentation of a representation of an action (a distinction difficult to sustain, though).⁶⁴ This excludes the possibility of repetition, unless the action itself consists of repetitions. Not all performance artists would agree with this. Anthony Howell considers repetition one of the three primaries of action and of performance art, along with stillness and inconsistency. (Howell 1999, xiii) When I was more involved with performance art, I thought the uniqueness of all actions or events was a distinctive quality separating performance from theatre. (Arlander 1985) Doing something "for real" and only once is diametrically opposed to the notion of performance in a theatrical sense, where one of the main tasks of the actor during rehearsal is to create

64 "Performance art is not based on imitation, rehearsing or the command of some media. It is not a skill-based art in the traditional sense. Anybody can make a performance straight away." Roi Vaara, "Performanssista nyt", *Taide* 4/2002, Helsinki, 16–19, here p. 17. (Trans. AA.)

actions that can be repeated during several performances, even if their repetitive character is often carefully hidden.⁶⁵

My first impulse, therefore, was to read each text only once, regardless of whether I would stutter or miss the point. But I soon abandoned this idea of rigorous uniqueness. I felt the task of performing the text was incomplete unless I had pronounced the words clearly and understood their meaning, at least in a superficial sense. In some cases, I even re-read fragments if the words had been drowned out by the noise of water. From this, you might deduce that I really had a prospective listener in mind, albeit unconsciously. The reason for re-reading, however, was that I did not check the sound, nor listen to my voice while recording. I used *Kunstkopf* microphones placed in my ears, partly because I did not want to be conscious of the sound of my voice, partly to have rich and full recordings of the sound landscape. These microphones are made for capturing the acoustics in a three-dimensional way - and recording the sound of the landscape was my priority. The surround effect is maintained when listening with headphones.

4.1.7 *PERFORMING WITHOUT PERFORMING*

Unfortunately, it is impossible to perform without performing. A musician who regretted that he could not perform (“*esittää*”, or present) a musical composition for an audience without performing (“*esiintyä*”, or being on display) himself made this remark. (Helasvuo 1995, 139) In this performance, however, being on display was clearly minimized. In the first part, no (human) audience was present; in the second part (the installation) only my recorded voice was heard.

Let us return to the question of performing landscape. Can you perform a landscape without making a narration of it? In this case, probably yes. A prologue and an epilogue nevertheless gave the performance a beginning, an end, even a development. Other questions are more complicated, such as: What is the performer’s relationship to the spectators when the audience is not immediately present? When writing about a previous work, I found it useful to distinguish the relationship to the text, to the space, to my body, to the working team, and to the spectators. (Arlander 1998 a, 206-218) I used the concepts “performing situation” and “performance

65 “The actor must now find a new, deeper spontaneity within this set form... bringing skill and imagination to the art of repetition... What is vital for the camera is that the moment be spontaneous and photogenic. In the theatre it must be repeatable.” Anne Bogart, *A Director Prepares*, Routledge, London and New York, 2001, 45-46.

world” as well as “factual space” and “fictional space” (discussed in chapter 3) to understand my experience.

In the Pyrenees, I was aware of the “performing situation” due to the recording (even if documentation can be made only for one’s own use). My focus was on performing the text – reading, understanding and uttering it – not presenting it to somebody else. I did not imagine a “performance world” – a fictional reality – even if the text had fantastic elements. The landscape was suggestive enough, and a visitor’s experience is already fictional to some extent. (Writing letters to a person dead for 700 years, however, could be considered fictional.) The factual space – the landscape – was literally challenging, though inspiring as well. The text presented the real challenge (both in terms of its content and aims): how to perform it?

4.1.8 PERFORMING OR ENACTING TEXT

Can you perform a text straightforwardly without a character or autobiographical confession emerging? In this case, probably not. The dialogues stimulated changes of voice that could be interpreted as enacting characters. Sometimes a text evokes characters, if you do not actively work against it. Reading the text as a task made the performance (and the presentation of it) into an autobiographical statement, even a confession. Is enacting a character – or making a confession – a criterion for acting? Is there a difference between performing and acting when text is involved? According to Michael Kirby, the simplest characteristics that define acting are found when “the performer does something to simulate, represent, impersonate, and so forth...in the smallest and simplest action that involves pretence”. (Kirby 1987, 6-7)

Kirby developed his influential scale between “not-acting” and “acting” by the use of a five-step increase in representation – going from “non-matrixed performing” through “symbolized matrix”, to “received acting”, “simple acting”, and finally, to “complex acting”. (Kirby 1987, 11-12) In the 1960s (and 70s) he saw a trend toward the simplified and concrete, as opposed to the simulated. (Kirby 1987, 17-18) Kirby’s ideas on emotion are relevant in this context: even public speakers seem to be acting when they are pushing – projecting emotion to the audience.⁶⁶ When my voice

66 “Yet some speakers, while retaining their own characters and remaining sincere, seem to be acting. At what point does acting appear? At the point at which the emotions are ‘pushed’ for the sake of the spectators...they are projecting an element of character – emotion – to the audience.” (Kirby 1987, 7-8).

breaks with emotion in the recordings, I could be said to be acting. Big words in a “larger than life” landscape created emotional involvement beyond my intentions.

To read the text without pretence, I had to believe what I was saying. This could be considered a lack of acting skill. According to my experience from traditional expressive acting in *The Love Letters of Sister Mariana*, (based on an emotional text from the seventeenth century performed as a choreographed monologue)⁶⁷, it is also related to understanding. In that work I had to exaggerate the emotions and the rhythm of the text to begin with, in order to understand the syntax. Only later could I use restrained expression without losing the logic of the outbursts when not enacting them. Another acting experience, in *Rockaby* by Samuel Beckett, could be used for comparison.⁶⁸ A woman in a rocker listens to a lullaby of her recorded voice, repeats only a few lines (“time she stopped”) and asks for more (“More”). In the live part, the task of the actor is in listening, in being on display; emotional expression is minimized.

Both plays deal with longing for “the other”, with love in a profane rather than a religious sense. In both the text is paramount. The circumstances for the performances of the plays were conventional. In terms of acting, *The Love Letters* was closer to *Murmuring Valley* insofar as the effort involved; *Rockaby* was closer in terms of the receptivity required. An inner landscape was created by the text, which seemed to be an emanation from a character. While I focused on performing (or listening to) the text, the spectators experienced a character; that is, acting.

Thus the difference between performing and acting when text is involved can be subtle – a question of emphasis or expectations. Acting in a play often means relating to a text as a script for a potential world that is to be realized in the performance. In performance art a text can be used as “shreds of language”, similar to objects, to be tossed around and played with. (Howell, 1999, 58) But other options exist. Lull intended his text to be used as a device for contemplation. That, too, is a challenging task to be performed.

67 This was a monologue performance directed by Annika Hansson at Kellariteatteri in Helsinki, March 1997, based on letters (probably) written by a Portuguese nun to a French officer. Mariana Alcoforado, *Sisar Marianan rakkauskirjeet* (trans. Tarja Härkönen, orig. Lettres portugaises traduites en français, 1669) Like, Helsinki, 1995.

68 The play *Keinutellen (Rockaby)* translated by Topi Makkonen, was directed by Tero Heinämäki as part of the show *5 x Beckett* produced by Circus Maximus, Tampere, March, 2001.

4.1.9 THE SECOND PERFORMANCE

The second performance - the presentation of the work - was called *Soliseva laakso* (*Murmuring Valley*) and took place in the Telegraph of Harakka July 30 to August 16 2002. On the invitation card I described the work as a "sound installation, souvenir and performance documentation".⁶⁹ The last epithet is the interesting one in this context.

The site for the presentation, the Telegraph building, which I have used to present several works, is a small wooden house built by the Russian army in the nineteenth century on the island of Harakka, off Helsinki. It has a small entrance hall, a kitchen and a main room with a wooden floor, a pillar in the middle, an open fireplace, and windows in three directions. Artists who have studios in the main building – the former Chemical Research Laboratory of the Finnish Armed Forces – arrange exhibitions there during the summer months.

In order to close out the surrounding landscape but not the light – and to create a cooling atmosphere – I painted the windows with ultramarine blue pigment (mixed with flour so they could be washed easily). Around the pillar I placed eight simple wooden chairs, painted blue, with a pair of headphones on each. On the floor in the corners of the room, four small loudspeakers were covered with white cloth. The technical equipment (four CD-players and amplifiers) was hidden behind and on top of the fireplace, with cables along the pillar to the chairs. Half of the headphone sets (on chairs facing north, northeast and east) were labelled "A", the other half (facing southeast, south and southwest) were labelled "B".

The sound material was played from four CDs in such a way that water sounds with text and without text were synchronized. The "A" headphones (texts 1–192) were synchronized with the loudspeakers in the corresponding corners, and the "B" headphones (texts 193–366) with the two others. The two "pure" water sounds created an atmosphere in the room, while the text could only be heard through the headphones. The total duration of the edited work was more than two hours. Parts A and B were played simultaneously; so the non-stop loop was approximately one hour.

The visual information consisted of an enlargement of a detail from a map of the Coma valley (60 x 78 cm), enlargements of the two letters (2 pieces of 60 x 40

69 "Murmuring Valley in the Telegraph of Harakka, July 30 – August 16 2002. Text: Ramon Llull, Voice and recording: Annette Arlander, Editing: Mikko Hynninen...*Murmuring Valley* - sound installation, souvenir and performance documentation - can be heard daily from 12 p.m. to 5 p.m. A boat to Harakka Island leaves every hour by café Ursula in Kaivopuisto Park." (Extract from *Murmuring Valley* flyer, Arlander 2002 b)

cm each), and in between them a photomontage presenting 36 snapshots from my bedroom window in Farrera (60 x 90 cm). In the entrance hall, these elements were listed, and named "Scenography 1", "Prologue", "Epilogue", and "Scenography 2". I also kept some rose tree oil burning to create a relaxing atmosphere. All these, however, were paraphernalia - the main work was the sound installation.

The sound material was edited simply. At first, I planned a wall of small loudspeakers with many different water sounds heard simultaneously - a sort of audio map or bird's-eye view of the area. The texts would be audible only via triggers reacting to movement towards some of them. I calculated the number of loudspeakers needed by dividing the 366 sequences in the text in different ways. This spatial and technological version was abandoned, however, when the small Telegraph building was chosen as the site. In the simplified linear version (resembling a radio play), the relevant question was not how to divide the sequences among sound sources, but the actual duration. Sound designer Mikko Hynninen did the final editing. When he told me the texts would fit on two CDs that was it. I asked for five seconds of water after each text fragment and soft cross-fades between them. Because some recordings had shorter intervals, he chose a rhythm that was even tighter.

The texts and landscapes change quickly. As a listener, you have no time to meditate on their meaning. This also means your resistance breaks down. A new text is coming at you before you have a chance to decide if you accept the previous one. The tempo accentuates the fragmentary character of the experience, but creates intensity with a power of its own. The sensation of an overwhelming flow of words and water is thus vastly different from listening to the unedited material with the sound of water dominating - and from performing in the valley, of course.

4.1.10 EXPERIENCING THE INSTALLATION

The comments of those who experienced the installation were interesting. One visitor found it amusing that my voice was breaking during some emotional sequences, as if it was somehow inappropriate that I was so emotionally involved. Perhaps the voyeuristic aspect - evidencing the impossible, another person alone - was slightly troublesome. She expected a literary performance rather than an emotional enactment of the text. Another visitor found it fascinating that my bodily presence could not be felt in the reading. This enhanced her enjoyment of the text, the words becoming more like thoughts, maybe even her own thoughts. The technique of using microphones in my ears meant that the sounds of breathing and extra mouth sounds

were largely excluded. My voice was recorded mostly through the skull bones, so perhaps the voice felt more 'in the head' of the listener.

Some visitors asked if there were several people reading, or if additional voices were added later, because my voice changed so much from sequence to sequence. This variation was due to the fact that the recording was done over many days, at different times of day, and I made no attempt to sound the same. The position of the microphones did not change. What made the difference was the placement of the voice, and whether I was reading more or less aloud or only thinking audibly. If I had tried to enact a character, I perhaps would have tried to sound more uniform throughout. Another factor causing variations was the sound landscape. When recording next to loud and fast-flowing water, I probably tried to overcome the noise by raising my voice or articulating the words more clearly. These adjustments were not made consciously. Yet another source for variations can be found in the texts. Some are written as dialogues. While reading them it was hard to avoid accentuating the questions and answers with a change of voice; that is, enacting them slightly.

As a whole, comments from visitors were positive, but perhaps I simply was not told the negative ones. As a performer it was rewarding to find people listening without the aid, restrictions, and defined time of a social performance situation, a satisfaction comparable to the reactions and applause in a more traditional performance. They could stay for a long time, or leave and return again; in short, they could use the work for their own meditative purposes. A colleague who listened to the work several times while doing embroidery discovered after an hour or so that the text and my voice seemed to disappear and melt into the stream of water. To my ears, that observation sounded much more like an affirmation of success than the appreciative comments of people who took interest in Lull or who wanted to read the texts. What better evidence to have achieved the task of performing landscape as a performer than to melt into it in the end?

4.1.11 TWO PERFORMANCES – TWO SPACES

The first and second performances were far apart in time and space. I remarked previously that the first one was real for the performer, the second for the listener (spectator). The first one could perhaps be called an exercise rather than a performance, or acting (reading) instead of representing an action. The second one could be called a presentation or representation of that action. The first one remains what it was, even if the material traces and memories can be endlessly manipulated. The

second one could be recreated almost anytime, anywhere, but would of course be completely transformed by the use of another site.

Hans-Thies Lehmann (2002 b) has discussed theatre as a space of possibility, and has used the images of a Chinese garden and a video installation to exemplify different approaches. The first one is a magical domain, an arranged sequence of possibilities; the second is a site for one's own performance where the amount of possibilities is experienced as "a lack, rather than fullness". Using these images to describe my experience, I could say the first performance in the mountains (hardships included) resembled a stroll in a God-and-man-made Catalan garden, whereas the second performance was more akin to the latter image of possibilities experienced as "a lack."

The sound installation might have induced a sense of lack in the visitor in several ways: by documenting what was not there; by offering more material than he or she had time to enjoy; or by presenting a text dealing with love as longing, suffering and tears. Paradoxically, my aim in the second performance, rather than accentuating the memory of something lost – or encouraging longing for the impossible, the absolute – was to create a "garden", an experience of richness, fullness and possibilities, an imaginary walk through a landscape – even if only in audio.

4.1.12 DISCUSSION

The work of art as a project – for instance, the execution of a task – and its presentation as a form of documentation is an approach fairly common in contemporary art. (Coles 2000) How does this relate to acting, performance, and theatre or spectacle production? If the performance is a project (like the execution of a task) and the mode of presenting it, is an access to the work only (like documentation) then this presentation can take different forms. This is a challenge to the prevalent conception of the show as the main work. In a theatrical performance all that goes before the show – rehearsal, preparation, working method – is considered a means to an end, of concern only to specialists or a private matter of the makers. It is important only in terms of its impact on the end result, the show, which is called the encounter of performers and spectators. The ultimate goal, however, is the experience of the spectator.⁷⁰

70 "The performer in the theatre transforms not himself/herself but a situation and an audience." Hans-Thies Lehmann, "The Performative Presence of the Body/The Terror" in *Nordic Theatre Studies* vol. 13, 2002 a, 8.

You could say that in the end everything is made for the other, whoever that other is. But what if the encounter with the other takes place during the working process somewhere, or only conceptually? If the presentation is an explication of the real work that has taken place before – if the experience of the spectator is not the main thing – does that mean we can no longer speak of theatre, or performance, or acting? This question has implications for vast areas of theatrical and performance practices, applied drama and community work. These are not my concern here. I am interested in the consequences this could have for performance as an art form.

Should we let professional performance practices develop according to the principles of show business, and leave other options to be absorbed in the ever-expanding field of contemporary art? Or should the focus be reclaimed from the reception, from the spectators recreating and using the work for their own purposes or from the impact the work is supposed to have on them? And turned – not to the performance (the artwork, the action) – but to the performer (the artist, the “actor”) and the impact the work might have on him or her? I think the latter approach could be meaningful today.

4.2 WHERE THE SEA BEGINS

In writing about exactitude Italo Calvino mentions two symbols that are used to describe the formation of living beings:

Crystal and flame: two forms of perfect beauty that we cannot tear our eyes away from, two modes of growth in time, of expenditure of the matter surrounding them, two moral symbols, two absolutes, two categories for classifying facts and ideas, styles and feelings. (Calvino 1993, 71)

Though Calvino speaks about literature, those two images or ideals are relevant for someone who makes performances as well; in a live performance the two forms of existence are united – a performance is both a composition and an event (communicative field) – even though the emphasis between them can shift and the creation process can follow either path. (Arlander 1998 a, 155)

In autumn 1999, when I started to plan my work for the exhibition *Calvinomemos*, celebrating the millennium in the Kontti gallery of Kiasma these two images evoked new questions. Could water perhaps be a third symbol? I had worked with water sounds as material for a radio play (*Via Marco Polo*) and had noticed that it was an interesting starting point to think of water as a metaphoric solvent, where both factual and fictional destinies and stories melt and mix and which reflects them

in a distorted form. Water could also be related to radio as a medium, or the media flow more generally - formless, seeping in everywhere, dissolving everything into sameness. I was fascinated by Joseph Brodsky's idea that water is the image of time: "Should the world be designated a genre, its main stylistic device would no doubt be water." (Brodsky 1992, 124) According to him, thinking follows a watery pattern, in the same way as one's emotions and even one's handwriting do.

Could water, like the crystal and the flame, be a form of perfect beauty that we cannot tear our eyes away from? And could we perhaps continue with the analogy: What is water's mode of growth in time? Is it to flow, to unite with other waters, to return to the sea? And, what is its expenditure of the matter surrounding it? Does it erode, carry it along, dissolve it into itself or reflect it? However, water not only consumes, it also nourishes. As a symbol, as well as in practice, water is necessary for life, the "water of life", since water refreshes, heals and purifies. If water is polluted, it feels almost as deeply terrifying as if the earth would tremble or the sky would fall. Could water thus be a moral symbol, an absolute? Lao Tzu says: "Highest good is like water. Because water excels in benefiting the myriad creatures without contending with them and settles where none would like to be, it comes close to the way." (Lao Tzu 1963, 64) And, he further says: "In the world there is nothing more submissive and weak than water. Yet for attacking that which is hard and strong nothing can surpass it. This is because there is nothing that can take its place." (Lao Tzu 1963, 140)

Calvino speaks of a "Party of the Crystal" and a "Party of the Flame" in twentieth century literature. What would the poets of a "Party of Water" be like? How could water be used as a category for classifying facts and ideas, styles and feelings? The continuous, endless flow of water can be associated at least with the stream of consciousness, with everything that flows, like text for instance. In Chinese mythology water represents communication, in Western astrology it stands for emotion. Perhaps the greatest beauty in water is how it adapts to the environment, flows according to its surroundings but always retains its uniqueness; it evaporates, condenses into drops, freezes, melts and flows again, but yet always remains irrevocably and inexorably what it is - water.

In September 1999 when I went to Centre D'Art i Natura in the village Farrera in the Pyrenees to explore what a mountain landscape sounds like, I was slightly scared by the thought of staying for a whole month so far from the sea. Once there, I immediately realized that the bluish mountains on the horizon were excellent surrogates, like waves turned to stone. The strongest audible element of the landscape was the murmur of mountain brooks, which I fell in love with at once. While climb-

ing up the slopes, following the routes formed by the brooks, I also understood that “here the sea begins”.

Besides performing the text by Lull (as described previously), I video recorded the two branches of the small brook Barranc de Farrera until the point where they unite below the village. From there, the brook continues towards the village of Glorieta, where it joins another brook, Barranc de Burg, and, further down the river, Noguera Pallaresa, on its journey towards the sea. I video recorded the journey of the brooks very simply: through close ups of approximately one minute at five to fifteen meter intervals, without camera tripod or zoom, with automatic light adjustment, and downstream, following their movement (though, of course, the waterfalls would have looked more magnificent video recorded upstream from below). I wanted to document their flow, a few moments on their path, as a practice in learning how to see, how to make pictures and how to be patient. I wanted to try to be ascetic and get away from my own habits and preferences, away from stories, intensity and fiction. I hoped the work would be a humble tribute to the multiplicity of nature and, at the same time, an exercise in (towards) exactness. However, what I thought was exact was nothing of the sort, as I realized later, but rather sloppy after all. I also understood that exactness, exactitude, is basically absurd as an aim. Nothing in water is exact.

4.2.1 INSTALLATION FOR FOUR MONITORS

The curator Irmeli Kokko came up with the idea for the exhibition *Calvinomemos*, which took place in Kontti gallery, Kiasma, Museum of Contemporary Art, Helsinki between 20 April and 25 June 2000. The other artists invited to respond to Calvin’s memos were Satu Kiljunen, Silja Rantanen, Kivi Sotamaa, and Sampsa Virkajärvi. My contribution was a video installation for four monitors (86 min). I did the camera work myself, and Telma Tuomisto from Werne Oy did the editing.⁷¹ I called the installation *Täällä missä meri alkaa* (*Where the Sea Begins*). This was my first independent video installation after some collaborative video works in the eighties. In fact, I had bought myself a camera the previous year and was discovering the possibilities of video after many years of working mainly with live performance and with sound.

71 In fact we did the editing together; I was sitting next to her sharing in the decisionmaking. At that time I did not know how to do editing myself and had no equipment of my own. This was “the beginning”.

Fascinated by the possibility to present video works in unusual ways, I chose to place four monitors in a square, facing up and towards the centre, with four DVD players below them. The four monitors were placed in such a way as to form a kind of table that you could approach from four sides. Each monitor showed a separate video with a separate sound to be listened to with headphones. Two monitors showed images from the two branches of the small river flowing to their point of confluence below the village. The third monitor showed me walking on paths in the fields in the same valley, "running" down the slopes just like the water (actually walking slowly), with extracts from Calvino's text scrolling across the images. The fourth monitor showed details from the original text by Calvino in Finnish translation, with the camera following the lines on the page word by word, while I was reading them aloud slowly with a dripping water tap in the background.

The idea of a stream of movement upwards and towards the centre of the monitor table in each of the four monitors was only partially realized, since reading text on a printed page involves moving from left to right. And the idea of placing each of the monitors equal to the camera angle while video recording the mountain brooks – looking downward – was not possible for the walking images, which were video recorded horizontally as ordinary landscapes. Nevertheless, the compact and closed shape formed by the monitors was fascinating enough, so I used the same form later in some other works.⁷²

The four videos were called "Alendo" and "Farrera", "Landscape" and "Text". The first one, "Alendo", showed images from the Alendo branch of the small river, while the second one, "Farrera", showed images from the Farrera branch of the same rivulet. The third one, "Landscape", consisted of a sequence of nine images, repeated five times to synchronize with the other tapes, with a total duration of 86' 10". The texts added to the images of me walking down the slopes were excerpts from the essay "Exactitude" in *Six Memos for the Next Millennium* by Italo Calvino (from the Finnish translation 1995).

The text on the first landscape can serve as an example:

In speaking of exactitude, Italo Calvino mentions that the bond between the formal choices of composition and the need for a cosmological model is present even in writers who do not explicitly declare it. According to him, a taste for geometrical composition is based on the contrast of order and disorder, which is fundamental to contemporary science. "The universe disintegrates into a cloud of

72 *Rocktriangles 1 – searching for a meteorite* was presented in a similar way, though with two pairs of monitors mirroring each other. The idea of a table with four monitors, with holes in the tablecloth for monitors, I used also in *Beach Pebble*, 2002.

heat, it falls inevitably into a vortex of entropy, but within this irreversible process there may be areas of order, portions of the existent that tend toward a form, privileged points in which we seem to discern a design or perspective. A work of literature is one of these minimal portions in which the existent crystallizes into a form, acquires a meaning – not fixed, not definitive, not hardened into a mineral immobility, but alive as an organism. Poetry is a great enemy of chance, in spite of also being a daughter of chance and knowing that, in the last resort, chance will win the battle.” (Calvino 1993, 69–70)

The ninth landscape was a detail from a map of Farrera. The music, added later, is a medieval song, “Ir me quieria yo”, which I had with me already in Farrera.

*Ir me quieria yo por este caminico
rogar quero al Dió de no encontrar al enemigo.
Que davox en bonhora
que ya, que ya me vo.*

*I wanted to go along this little path
I pray to God I shall meet no enemies.
Wish me good luck,
For here I am, on my way.⁷³*

The fourth tape, “Text”, consisted of a few pages from Calvino’s essay on exactitude, video recorded in close up and beginning with the phrase:

“Rather than speak to you of what I have written, perhaps it would be more interesting to tell you about the problems that I have not yet resolved, that I don’t know how to resolve, and what these will cause me to write.” (Calvino 1993, 68)

The text fragment discusses two roads towards exactitude and includes the sequences that describe the crystal and the flame quoted in the landscape video. The text fragment ended with the phrase:

“The word connects the visible trace with the invisible thing, the absent thing, the thing that is desired or feared, like a frail emergency bridge flung over an abyss.” (Calvino 1993, 77)

The text was used in the Finnish translation, excluding the extensive quotation in Italian from the novel *Invisible cities* in the original.⁷⁴ I video recorded and read

⁷³ The traditional song was performed by Brigitte Lesne, *Close encounters in Early music*, opus 111 1995.

⁷⁴ From “Ehkä kiinnostavampaa kuin se, miten olen teokseni kirjoittanut, olisi kertoa teille ongelmista, joita en ole vielä ratkaissut” (“Rather than speak to you of what I have written, perhaps it would be more interesting to tell you about the problems that I have not yet

the text in my studio, not in Farrera. The video was recorded from enlarged pages fastened to the wall, by moving the camera slowly on a sheet of cardboard. I read and recorded the text while watching the edited video and added the sound of water dripping in a neighbouring room as background sound. Though I began the work by following the mountain brooks in Farrera, a large part of the project was done as post-production work in Helsinki. The text was added to the work mainly in order to have four images in the installation.

The exercise in exactitude in Farrera was not a performance, really. I was producing material for a work that would be presented within a specific context, in much the same way, as I would have worked for a radio play. This attitude was further accentuated by the fact that I did not do the editing myself. There were no specific rules for the editing, and, unlike most of my later video works, the four tapes were not synchronized, except for their total duration (86 min.). The creation of the material in Farrera and the final production of the video installation seemed quite unrelated. In a later discussion between the art historian and curator Marja Sakari and myself in 2004 I referred to the actual video recording as a sport-like endeavour because of the challenge of doing it alone with a handheld camera without tripod or monitor, immersed in the tiny image and oblivious to the surroundings.

A: ... Well, I was about to tell you about the change; it is not important perhaps, but when you realize that a change has happened, though it does not feel like anything special, though there is no real change... This has to do with time and with the idea of creating slices out of the landscape. It is always the same landscape and it will remain, but if you take those slices you can see that they are so different, each moment is so different. I realized this when I bought the video camera in 1999. I learned how to press the record button, that is all, and I still do not know much more; I use the simplest automatic functions, there is no passion related to quality involved. During the spring of 2000 I actually made my first video: it was presented in Kontti gallery in Kiasma in the Calvino exhibition.

At that time, I video recorded with a handheld camera, because I thought it was exciting and I was really hooked on it. It turned into a kind of performance. I was climbing along the mountain brooks and almost broke one of my ribs as well. Some kind of heroic mentality; the intensity when you hold your breath in order to stay immobile is the frightening part. Using

resolved”), to ”Sana liittää näkyvän jäljen näkymättömään, poissaolevaan, haluttuun tai pelättyyn asiaan, niin kuin hauras tilapäissilta, joka on viritetty tyhjyyden yli.” (”The word connects the visible trace with the invisible thing, the absent thing, the thing that is desired or feared, like a frail emergency bridge flung over the abyss.”) Calvino 1995, 108-120 (Calvino 1993, 68-77) .

a tripod is something else altogether. When you are alone somewhere in the mountains and look through the camera lens at the flowing water and try to keep your balance and your hands immobile, there is this paranoid feeling that anybody could come and push you, because you are completely immersed in that small close up. In four years a human being can learn almost anything, even at the age of fifty. Everything is possible; you play with the toys you have.

M: But is it also true that when you choose a specific tool, like a video camera, that will then influence what you become interested in?

A: Yes, sure, that is exactly what I mean.

M: It would be a completely different thing if you would investigate the spatiality of theatre instead of exploring the landscape and your own being in that landscape and using the video camera as a tool in that research.

A: The tool is suggesting different solutions or contexts. I do not mean that things happen like this on a stage, but that specific tools have a different potential for expressivity. But there is also a specific tradition, linked with a tool, which you can challenge and stretch. This might seem absurd, since in using video I am an autodidact and cannot challenge the fine art tradition, but in my own way I can challenge the way I feel video is used today. Video is often used in terms of film or television and based on the language of storytelling, we have learned from them. It is not really a question of not knowing how to do it, that I cannot do it, but it is connected to the fact that I try to keep the image the same. And yet they are never exactly the same.⁷⁵

So far I have not presented the work *Where the Sea Begins* in any other context and I have never returned to it, perhaps because I felt it was made in and for that particular exhibition. Anu Uimonen, the only critic commenting on the work, focused on the question of seeing contra hearing related to understanding.⁷⁶ I have not written anything about the work myself, unlike the other project *Murmuring Valley*, which I created during the same time period in Farrera and which I have used extensively as an example of one way of performing landscape.

⁷⁵ Marja Sakari & Annette Arlander, in Otso Kantokorpi & Marja Sakari *Mistä on taiteilijat tehty* (What are artists made of), Kustannus Oy Taide 2004. 31–43. The fragment translated into English by AA.

⁷⁶ "Annette Arlander is juxtaposing text and image in her four monitor video work *Täällä missä meri alkaa* and adds sound/voice as well. When I hear a text read in headphones and see the same text move on the screen, do I use ears or eyes? Which way do I understand better?" Anu Uimonen, "Epämääräisyyttä täsmällisin keinoin – taiteilijat pohtivat Italo Calvinon arvojen suhdetta näkemiseen" ("Inexactness with exact methods – artists reflect upon the relationship of Italo Calvino's values to seeing") *Helsingin Sanomat* 27.4.2000.

4.2.2 TWO VERSIONS OF MOUNTAIN BROOKS

What kind of understanding concerning the performance of landscape can be gained by comparing the approach in these two works, created simultaneously, but developed and presented in very different contexts? Both works were by-products of my “real” work at the time, the radio play I was supposed to write. In both works I focused on the same feature of the landscape, the mountain brooks, and allowed them to lead me, as it were, surrendering decision making to them. Both works were clearly task-oriented, though in slightly different ways. In the video work (*Where the Sea Begins*) the mountain brooks provided the system I followed, whereas in the sound work (*Murmuring Valley*) I used the chronology of the text and moved from place to place at random, though staying close to the brooks. In both works I used my own presence in the landscape as a crucial aspect of the work, though I was not visible or dominant in all videos. An important difference was the fact that one of the works was commissioned; I knew the context, the *Calvinomemos* exhibition, and the physical space where the video work was to be presented. The sound work was loosely related to the radio play I tried to write, but I had only a vague idea what I would do with the material.

On a personal level, these works, or rather that month of September 1999 in Farrera, meant a change in working methods and interests. After completing my research related to performance and space and the radio play *Fairies I-IV*, I assumed I could do something similar, a new radio play centred on mountain landscapes and Ramon Llull. However, I was more and more intrigued by my new toy, the video camera, and the actual environment, and spent more and more time looking for alternative ways to perform landscape, leaving storytelling behind. The text is still prominent in both works, though the landscape is clearly coming to the fore in a material way. In *Murmuring Valley* the landscape formed an acoustic milieu or backdrop to the text whereas the mountain brooks played the leading part in most of *Where the Sea Begins*.

While creating these experiments with landscape I was trying to write a radio play with the working title “Viesti Vuorilta” (Message from the Mountains), which I continued to write later, on the island of Mallorca. Only after using a reference to Ramon Llull in a voice-over text for the video performance *Wind Rail*, and after presenting *Murmuring Valley* as an independent work, did I finally accept the fact that there would probably be no radio play after all. In Chapter 5 I will discuss the video performance that consumed a small part of the text material. By starting to work mainly with video images rather than with sound, a new approach to landscape was inevitable, and brought with it a whole new set of questions to deal with.

5 *LANDSCAPE AS VIEW – PAINTING, VIDEO IMAGE AND TOURISM*

In the following chapter, I describe my attempts at performing landscape as a view in the tradition of landscape painting, and discuss issues related to place and non-place or being an insider or an outsider in a place. I will use, as an example, a stage performance called *Tuulikaide / Wind Rail*, which was performed at Kiasma Theatre 12-13 October 2002, and compare it with the sound installation *Murmuring Valley* described above (in Chapter 4).

Wind Rail was based on video material produced on Mount Randa on Mallorca, where I was still working with Ramon Llull, but also experimenting with performing for the camera. Shifting from audio works to video, from landscape as environment to landscape as a view, could seem like a regressive step for a visual artist. For a person with a past in theatre, this move from words to images represented a step into new and exciting territory.

In section 5.1: Nature, Landscape or Environment, I first briefly discuss the notion of landscape and then, in section 5.2: Performing Landscape – A Body in the Wind⁷⁷, I describe the landscapes in *Wind Rail* and how they related to paintings by C.D. Friedrich. Finally, in section 5.3: Performing Landscape – The Artist as Tourist⁷⁸, I compare my approach to landscape in *Wind Rail* and in *Murmuring Valley* and discuss my position as a tourist in those landscapes.

5.1 NATURE, LANDSCAPE OR ENVIRONMENT

In English the word landscape is associated with scenery or painting. In German and Swedish the words “Landschaft” and “landskap” are used for geographical and political areas as well. The notions land art, landscape art and environmental art all

77 This text is based on a paper “Performing Landscape – a Body in the Wind”, presented at the conference “The Human Body – A Universal Sign, Bridging Art with Science in Humanities”, in Krakow 7-12.4.2003. (Arlander 2003 f).

78 This text is based on “Performing Landscape”, in *Landscapes of Presence, Aesthetics, Amenities and Technologies - The proceedings of the First Winter Academy convened by Amenity Landscapes Research Group*, edited by Soile Veijola, University of Lapland Publications in Social Sciences B 47, Rovaniemi 2003, 145-168 (Arlander 2003 b).

have different meanings. An important branch of aesthetics is called environmental aesthetics. One way of using the notions of nature, landscape and environment has been defined by the aesthetician Rolston:

Nature is the entire system of things, with the aggregation of all their powers, properties, processes, and products - whatever follows natural law and whatever happens spontaneously.

Landscape is the scope of nature, modified by culture, from some locus, and in that sense landscape is local, located... Humans have both natural and cultural environments; landscapes are typically hybrid.

An environment does not exist without some organism environed by the world in which it copes... An environment is the current field of significance for a living being. (Rolston 1995, quoted in Andrews 1999, 193)

Both of my examples involved nature and recording natural processes – water in *Murmuring Valley* wind in *Wind Rail*. As a human being, I was an organism environed by the place I was visiting. This was more obvious while performing and recording *Murmuring Valley* in the Pyrenees, and was probably also reflected in the subsequent, environmentally arranged sound installation. While performing *Wind Rail* on Mount Randa on Mallorca and on Harakka Island, I had a current field of significance around me as well; however, when on a solitary mountain or island and working with video and a single view, the word landscape, with its traditional associations with painting and looking, is more appropriate. In addition to that, the work was presented as a video performance in a frontally arranged theatre space. The main reason for speaking of landscape, however, is to accentuate location. These performances, even if edited and presented elsewhere, were made out of and in collaboration with the landscapes they were made in.

Often landscape implies seeing from a distance, however, and we might consider emphasising distance as incompatible with our being embedded in the world and being a part of nature. According to art historian Malcolm Andrews, a profound challenge to looking at landscape comes from the environmental movement:

We don't have to imagine /.../ what it must have been like to live in Nature; we are all too aware of our dependency on Nature now /.../ we feel Nature's dependency on us. Landscape as a way of seeing from a distance is incompatible with this heightened sense of our relationship to Nature as living (or dying) environment. As a phase in the cultural life of the West, landscape may already be over. (Andrews, 1999, 22)

This is doubtless a strong statement, and here Andrews seems to agree with the ideas of Arnold Berleant, who has been influential in creating an environmental aesthetics of engagement, which is opposed to looking at landscape from a disinterested aesthetic distance. For Berleant, landscape is a lived environment (as discussed in the previous chapter), and experiencing an environment is not a matter of looking at an external landscape. He goes as far as to state that a landscape is empty and meaningless without a human presence. (Berleant 1997, 18)

5.2 PERFORMING LANDSCAPE – A BODY IN THE WIND

We could ask, what does “being in a landscape” or experiencing an environment mean compared to “looking at a view”? Can a video image express this difference when compared to a still image? Is not a video image like a picture, something to look at rather than to engage with physically? What about “being in an image”? Is a landscape without a human figure really “empty”, meaningless? Will the human figure necessarily turn into the main thing, while the landscape recedes to its role as supplement or background? Could a human body function as a “conduit” rather than an impediment when looking at a landscape?

Tuulikaide (Wind Rail) – a small-scale video performance for two projectors and a performer – was performed at Kiasma Theatre in Helsinki only twice (12 and 13 October 2002). The press release described it as “a souvenir and a contemplation of a landscape, a series of romantic ‘postcards’ and an attempt to make the wind visible.”⁷⁹ I used the presence of a human body to make (the presence or absence of) the wind visible. The video material was recorded in Santuario Nostra Senora de Cura on Mount Randa on Mallorca in November 2000 and on Harakka Island off Helsinki in August 2002. Both landscapes were video recorded with and without the body of the performer visible. The voice-over text consisted of two small essays, “Being on a Mountain” and “Being on an Island”,⁸⁰ which described those

79 “*Wind Rail* - a small-scale video performance for two projectors and an artist. The video was recorded during fall 2000 in Santuario Nostra Senora de Cura on Mount Randa in Majorca and on Harakka Island outside Helsinki during summer 2002. / *Wind Rail* is a souvenir and a landscape meditation, a series of romantic ‘postcards’ and an attempt to make the wind visible. / Video and performer: Annette Arlander. / Duration 55 min. / Performances at Kiasma Theatre, Museum of Contemporary Art 12 and 13 October 2002 at 7 p.m.” (Extract from *Wind Rail* flyer, Arlander 2002 c)

80 See English translations of the texts, “Olla vuorella” (*Being on a Mountain*) and “Olla saarella” (*Being on an Island*), appendixes 3 and 4. A fragment of the voice over text to the performance

places and played with notions of being in a landscape, being in an image and being on stage, respectively.

To connect *Wind Rail* to the tradition of artistic practice, I will refer to the ideas presented by Malcolm Andrews in *Landscape and Western Art* (1999) and use his discussion of two paintings by Caspar David Friedrich as a reference point. Issues of time (experiencing the traces of 12th century Ramon Llull on Mount Randa), of place (contemplating the notions romantic, classic and cosmic landscape, as coined by C. Norberg-Schulz, by the sea on Harakka Island) and of metaphor (breathing and wind) are all relevant to the performance. Here, I will focus on the human body as an image (or symbol) and as a presence. Though I used my body only as a tool for presenting the landscapes, for showing the wind, it turned out to be a crucial focalising element in the videos and also in the live performance.

In *Wind Rail* I used a human figure looking at a landscape. I video recorded myself performing in the landscape (standing in front of the camera looking at a view), and thus documented my performance. The main difference compared to my audio works was that this time I regarded the landscape as a view. I presented the material as a video performance for two screens and a body, a spectacle to be experienced collectively, and thus, again, emphasised looking. The landscapes were presented in a fairly traditional way as visual representations, even if the temporal dimension was emphasized by the use of video, by serialising and by repetition.

I made the first part of *Wind Rail* in a monastery on Mallorca. It was a side effect of my “real work”, writing a radio play with the working title “Viesti vuorilta” (Message from the Mountains), which I had already begun working on while in the Pyrenees (as discussed in Chapter 4). The first part of *Wind Rail*, on Mount Randa, was video recorded as diary notes, as a private souvenir, and only later planned as a video installation for two synchronised images. The text was added as a voice-over after editing. The second part of *Wind Rail* was video recorded two years later on Harakka Island, as a complement and contrast to the first part, and with a stage performance in mind. Thus, it was consciously constructed to evoke questions about the position and function of the human figure, either closer or further away from the camera and the spectator. The live stage performance in Kiasma Theatre could be considered as a presentation of the documentation of those two performances on Mount Randa and Harakka Island, respectively.

5.2.1 VIEWING LANDSCAPE

For art historian Malcolm Andrews (1999, 1) a “landscape, cultivated or wild, is already artifice before it has become the subject of a work of art”. According to him, when land becomes landscape, “works of art are not the end products, nor are they the initiating stimulants in the whole process of perception and conversion. They happen along the way.” Land is the raw material and

in the conversion of land into landscape a perceptual process has already begun whereby that material is prepared as an appropriate subject for the painter or photographer, or simply for absorption as a gratifying aesthetic experience.
(Andrews 1999, 3)

Landscape pictures breed landscape pictures and visual prejudices, or, in the words of Andrews, “crucial shaping influences in terms of the way in which we privately respond both to our natural environment and to pictures of that environment.” (Andrews 1999, 1)

In this relativist, constructionist sense, “the aesthetic value of landscape is not inherent in the spectacle - not a part of its ‘essence’ - but ‘constructed’ by the perceiver”. Thus, landscape is

what the viewer has selected from the land, edited and modified in accordance with certain conventional ideas about what constitutes a ‘good view’. It is land organized and reduced to the point where the human eye can comprehend its breadth and depth within one frame or short scan. (Andrews 1999, 3-4)

Andrews goes on to note the importance of framing, since the “frame literally defines the landscape, both in the sense of determining its outer limits and in the sense that landscape is constituted by its frame.” (Andrews 1999, 5)

In *Wind Rail* the aesthetic value of the landscape was constructed; the images were framed in accordance with conventional ideas about what constitutes a good view. The images showed land reduced to the point where the human eye (both mine and later those of the spectators) could comprehend its breadth and depth within a single frame. And the frame literally defined the landscape, leaving the satellite towers on Mount Randa and the ship wharf visible from Harakka Island deliberately outside the frame. In both places, on Mount Randa and on Harakka Island, a single framed image created the impression of a wide space, emphasizing the sky and the sea, and offered “the opportunity for an apparently totalising view of a wide space, an experience no longer possible within the city.” (Andrews 1999, 16-17) Landscape as a natural scene mediated by culture is evident in both landscapes. Human

intervention is shown by a stone terrace rail on Mount Randa and a wooden rail on Harakka Island. In the video from Mount Randa, the cultural memory of the place is further emphasized in the voice-over text. In the video from Harakka Island, the passing boats and the sound of vehicles and people accentuate the presence of the city cropped out of sight.

Video continues the traditions of depicting landscape in paintings and photographs and is dependent upon framing the view, even if new possibilities, like recording movement, come into play. The likeness to photography is accentuated in these videos. Movement in the images without a human figure is minimal. The camera is immobile; the framing remains the same throughout.

5.2.3 ERGON OR PARERGON

Andrews observes that a landscape can also be internally focused in relation to what is non-landscape - a human figure, a narrative element or "argument" of the picture, a theme or subject:

Remove the frame, empty out the Argument, and the landscape spills into a shapeless gathering of natural features. It has nothing to contain or shape its constituents, nothing to environ, nothing for which to be a setting, nothing to supplement. (Andrews 1999, 5)

The relationship between Argument (*ergon*) and the accessory element or "by-work" (*parergon*) is interesting, since landscape was, for a long time, considered the latter. Andrews refers to Jacques Derrida, who questions traditional assumptions about the marginality of *parergon* and shows how porous the barrier between *ergon* and *parergon* often is. (Andrews 1999, 7) Within a theatrical context, a landscape (even as décor or scenography) is almost inevitably considered to be a "by-work", a backdrop, a setting or a supplement to the performance. The spectators are mainly interested in the performers and actors, in the human beings. (Sauter 2000, 3-4)

In the presentation of *Wind Rail*, images with a human figure were juxtaposed with images of an "empty" view, perhaps evoking questions about what is the main point of focus and what is secondary. Half of the images were internally focused, showing a human figure within the same framing as the "empty" view. The performer is standing fairly still in the images, with the main action being the movement of her clothing produced by the wind. Nevertheless, the performer transforms the images, both by doing what she is supposed to do, by catching and showing the wind, and also by reducing the landscape to a background, a supplement.

We could expect that a human figure would turn the spectator's attention towards what she is looking at, the landscape, as the shepherd figures are supposed to do in picturesque landscape paintings. (Andrews 1999, 143) We could expect that the presence of a human body would facilitate identification, especially when in the form of a rather blurred silhouette. However, this is not necessarily the case. Regardless of the size of the figure, the landscape easily becomes a setting for the "main thing", the human being, and recedes to its role as background and supplement, *parergon* or by-work, at least to some extent.

5.2.4 SEARCHING FOR THE SUBLIME

Landscape art has tried to challenge the conventions whereby the natural world is appropriated and processed into aesthetic commodities, that is, landscapes, either by searching ever more remote, pictorially uncharted areas or by refiguring the familiar. According to Andrews (1999, 129), the Sublime is one way of naming the experience of the un-presentable, the inexpressible, that which "subverts order, coherence, a structured organization". He argues that, in praising obscurity and "the near loss of visual and intellectual control over one's environment", the notion seems quite opposite to the values of its time, the Enlightenment. (Andrews 1999, 132) Edmund Burke's idea of a delightful horror includes being safe while at the same time on the brink of destruction, feeling the sensation of powerlessness. According to Andrews (1999, 134-35), this being both spectator and potential victim/participant is crucial to the full experience of the sublime. He finds that, the sublime is "that which we cannot appropriate, if only because we cannot discern any boundaries." (Andrews 1999, 142) In surrendering to a superior power we acknowledge the feebleness of our powers to articulate. The self that is constituted through language is dissolved. (Andrews 1999, 142-43) Carl Gustav Carus, a pupil and champion of the German romantic painter Caspar David Friedrich (1774-1840), describes standing on a mountain: "...You lose yourself in boundless space, your whole being experiences a silent cleansing and clarification, your I vanishes, you are nothing, God is everything." (Carus, quoted in Andrews 2002, 143)

Andrews compares this text to Friedrich's well-known painting *Wanderer above the Sea of Mist*, *Der Wanderer über dem Nebelmeer* (1818). He notes that it is difficult to accept the man depicted like the other *Rückenfiguren* (figures seen from behind) standing on the summit as our surrogate: "We cannot have the sublime experience

open to the figure, mainly because of the very presence of that figure”. (Andrews 1999, 143) The figure is not a conduit into the scene, as a marginal shepherd might be in a picturesque landscape, but, rather, more of an impediment. He is standing in the centre, dominating, and dressed as an urban gentleman; he is an alien in the misty mountainous landscape.

The Sublime as an intellectual challenge includes a sense of “the unattainable ‘other’ out there /.../ the natural world with its own ‘immutable laws’, careless of humans”, which is often rendered in storms, volcanoes, avalanches, that is, as “melodramatized ‘otherness’”. (Andrews 1999, 145) As opposed to this sensation-ist Sublime, Andrews refers to Kant’s use of the term to designate that, which cannot be represented – and to indeterminacy as a strategy to try to represent it. He uses another painting by Friedrich as an example. *The Monk by the Sea, Der Mönch am Meer* (1809) “appears systematically to have removed all motifs that might have acted as props, to guide the eye and determine the experience”. Its boundlessness, its “terrible emptiness” is a “portrait of near-nothingness” and the force of the sublime results from the privative character of the accumulated absences. (Andrews 1999, 146) Andrews links the Sublime to the experience of indeterminacy:

The Sublime, with its emphasis on obscurity, vacuity and indeterminacy, destabilizes and disorients: in terms of landscape art it seeks to represent less the objects that strike the viewer than the sensations experienced by the viewer.
(Andrews 1999, 147)

In any case, objectively portrayed nature is inadequate as a means of representing the Sublime. (Andrews 1999, 147)

Andrews goes on to speak about Jean-Francois Lyotard’s discussion of the Kantian sublime in relationship to the avant-garde, but in this context we need not follow him further. The two paintings by Friedrich will do as a basis for discussing *Wind Rail* as an example of the relationship between a human figure and a landscape.

5.2.5 PERFORMING LANDSCAPE PAINTINGS

On Mount Randa I was relating more or less ironically to posters of Hollywood films with silhouette figures in front of fiery skies. The first working title for *Tuulikaide* (*Wind Rail*) was “Tuulen tuomaa”, “Brought by the Wind”, an allusion to the famous film *Tuulen viemää, Gone with the Wind* (1939) based on the novel by Margaret Mitch-

ell, a film I vaguely remember seeing as a child. The aforementioned paintings by Caspar David Friedrich I encountered only later (as reproductions).

Prompted to perform the landscape via the astonishing changes in it, the constant transformations due to changing weather and light conditions from day to day or during a single day, my interest was perhaps more related to impressionists like Monet and his haystacks or to artists emphasising nature as a process than to German Romanticism. Without something moving in the wind, the landscape as seen from the terrace seemed static and immobile on video (except for the movement of the clouds). So I used myself as the moving element. The idea was not so much to experience the landscape “for” the spectator or to draw his or her eyes into it, but to show the changeability of the landscape, even within a static view. It is possible, however, to compare the two landscapes of *Wind Rail* with the paintings by Friedrich in terms of the role and function of the human figure without any claims to comparison in other respects. In these works – unlike some other works like *The Shore* (2004) – I did not begin by performing particular paintings. The comparisons were an afterthought.

5.2.5.1 WANDERER ABOVE THE SEA OF MIST – ON RANDA

In *Der Wanderer über dem Nebelmeer* (1818) a man stands on a rock above misty hill-tops. In the video from Mount Randa, the landscape disappears from view behind a wall of whiteness on foggy days, but the image still retains its solidity by means of the terrace rail. The human figure on Mount Randa is standing off centre, not centralised and symmetrical like the *Wanderer*. Instead of a 19th century gentleman with a walking stick and the body posture of a conqueror balancing on a hilltop, we see a contemporary woman with a black scarf, a spectator looking out from a sheltered enclosure. Instead of a mountainous wilderness depicted as a sea of mist with a cliff as foreground, we see a cultural landscape down in the valley, partly hidden behind the rail of a man-made building.

According to Andrews, the experience of the Sublime in the painting by Friedrich is made impossible due to the very presence of the human figure supposed to function as a conduit for that experience. The human figure becomes an obstacle preventing the spectator from experiencing the indeterminacy of the landscape. In the video from Mount Randa, the human figure on the terrace impedes the eye trying to float out and above Palma Bay and the Tramuntana Mountains, literally blocking part of the view. The landscape is hidden behind the body. The position (with the

back to the camera/spectator) and the act of looking out could lead the spectator's eyes into the landscape. Actually, the human body draws the spectator's attention away from the view, turning the landscape into a backdrop, a setting.

On video, the human figure is not openly posing, but, rather, moving, looking around. She is not only a subject looking down at the world below, but also an object being acted upon by the wind. The conventional framing of the view contributes to a more picturesque than sublime rendering of the landscape. The static composition helps the spectator to focus on the changes in light and weather conditions. The temporal character of video shows the landscape as a process and the human figure as a bodily presence.

5.2.5.2 THE MONK BY THE SEA – ON HARAKKA

The other painting by Friedrich, *Der Mönch am Meer* (1809), can be related to the images on Harakka Island, at least through the seascape. The images from Harakka are not as ascetic (deprived or reduced) as the painting. There is a dramatic inversion in the painting, where the darkened foreground, bright middle distance and deeper toned background of traditional landscapes are changed into a light foreground, a dark middle ground (the sea) and a lighter sky. According to Andrews (1999, 146), this "negative chiaroscuro" almost creates a photographic negative. Compared to the straight and low horizon in *The Monk*, the images from Harakka are rather picturesque. The diagonal curve of the path, the cliffs, the light wooden rail in diagonal, and its inverted angle in relation to the stone rail on Mount Randa, the tree to the left, the grass, occasional boats, offer plenty of details to look at. The human figure is prominent and clearly visible, even if sometimes in silhouette only, compared to the vaguely discernible shape in the painting.

The images from Harakka Island are less dramatic than the ones from Mount Randa due to the composition, the amount of details, and the changes in the light. To compensate for the lack of rigour in the composition, the dress and posture of the human figure are more strictly kept the same throughout. On Harakka, two positions of the human figure are used: one closer to the camera, the other further away. The larger figure is positioned to the left, as if looking at the view. The smaller figure stands more central and deeper within the picture space. The larger figure could be compared to the marginal shepherds in picturesque landscapes (though bigger), functioning as a conduit for the spectator to look out at the sea. The smaller figure, standing by the edge of the rail, draws the spectator's attention through a more cen-

tral position, becoming the subject of the image, even if the landscape is literally given more space. We could perhaps say the larger figure is performing the act of "looking at the view", while the smaller figure is performing the act of "experiencing the landscape".

The difference between the same image with and without a human figure is more prominent on Mount Randa than on Harakka Island, where the wind is visible in the vegetation and on the surface of the sea. The "empty" view images on Harakka are not empty without a human figure, but full of details. The final image, the white fog hiding everything except the dark shape of the rail and the tree in whiteness, comes perhaps closest to the idea of indeterminacy in *The Monk*. There is nearly nothing to catch the eye, nothing to follow and nothing to be seen.

5.2.5.3 A BODY ON STAGE

Tuulikaide (Wind Rail) was performed at Kiasma Theatre in Helsinki in October 2002 and had no direct connection to the above-mentioned paintings by Friedrich. The site - Kiasma Theatre - a frontally constructed theatre space with a steeply rising auditorium and deep red walls in the museum for contemporary art (designed by Stephen Holl) in the centre of Helsinki accentuated the visual character of the work, also referred to in the voice-over text.

The performance was based on two videos shown simultaneously as back projections, with the image changes synchronized. The stage resembled a "normal" scenography, with projections as the set. In this case, the scenography (the video projections) provided the main action. The live performer was a figure, a visual shape, and a presence complementing the images. The spatial structure of the performance was simple - I had one day to build the stage - a podium with a rail to the right in front of a large screen for two back projections. The two images next to each other were synchronized. The image in both was basically the same, with the presence or position of the performer providing the difference. The temporal structure of the performance was simple as well: two parts (or acts) with two sequences (or scenes) in each. The total duration was approximately 55 minutes. The first part included material from Mount Randa (c. 12 min.) played twice, in two different versions, and the second part material from Harakka Island (c. 15 min.), also in two versions.

The voice-over texts, two small essays called "Being on a Mountain" (Appendix 3) and "Being on an Island" (Appendix 4) described the landscapes and their past as well as the problem of how to perform landscape. They were written afterwards,

to be used in the live performance. I wrote the first voice-over text, "Being on a Mountain", one year later after editing the video, using several sources: my diary notes, fragments from tourist brochures (Morey i Servera 1999), paraphrases from Simon Schama (1996), biographical material about Ramon Llull, and an extensive quotation from his autobiography (Bonner 1993) where he describes his experiences on a mountain, presumably Mount Randa. For the text of the second part, "Being on an Island", I had no diary notes to start from, but used the book *Genius Loci* by Christian Norberg-Schulz (1980) and his three archetypes of landscape - romantic, cosmic and classic - and added some quotations. (Linn 1999) I wrote the text to mirror the first part, ending with sequences discussing being in a landscape, being in an image, and being on stage.

The first scene showed two identical sequences of the same "empty" view on Mount Randa with some medieval music. The second scene showed the same sequence with the performer in the image to the left and the live performer on stage in front of the image to the right, without music and with the text from "Being on a Mountain" as a voice-over. The third scene showed two sequences of the view on Harakka, with the performer closer to the camera in the left image and further away, deeper in the landscape, in the right image, and with the text from "Being on an Island" as a voice-over. The live performer stood in the same position by the rail on stage, on the far right, outside the images. The fourth scene showed two identical sequences of the same "empty" view on Harakka, with some free jazz type of flute music and without the live performer present.

The script for the live performance could be described thus:

Scene 1. Left and right image with empty view from Mount Randa, music (c. 12 min.).

Scene 2. Left image with human figure on Mount Randa, right image with empty view, text on tape (c. 12 min.), performer live in front of the empty view.

Scene 3. Left image with human figure on Harakka Island, close, right image with human figure on Harakka Island, far, text on tape (c. 15 min.), performer live to the right by the rail.

Scene 4. Left and right image with empty view from Harakka Island, music (c. 15 min.).

The performer's position on stage was different in the first and the second part. In the scene with images from Mount Randa, the performer stood immobile as a silhouette in front of the "empty" view (creating an image double, with the human figure moved by the wind to the left), emphasizing the lack of wind on stage. In the scene with images from Harakka Island, the image with the larger figure to the left and the image with the smaller to the right created an illusion of the left figure looking at the smaller figure in the distance. This doubling was extended into a "triptych" by the live performer positioned to the far right on stage, outside the screen, next

to a rail on stage, in the same position as in the images but looking at the red wall of the theatre, thus perhaps guiding the spectators to look at the physical place, or even beyond that, towards what could be imagined behind the wall. In the sequence from Mount Randa, the live performer became part of the video image, up to the point where it is difficult to distinguish between the live body and the image. In the sequence from Harakka Island, the live performer next to the projections turned into a separate image with a more sculptural presence.

On stage, the human body became a central focalising element, a kind of *ergon* or "argument", although unintentionally. The last scene, with the two "empty" views from Harakka, was supposed to focus on what was important, the landscape. Nevertheless, it functioned rather like an epilogue, evoking the absence (or after-image) of the human figure.

5.2.6 VIDEO INSTALLATION

A video installation for four monitors *Tuulikaide II (Wind Rail II)*, based on the second part of *Wind Rail*, was shown in the Telegraph of Harakka in July 2003 as part of the exhibition *Year of the Horse on Harakka* (which I will return to in Chapter 7). Four monitors were placed next to each other horizontally, accentuating the horizon. The sound could be listened to with headphones only, and the different versions were shown simultaneously: 1) performer closer to the camera (with text), 2) performer further away (with nature sounds), 3) "empty" view (with music), and 4) "empty" view with English subtitles as text scroll. The four DVDs were synchronized in such a way that the image changed at the same time in all of them. In this version the function of the human figure was important as well, though less dominating than in the projections on stage, partly due to the smaller size of the images. An installation version of the first part of *Wind Rail* has not been properly presented, although my first idea was not a live performance, but projecting two versions of the same image next to each other, one with the human figure and the other without it.

5.2.7 DISCUSSION

The interesting question raised by the performance is the relationship between the landscapes and the human figure. Can a human body function as a "conduit" rather than as an impediment when performing landscape? What about the "empty" views? Should we take seriously Berleant's idea that a landscape is like a suit of clothes,

empty and meaningless apart from its wearer? Is that true for the images without a human figure? Are the “empty” view images on Mount Randa and on Harakka Island really empty? Or, is the human presence evident by man-made elements (like the rail)? Perhaps the human presence is felt through the mere act of video recording, the deduced presence of a camera?

What about physical engagement? The activity of the performer (standing and looking) was not very physical. The body was more of an object to be physically engaged with by the wind. The end of the videos on Harakka (the third scene in the live performance) – with the performer walking into the landscape and out of the image – was the only reminder of the possibility of moving in the landscape, engaging with it in a more active way. Or, should physical engagement be understood more subtly? A fragment from the voice-over text emphasizes the blending of imaginary and sensory experiences:

An image of a landscape is not a landscape, and a landscape is not an image. A landscape is not only a view. The image it creates in your mind is an assemblage of memories and fantasies. But even cropped and censored it is somehow real. When I stand by the rail and look at the sea I am performing for the camera. The situation is fictional, artificial, a show. Still, I can feel the wind on my skin. (Appendix 4)

The question remains: Can a human figure function as a conduit rather than as an impediment when performing landscape?

The sky is as large as the place you watch it from, they say. How to perform a landscape? Perhaps it is best done by walking through the landscape, by moving, breathing, sensing. Or - if that is how you are inclined - by standing silent in the midst of it, looking around you, letting it surround you, breathing, smelling, listening. How to perform landscape for somebody else? Show the images or play the sounds? Transform it into stories? Retell the stories generated by it? Imagine it as a site for dramatic encounters between people? (Appendix 4)

Performances are mostly enactments of human relationships done for humans. Within a theatrical context, with theatrical conventions, it is difficult to do anything else. The live presence of a moving and reacting being is something for the spectator to connect to or identify with. Though I used my body as a tool for presenting the landscapes, for showing the wind, it provided the required human figure, offered the expected live presence, and became a crucial focalising element. However, the immobile body of the live performer was a figure only (almost a symbol), while the figure on video, paradoxically, was more alive and present. Perhaps the symbolic quality of the body is particularly poignant when it is used in a minimal way, not only performing but also performed upon, as in this case.

Being in an image is different than being in a landscape. A landscape is not an image, and its image generates only more images.

Being in an image is different than being on stage, even though one can transform into an image on stage. On stage one tends to see a human being and not a world, on stage one always sees only an image of oneself. (Appendix 4)

Perhaps it is impossible to see the landscape if a human being is there, at least on stage. We could agree with Andrews (1999, 22) that it is irresponsible to encourage an aesthetical attitude of distance with respect to the environment. However, focusing on landscapes, even imaginary ones, could help us to assign value to the beauty of the environment, and thus support the need to appreciate and protect it.

If we understand landscape as a valuable commodity – which is a dubious attitude as well – we cannot escape the question of tourism, which I will say a few words about in the following section, in the form of a personal intermezzo, as it were.

5.3. PERFORMING LANDSCAPE – THE ARTIST AS TOURIST

In performing landscape the idea of the artist as a tourist can be just as relevant as the perhaps more expected idea of the tourist as an artist. My main concern here is not tourism, however, but the question of performing landscape. A paradoxical interest in special places while visiting them only on a short trip brought me to the idea of tourism, first as a negative shadow of what I was doing.

I was brought up to despise mass tourism; as a holiday hippie in the seventies and the beginning of the eighties I considered myself a traveller and carefully avoided all associations with anything that might be labelled tourism. While travelling on my own through Java and Sumatra in 1984, I realised I could not go on travelling like that, without accomplishing anything worthwhile. So I started taking photographs and making recordings. My approach was that of journalist gathering information, but I was not a journalist by vocation or temperament, so I never did anything with the material. For a few years I abandoned travelling altogether. Only now, twenty years later, I can see a link to what I am doing now.

5.3.1 TWO APPROACHES

The two projects described previously, two possible approaches to performing landscape, will serve as examples of artistic tourism. Both were realised in "amenity

landscapes”, in the sense of “places and. environments... created, appropriated and preserved for their cultural, natural and national uniqueness... beauty value... and material, social, embodied and virtual aspects”. (Veijola et al. 2002). In both cases “the presence of the artist in the work of art” can be understood in a literal sense, first as a presence (and absence) in the landscapes and then in the performances.

These projects approach the task of performing landscape very differently in terms of movement, visual, aural or tactile emphasis, use of text, topics discussed, technique of documentation, context and mode of presentation, relationship to the spectator/listener, and so on. I have described both more fully in previous chapters. Here, however, I will focus on what these performances have in common: that is, their starting point, the landscape and the non-place of the tourist. (Augé 1995, 86 quoted in Kaye 2000, 9–11)

The first example of an approach to performing landscape is *Murmuring Valley*, created and performed in the Catalonian Pyrenees in September 1999, based on the text *Llibre d'Amich e Amat* by the Medieval philosopher Ramon Llull. As mentioned previously, the work was presented on Harakka Island off Helsinki in August 2002 as a “sound installation, souvenir and performance documentation”.⁸¹ In this case I tried to perform a landscape by performing a text in it, documenting my performance and presenting the documentation as an installation and a kind of performance to others for enjoyment or reflection.

The second example of an approach to performing landscape is *Wind Rail*, a small-scale video performance for two projectors and a live performer at Kiasma Theatre in Helsinki in October 2002. As mentioned previously, the work was presented as “a souvenir and a contemplation of a landscape, a series of romantic postcards and an attempt to make the wind visible”.⁸² In this case I tried to perform a landscape by video recording myself performing in it (posing for the camera looking at a view), thus documenting my performance, and presenting the edited material combined with my live presence as a small scale solo performance on stage.

In *Murmuring Valley* landscape was experienced as a multi-sensory environment, performed as a walker and a reader, and ultimately represented in a sound installation as an audio play and a soundscape. In *Wind Rail* both landscapes were regarded

81 “*Murmuring Valley* in the telegraph office of Harakka 30.7. –16.8. 2002. Text: Ramon Llull, Voice and recording: Annette Arlander, Editing: Mikko Hynninen. /-/-/ *Murmuring Valley* – sound installation, souvenir and performance documentation – can be heard daily from noon to 5 p.m. A boat to Harakka Island leaves every hour by Café Ursula in Kaiuopuisto Park.” (Extract from *Murmuring Valley* flyer, Arlander 2002 b)

82 “*Wind Rail* – A small-scale video performance for two projectors and an artist. 12. & 13.10 at 7 p.m. Kiasma, Museum of Contemporary Art.” (Extract from *Wind Rail* flyer, Arlander 2002 c)

as a view, performed as an observer from the same spot at different times, and ultimately represented as a video performance and a spectacle on a small scale.

To explain my approach in the first one I have referred to the ideas of Arnold Berleant (1997). To connect the second one to the tradition of looking at landscape I have referred to ideas presented by Malcolm Andrews (1999). To combine artistic practice with tourism I will now refer to Marc Augé's notion of "non-place" (Augé 1995), which I encountered through Nick Kay (2000). But before I do that, I would like to share some anecdotes about being a tourist.

5.3.2 BEING A TOURIST

The romantic 19th (and 20th) century notion of the artist as an observer, a foreigner to daily habits of people, a visitor looking at things in a different way, a *flâneur*, resembles the idea of a tourist. As an *enfant terrible*, she rejects the hardships of decent family life and leads a life of creation, which for somebody chained to boring routine work might sound like recreation. A claim could be made for the opposite, too, as you would expect in a cultural studies context. The tourist is an *artiste de vie* who makes her way of living into a piece of art, or tries at least to spend her holidays "artistically" in sensual and aesthetic enjoyment. A great deal of many tourists' time is spent trying to live up to the idea of having a good time and in gathering evidence, photographs or videos, of having achieved that, to be shown at home.

What makes the snapshots taken by an artist works of art, while snapshots taken by a tourist are considered souvenirs? A reference to the old institutional theory of art (Dickie 1990, 85-86) - art is that which is considered art by the relevant institutions and authorities - might suffice in this context. What, then, makes the artist as tourist different from the artist as ethnographer? (Coles 2000) To explore the tourist's experience I might dress up as a "typical tourist" and have myself photographed together with other tourists in "typical circumstances" in order to investigate problems related to tourism, criticise how the tourist is often stereotypically represented, and so on. My interest here is not in tourism, however, but in landscape. Tourism is a necessary, even unfortunate, precondition for pursuing that interest. This interest in and concern for landscape is not so remote from the concerns of the tourist, though. An anecdote from Pamukkale in Turkey may exemplify what I mean.

Pamukkale is a site where water running down the slopes has created extraordinary pools and formations in the soft white limestone. Around these falls a whole village of hotels and restaurants has developed in the middle of the desert. I vis-

ited the place sometime in the 80's and climbed up the hill to get a view of the falls at sunset with lots of other tourists. A local Americanised young man tried to make friends with me. Since I was travelling alone and did not want complications, I told him off curtly. I must have mentioned wanting to look at the landscape, for he flew into a rage: "All you tourists come here to look at the landscape! You only want to look, look, look! You don't want to meet people; you only want the view..." Probably I was not the first young woman he had tried to befriend, and I did not want to make things worse by saying that, yes, most tourists come to look at the view, but also to spend time with their friends - not to make new ones. His outburst stayed in my mind, however. He was an "insider" who wanted to be an "outsider". (Cosgrove 1998, 19 quoted in Andrews 1999, 32)

To justify my own and some of my fellow tourists' obsession with landscape, I use another anecdote. One year on Madeira, on a cheap package tour I received a room on the first floor facing the street, a room ugly beyond description, used only in cases of severe overbooking. My only explanation for asking for another was: "I am here to rest and my mind rests better if my eyes can rest" And they did give me a room with a view, with the sea and nothing but the sea. Obviously a beautiful view is considered a legitimate precondition for a tourist's enjoyment of her trip. (If you are on holiday to party, to engage in sports or to strengthen your marriage, it might be secondary). But a landscape is not only a view. That is one reason for going places. To put it another way: experiencing landscape in a tangible way is an important part of tourism.

Creating art as a tourist can be hard work, even if it has some advantages, as you might imagine. Mass tourism is efficiently transforming all resorts to look the same, including the landscape. The same plastic chairs, the same colourful signs of tour operators, restaurant chains, and so on, surround most beaches around the globe. Finding some natural scenery (not to be confused with "local flavour") is exhausting, especially if you do not drive, which I do not. It could mean walking past construction sites and areas of urbanisation on the outskirts of tourist resorts in order to encounter a little bit of landscape only to find piles of rubbish and stray tourists' cars with their energetic owners looking for "real nature", just like me.

I was writing the first draft of this text appropriately on a holiday tour on Fuerteventura, one of the Canary Islands. Few places could be more suitable for meditations about "the artist as tourist". Working in holiday resorts like this - Caleta de Fuste is a village deliberately created for mass tourism only - takes some nerve, however. The works I describe in this text were not created in surroundings this heavy. *Murmuring Valley* was created in near-wilderness, in a place for artists,

Centre d'Art i Natura de Farrera de Pallars in the Catalonian Pyrenees. *Wind Rail* was created on Mallorca while I was a tourist officially, though actually staying in a monastery. Both were side effects of my real work at first. What both works have in common, except mountains and the medieval philosopher Ramon Llull, is my tourist position in a strange and beautiful landscape, just passing through and "out of place".

5.3.3 FINDING THE LANDSCAPES

In order to avoid generalisations, which are too broad, I will briefly describe how I found the landscapes for *Wind Rail*. I have described the landscape of *Murmuring Valley* elsewhere (in Chapter 4).

When, in Farrera de Pallars, I recorded the meditations on love written by Ramon Llull in the 13th century, I did not know Mallorca was his birthplace. When I found out, I went there one year later. I flew to Palma, the capital of Mallorca, and spent a week running around the mountain resorts of the island, found a booklet describing the monasteries and visited a few of them. The famous Cartuja de Valldemossa in the Tramuntana Mountains, where George Sand and Chopin spent some time, was more a sanctuary dedicated to the memory of Chopin than a religious institution. A hermitage only a few miles from there was astounding, well hidden, situated amazingly on a cliff above the sea, with small almost Arabic-looking huts, some information on Llull and a miraculous view. The site of the legendary Miramar, the school and monastery founded by Llull himself, is today private property a bit further along the coast. The beautifully situated Santuario del Puig de Maria near Pollenca was a difficult place to reach and had no connection to Llull. Monasterio Santa Maria de la Real, where Llull spent many years studying, was rather dull, in the middle of the fields near Palma, and clearly hostile to foreign visitors – especially women. In the end Santuario de Cura de Puig de Randa had room for visitors.

I knew Mount Randa was the place where Llull supposedly had his vision for his *Ars Magna* or *Ars Generalis*, so I took a bus to the nearest town and walked eleven kilometres across the plain and up the winding road to the mountain. On the flat top I found huge satellites and a monastery of the Franciscan tertiary order (or lay brothers), originally a grammar school founded in the beginning of the 16th century, a small church, a museum dedicated to Llull, a huge parking lot for tour buses, a souvenir shop with plastic crucifixes in all pastel colours and an old monk (wearing a hood and a rope as a belt). He explained that, yes, I could rent a room there for

a reasonable price since the season for bicycle groups was only later, in February. I made a reservation, walked all the way down again and felt like a hero, or a pilgrim. It turned out to be reasonably cheap to take a taxi directly from Palma, so I packed my luggage and moved.

I spent only about three weeks on Mount Randa trying to write the second act of the radio play I had started in Farrera and video recording a small work inspired by the constant wind (slices of paper with a sign by the road side moving in the wind – never edited). I video recorded the material for *Wind Rail* as a by-product, a private souvenir. My room was at the end of a terrace facing southwest. The view from the mountaintop was breath-taking, the sunsets were glorious, and the changing weather conditions – clouds, mist, and sun, always windy – were amazing. Dominating were the sky and the wind. I was fascinated by the fact that the wind was not visible without something moved by it, so I used myself as the moving element and video recorded me with a black scarf looking at the view.

While encouraging my students to use themselves as material for small solo performances, I realised I could make a performance for two projectors and a live performer standing as a silhouette in front of the “empty” view, thus demonstrating the absence of wind on stage (as described above). I also realised a second part was needed, and that I could film it on Harakka Island somewhere. An especially windy place on the northwestern shore with an open sea view had a wooden rail suggesting the inverse form of the terrace rail on Mount Randa. Full symmetry was impossible because of a hill to the left. In August 2002 the weather was exceptionally good, calm and sunny, with less wind than anticipated – no spectacular skies. I could not decide which image was more interesting, standing at the end of the rail close to the cliff edge, or closer to the camera, more like the size of the human figure on Mount Randa. So I video recorded both. I ended the last image by walking into the landscape and then out of the picture, as a statement of a kind.

5.3.4 LANDSCAPE AS AMENITY

The notion of *locus amoenus*, a “pleasant place”, was used in classical and Renaissance times to designate beautiful rural or garden retreats. Amenity was based on the therapeutic power of natural scenery: “The ideal ‘pleasant place’ had to be natural, or, if crafted, then crafted with predominantly natural materials, but it had also to be safe, partially domesticated and insulated from the world of public affairs”. (Andrews 1999, 53) Gardening was seen as a challenge to reconcile the conflicting

worlds of Nature and Art and to install a “third nature” arising from their subtle integration:

The close connections found in Renaissance Italy between literary pastoral, landscape painting, gardening, the locus amoenus, and planned landscape vistas, the promotion of land as an aesthetic asset, and the mediation between domestic and wilder areas of a country estate - all these became central concerns in Enlightenment thinking about nature. (Andrews 1999, 67)

Towards the end of the 18th century the intellectual interest and aesthetic pleasure enjoyed in nature grew in favour of “wildness” as the site of the *locus amoenus*. The Picturesque view of nature appreciated landscapes that resembled works of art and at the same time favoured natural scenery for being untouched or remote from the world of art and artifice. (Andrews 1999, 129) The Picturesque theorists urged “greater respect for the free organic growth of natural forms and the way time and accident shaped the landscape”; there were to be no more imposed designs but a “careful management of nature’s spontaneous developments”. (Andrews 1999, 69-70) The Picturesque tourists travelled with their Claude glasses in carriages through England’s Lake District, reducing the world outside to a frameable possession. (Andrews 1999, 115-116) The perception of landscape scenery as a spectacle, a commercial amenity, developed into a habit. In the early 19th century a new market for landscape imagery emerged, finding expression in various spectacles like the panorama and the diorama: “Natural scenery had become a valuable commodity, an amenity”. (Andrews 1999, 71) The relationship between the domestic-urban and the rural was constructed in oppositional terms. In contrast to the efficient spatial organization in a house or city, relief from a utilitarian regime was found in nature. “Nature becomes the repository for anti-utilitarian values, and the aestheticizing of land as landscape is a move to consolidate that cultural valuation of natural scenery”. (Andrews 1999, 74.) However, that opposition stands to be deconstructed today: “A motorway amenity has become a post-modern *locus amoenus*”. (Andrews 1999, 75)

All three landscapes in my examples (La Coma Valley, Mount Randa and Harakka Island) are amenity landscapes by virtue of being preserved for their cultural, natural and national uniqueness and aesthetic value, as well as their possibilities to function as sites for therapeutic recreation. La Coma Valley is perhaps the best preserved: the tourist industry is centred in the nearby town of Llavorsi. In Farrera there is not even a cafeteria to cater to visitors seduced by the sign of a camera on the map, though the Centre d’Art i Natura is quickly expanding. Mount Randa, one of the highest mountains on Mallorca (548 m), is a major attraction due to its spectacular view, its religious significance as the site of Llull’s vision and an important

Madonna. Harakka Island, south of Helsinki, a former military area, is now a recreation spot and nature preservation park. Regardless of all these amenities, the main attraction in all three of these landscapes for me was their aesthetical amenity value, their “natural” beauty.

As the Picturesque tourists, travelling with their Claude glasses, reduced the world outside to a frameable possession, so did I with my video camera, you could say. The perception of landscape scenery as a spectacle is a habit, which I am not free of. The problem is how to perform a landscape without turning it into “pretty pictures”. I tried to avoid the perception of landscape as a spectacle while creating *Murmuring Valley*, but in *Wind Rail* I used my position as a spectator of postcard sunsets to the full. Admittedly, nature is a repository for anti-utilitarian values for me, and aestheticizing land as landscape (or environmental art) is an attempt to increase the cultural valuation of natural scenery (or the environment). Evidently, a motorway amenity could be the *locus amoenus* of today, even another kind of emptiness to find relief in. Personally I prefer the sky and the wind without too many cars.

5.3.5 INSIDERS AND OUTSIDERS

Specific historical, cultural forces determine landscape as a way of seeing. For the geographer Denis Cosgrove the evolution of the concept of landscape is linked to early modern capitalism. Those for whom land is the fabric of their lives, for whom it is livelihood and home environment, do not see it as landscape. They relate to the land as “insiders”:

For the insider there is no clear separation of self from scene, subject from object. There is rather, a fused, unsophisticated and social meaning embodied in the milieu. The insider does not enjoy the privilege of being able to walk away from the scene as we can walk away from a framed picture or from a tourist viewpoint. (Cosgrove 1998, 19 quoted in Andrews 1999, 20)

For the “outsider” the situation is different. As land acquires capital value, aesthetic value replaces use and dependency value. Through this “outsider’s” perspective land is reconstituted as landscape.

In *Wind Rail* I was looking at landscape as an outsider. On Mount Randa I really was an outsider (a foreigner, a Protestant in a Catholic monastery, a single woman among old men, a tourist without a group, not knowing Spanish, etc.). By standing on the terrace looking at the view I cherished that position, even exaggerated it. I chose an outsider’s (aesthetic) point of view.

On Harakka Island, where I work, I am more of an insider. I am not tied to the spot, but I feel at home and can easily forget the environment and lose sight of what surrounds me. Nevertheless, I chose an outsider's position on Harakka as well. Perhaps vacillating between two positions, closer to the camera or further away, embedded in the landscape, was a reflection of my ambivalence with respect to the perspectives of an insider and an outsider in relation to the landscape.

5.3.6 THE NON-PLACE OF A TOURIST

Nick Kay (2000, 9) suggests that the contemporary experience of lacking a place, of mobility or movement, can be understood in terms of place and space, using anthropologist Marc Augé's notion of "non-place". Augé does not allude to a negative quality only, to an absence of place from itself. He defines *non-place* in opposition to *anthropological place*, making distinctions between the transitive and substantive definitions of site. An anthropological place "is formed by individual identities, through complicities of language, local references, and the unformulated rules of living know-how". (Augé 1995, 101) There one's location or position is known. Non-place "designates two complementary but distinct realities: spaces formed in relation to certain ends (transport, transit, commerce, leisure), and the relations that individuals have with these spaces". (Augé 1995, 78) This resembles Cosgrove's notion of insiders and outsiders in relation to landscape, though emphasizing movement. Non-place is realised in travelling through anthropological places, in displacement:

Space, as frequentation of places rather than a place stems from a double movement: the traveller's movement, of course, but also a parallel movement of the landscapes which he catches only in partial glimpses, a series of 'snapshots' piled hurriedly into his memory and, literally, recomposed in the account he gives of them. (Augé 1995, 86)

Travel constructs a fictional relationship between gaze and landscape. In passing through places "the individual feels himself to be a spectator without paying much attention to the spectacle /--/ as if basically the spectator in the position of spectator were his own spectacle". (Augé 1995, 86) Or as if the picturesque tourist turned his Claude glass from the view outside the carriage window to reflect himself:

A lot of tourism leaflets suggest this deflection, this reversal of the gaze, by offering the would-be traveller advance images of curious or contemplative faces. Solitary or in groups, gazing across infinite oceans, scanning ranges of snow-capped moun-

tains or wondrous urban skylines: his own image in a word, his anticipated image, which speaks only about him but carries another name (Tahiti, Alpe d'Huez, New York). The traveller's space may thus be the archetype of non-place. (Augé 1995, 86)

Non-place is not the antithesis or negation of place, however: "non-place is defined, first of all, in relation to place, even as that relationship is one of displacement". (Kaye 2000, 11) Place and non-place are "like opposed polarities: the first is never completely erased, the second never totally completed; they are like palimpsests on which the scrambled game of identity and relations is ceaselessly rewritten. But non-places are the real measure of our time". (Augé 1995, 79)

In my examples *non-place* could designate both the landscapes I visited and my relationship to them. If non-place describes spaces related to touristy activities like transport, transit, commerce and leisure, both Centre d'Art i Natura and Santuario Nostra Senora de Cura are such places. And if non-place is realised in travelling through anthropological places, in a process of displacement, La Coma Valley and Mount Randa were such non-places for me. If we extend the timescale, Harakka Island is that as well, in both senses.

As a tourist I deliberately visit special places. And when creating a performance where some specific characteristics of a place are subdued while others are emphasized, the starting point is nevertheless the tension between the place and the visitor who is "out of place". The temporal dimension, both in terms of the changes in a landscape from moment to moment, and the stories and traces related to the (imagined or factual) past of the place create another form of displacement, of being in-between. A third displacement occurs when presenting or recreating the work elsewhere. Even when a particular place is the basis for a performance, non-place is realised in the non-belonging of the artist.

5.3.7 DISCUSSION

The main difference between my approaches in *Murmuring Valley* and in *Wind Rail* was in my relationship to performing the landscape. In *Farrera* the landscape was performed as a walker and a reader, following the mountain brooks, literally engaging with the environment in a physical way. On Mount Randa and on Harakka Island I was stationary, performing the landscape by looking at it from the terrace on the mountaintop or by a rail on the seashore.

In both works the text had a different role. In *Murmuring Valley* the task of performing the text played a prominent part, though the aphorisms were unrelated to

the landscape. In *Wind Rail* the voice-over texts described the landscapes and their past (on Mount Randa), or the problem of how to perform landscape (on Harakka Island) and were added afterwards.

The modes of presentation - sound installation versus video performance - reflected the documentation technique. *Murmuring Valley* was a tape-recorded experience of a landscape presented as a predominantly auditory environment in the old Telegraph on Harakka Island, where listening with headphones created a private auditory world within the sound space.

The two landscapes of *Wind Rail* were represented as a frontal video performance, basically a sequence of images, to be experienced collectively as a spectacle. The live presence of the performer, the doubling of the projected image, and the repetition of the same sequence with or without a human figure as well as a frontally constructed theatre space further emphasised the visual character. The landscapes were represented as a visual spectacle in miniature.

Human figures from the back could be associated with "Rückenfiguren" by C. D. Friedrich, as discussed previously. Other connections could be developed, like combining landscapes near and far, as Judith Adler suggested⁸³, or the mobilization of site-specificity (Kwon 2002, 46-47), mentioned by Anne Keskitalo (which I will return to in Chapter 6). I encountered Augé's idea of non-place only after creating these works, and found it troubling.

The traveller's movement and the movement of the landscapes, which the traveller catches only in a series of snapshots recomposed in later accounts could describe both the creation and presentation of *Murmuring Valley*, with its ceaselessly flowing mountain brooks and recorded audio fragments of them. The fictional relationship between gaze and landscape created by travel is more obvious in *Wind Rail*, though spatial movement is downplayed.

The spectator's gaze as subject to a deflection or reversal - as if the spectator in the position of spectator is his/her own spectacle - is readily adaptable to *Wind Rail*. The images from Mount Randa, where I video record (look at) myself looking, are almost like an illustration of this self-regarding gaze. They resemble images of tourism leaflets offering the would-be traveller his/her own anticipated image in various landscapes. If the traveller's space is the archetype of non-place, we could say the romantic figure I performed for the camera by gazing over Palma Bay from Mount Randa represented the idealized image of a tourist rather than the land-

83 In the discussion at the Winter Academy in Rovaniemi 2003.

scape I was looking at and trying to perform. Perhaps I was performing non-place, not landscape.

So what of non-places as the real measure of our time? I guess the more we realize we are insiders in a messy, crowded and increasingly ugly world, the more the nostalgic need for and romantic power of landscape is increased, even if the desire can be fulfilled on an imaginary level or in fragments only, in passing, in the non-place of a tourist.

5.3.8 EPILOGUE

To conclude, I would like to return to my subtitle. The artist can also be a tourist in a very tangible way. While writing this, I was spending a week in a holiday resort, Costa Teguise, on Lanzarote. (I created some video works there as well, like *Sitting on the Shore* and *Crystal Ball*.) At the time of my visit the principal beach - Playa de Cuchara - sported two resident artists, one at each end of the beach. The first one was a huge grey-haired man arranging stones on top of each other in front of the largest hotel designed by the artist-hero of the island, Cesar Manrique, famous for his site-specific constructions. Next to the rocks the man had placed a text: "The stones are balanced, not fastened" in English and in German, some colourful photographs, obviously for sale, and a basket where supporters could offer him encouragement in the form of coins. There was something beautiful in his concentration in balancing the stones, however. Later I noticed the beach was full of similar balancing feats - some lava rocks are very light - clearly a leisure activity in vogue.

The other artist was residing at the other end of the beach, below the bars and British style pubs. A small man had fenced off a corner of the beach with colourful plastic and built a hut for himself, placing beach umbrellas on the ground. He was sitting with his head at the level of the pavement, reading, in front of a sand sculpture depicting a huge face of Santa Claus. Next to him he had a basket for coins as well. As he was clearly living on the beach, his presence aroused curiosity, irritation and even distress in the passers-by. A few days later the sand sculpture was rebuilt into something resembling a city: Christmas was over.

These two artists were perhaps not "real" tourists, but they were living their life as tourists. Whether they were displaced, on the move, in a non-place in the sense of Augé, or rather very tied to their specific niche, as insiders in Cosgrove's sense, I cannot say, but in any case they were living in a very traditionally (and romantically) artistic way. If not a successful international or national designer like Cesar

Manrique, the artist is still supposed to be a tourist in society, a jester, a joker, an outcast, or a bum. I should perhaps add that I did not give coins to either of them, nor did I take any photographs. It would have been indecent to do it, somehow.

6 LANDSCAPE AS SITE – SITE OF ACTION AND RECEPTION PULLED APART

How do you present a performance made in one place in another place and context? This question relates to basic issues in site-specific performance. In the following chapter I describe various notions of site, discuss the genealogy of site-specificity presented by art historian Miwon Kwon and take up the question of patronage as it relates to places and sites. As examples, I use the same works as in the previous chapter, *Wind Rail* and *Murmuring Valley*, both from 2002. Kwon's much discussed ideas on site-specificity are presented in her book *One place after another – site-specific art and locational identity* (2002). She writes in the tradition of (American) contemporary art and the debates around the new genre public art, so her analysis is not automatically transferrable to performance. It can nevertheless be helpful when trying to understand the somewhat confusing notion of site-specificity, which can be used in so many ways to characterise performances as well.

What is the site in a site-specific work and what does specific really mean within that context? I begin by discussing the notion of site and the genealogy of site-specificity in section 6.1: Performing Landscape - Changing Site. Then, I continue by discussing the question of patronage related to site in section 6.2: Many Places, Many Patrons.⁸⁴

6.1 PERFORMING LANDSCAPE – CHANGING SITE

My own interest in sites began with the spatiality of the stage. In the spirit of modernism, I began by looking for the specificity of theatre, its "essence", which somebody already had defined as the relationship between performer and spectator, being at the same time in the same place. I focused on that definition of theatre as

84 Both sections are based on a presentation at "Patronage, Spectacle, and the Stage - International Conference on Scenography, June 18 - 22, 2003 Theatre Institute, Prague (Arlander 2003 g) and a version published as "Performing Landscape – Many Places, Many Patrons" in Irene Eynat-Confino (ed.) *Patronage and the Stage*, Prague 2006, 167-179, (Arlander 2006) as well as "Näyttämökohtaisuudesta" [On Stage-Specificity] in *Nuori Voima* 2/2004 (Arlander 2004 a) and "Performing landscape – changing site" in *3xt*, Bergen 20/05, (Arlander 2005 a).

place and tried to transform existing theatre venues into multidimensional environments. I wanted to offer spectators the chance of “being in the world”, (a semi-fictional one) instead of watching the world through different types of screens or squares, (like proscenium arches, film screens, television screens or car windows). Instead of theatres with a fixed stage and a fixed auditorium, I soon preferred interesting places and wanted to explore not only various spatial relationships, but also the signifying properties of places. When I encountered the notion of site-specific, it seemed related to all relevant issues. I spoke enthusiastically about unique spaces and genius loci, the spirit of place. While exploring real places, I found myself outdoors, in the world, in landscapes. And soon I realized I was doing exactly what I had been criticizing for years – documenting my performances on video to be watched on screens. While wondering how that happened, I encountered the text by Miwon Kwon, which helped me to understand at least some part of my journey. So why do I speak of landscape instead of site?

6.1.1 LANDSCAPE, SITE AND SPECIFICITY

Landscape has, in previous chapters, been used in accordance with environmental aesthetics to signify a lived environment and to reflect the experience of an immediate location, with an emphasis on human presence as the perceptual activator of that environment. (Berleant, 1997, 12) Landscape has been understood as the scope of nature, modified by culture, from some locus, and as a hybrid of natural and cultural environments. (Rolston 1995, quoted in Andrews 1999, 193) The English word “site” is used for location, place, position or a site of action, even for the scene of a crime or for a construction site, that is, it is used not only to designate a space and place but also a situation. Sometimes it can refer to a context or even to a framework. And often it is used simply for community. The notion of site-specific is thus related to being situated and to situated knowledge. Site and place are often discussed together. Nick Kay has discussed the ideas underlying some site-specific works that trouble the relationship to place predominantly within an urban context. (Kaye 2000, 1–12) Mike Pearson describes examples of performing the memories that are embedded in a landscape. (Pearson & Shanks 2001, 131–146) More recently, Leslie Hill and Helen Paris (2006) have edited an interesting anthology on performance and place. When hearing the word site today, most people probably think of an address on the Internet.

How should we understand the specificity, particularity or specialty (not to mention singularity) of something like a stage, a place, a situation or a culture? And how

do we take that into account, use it, respect it or regard it as important, when trying to perform it? Should we, for instance, play only with elements that are already part of a context or framework? Or should we adapt and transform elements brought from elsewhere to suite that special situation and site?

6.1.2 *THREE APPROACHES TO SITE*

Art historian Miwon Kwon observes that the understanding of a site has changed in site-specific art during the past thirty years. The conception of site has been transformed from a physical location, from something grounded, fixed and actual, into a discursive vector, something ungrounded, fluid, even virtual. (Kwon 2002, 29-30) Initially site-specific art was based in a phenomenological or experiential understanding of the site, as defined by the actual physical attributes of a particular location. Later, materialist investigations and institutional critique reconfigured the site as a network of interrelated spaces and economies, not only as a physical arena, but one constituted through social, economic and political processes. In recent site-oriented and project-based art, the site has been further redefined, extended into non-art realms and into broader cultural, social and discursive fields. (Kwon 2002, 3)

These three paradigms of site specificity - phenomenological, social/institutional and discursive - are not to be understood as stages in a linear historical development, but, rather, as "competing definitions, overlapping with one another and operating simultaneously in various cultural practices today (or even within a single artist's single project)". (Kwon 2002, 30) This statement by Kwon provoked me to reconsider my understanding of landscape, though the experiential approach seemed to me the obvious one when trying to perform landscape, at least to begin with.

Following Kwon, we could perhaps speak of site-specific performances as performances created for particular venues or situations, or as context-bound or context-dependent performances in a broader sense. Or, perhaps we could understand site-specific as the personal, the person-specific. What is "personal" for this site? However, in performance, too, the focus on physical location and the subsequent emphasis on local features have been transformed into an awareness of culture, context or current framework, of being specific to it or reworking it.

For traditional theatre, site-specificity is nothing new really. A written drama can attempt to be, to some extent, autonomous and even universal. A performance is mostly in some way stage specific and context dependent, created for a specific

situation and culture, influenced by it and influencing it. Thus, rather than asking if a performance is site-specific, we could perhaps ask in what way it is site-specific. And here Kwon's genealogy might be of help.

6.1.2.1 THE PHYSICAL SITE – A PHENOMENOLOGICAL APPROACH

According to Kwon, site-specific work in its earliest form, in the wake of minimalism in the late 1960s and early 1970s, wanted to establish an indivisible relationship between the work and its site and demanded the physical presence of the viewer to complete the work. The space of art was perceived as a real place. Whether architectural or landscape-oriented, whether interruptive or assimilative, site-specific art "took the 'site' as an actual location, a tangible reality", and "gave itself up to its environmental context, being formally determined or directed by it." (Kwon 2002, 11) The art object or event

was to be singularly and multiply experienced in the here-and-now through the bodily presence of each viewing subject, in a sensory immediacy of spatial extension and temporal duration (what Michael Fried derisively characterized as theatricality). (Kwon 2002, 11)

Exceeding the limitations of traditional media and their institutional setting, relocating meaning from within the art object to its context, restructuring the subject from a Cartesian model to a phenomenological one of lived bodily experience, resisting the market economy, which circulates artworks as commodity goods – all of these endeavours came together in the attachment of the work to the site. (Kwon 2002, 12)

The way most performances understand their site comes close to Kwon's so-called phenomenological approach. The ephemeral quality of a performance immediately makes it site-specific compared to most visual art – except installations, which disappear like performances. Many performance artists and theatre makers, too, would probably agree that a performance should be "singularly experienced in the here-and-now through the bodily presence of each viewing subject, in a sensory immediacy of spatial extension and temporal duration." (Kwon 2002, 11) In performance and theatre the shared physical awareness and the collective here and now – the experience of bodily presence – have traditionally been emphasized. In this sense both performance art and traditional theatre are basically site-specific.

The characteristics of the site, the place or the environment surrounding the stage area mostly go without closer scrutiny, however. They remain something given, a framing, a decoration, a parergon. As opposed to that, I was at first fascinated by

the place and how it could transform a performance. I understood site-specificity as stage-specificity in a literal sense, as place-specificity. When a performance was created for a unique space, when it was planned to take place exactly there and supposed to tell something about that very place, it was obviously not possible to transfer it somewhere else. I remember feeling disoriented when hearing of groups doing site-specific work on tour in Europe, because I understood site-specificity as the very counterforce to standardized festival culture. How could you perform a site-specific performance elsewhere, without destroying its very site-specificity?

6.1.2.2 THE INSTITUTIONAL SITE – A CRITICAL APPROACH

Informed by minimalism, various forms of institutional critique and conceptual art developed a different model of site-specificity. According to Kwon, the site was increasingly conceived of “not only in physical and spatial terms but also as a *cultural* framework defined by the institutions of art.” (Kwon 2002, 13) The site now encompassed several interrelated spaces and economies, like the studio, the gallery, the museum, art criticism, art history and the art market. The site was seen as a system of practices, open to social, economic, and political pressures. To be “specific” to such a site was to decode or recode the institutional conventions, to reveal the ways in which institutions mould art’s meaning and to make apparent their relationship to socio-economic and political processes, even including historical and conceptual dimensions. Articulated in different terms by different artists, “the *techniques* and *effects* of the art institutions as they circumscribe and delimit the definition, production, presentation and dissemination of art” (Kwon 2002, 24) became sites of critical intervention.

Kwon further notes that, where “minimalism returned to the viewing subject a physical body institutional critique insisted on the social matrix of the class, race, gender, and sexuality of the viewing subject.” (Kwon 2002, 13) Site-specific art adopted strategies that were anti-visual (informational, textual, expository, didactic) or immaterial (gestures, events or performances). Instead of being a noun, an object, the artwork sought to be a verb, a process, “provoking the viewers’ *critical* (not just physical) acuity regarding the ideological conditions of their viewing.” (Kwon 2002, 24) The specific relationship between an artwork and its site was not based upon the physical permanence of that relationship but “on the recognition of its unfixed *impermanence*, to be experienced as an unrepeatable and fleeting situation.” (Kwon 2002, 24)

Within a theatrical context, the institutional approach to site as interrelated spaces and economies could be related to such things as production methods, funding systems, the choice of repertory, publicity strategies or the constituency of the audience. A performance discussing the production of that performance or a performance showing how meaning is produced by the context could function as a form of institutional critique. Choosing where you perform means choosing whom you perform for, who your audience is. If institutional critique “insisted on the social matrix of the class, race, gender, and sexuality of the viewing subject”, (Kwon 2002, 13) it could be argued that both theatre and performance art always do that, though not necessarily with a critical agenda. Live performance tends to “play with the public”, more or less. Site-specificity in theatre is, hence, often easy to understand as a form of “audience-specificity”, as performances created for specific audiences, rather than as works trying to criticise or expose production circumstances or power structures. Perhaps one kind of institutional critique could be to shift the focus of the performance to its surroundings and to the ways in which a particular place or venue offers not only specific limitations and possibilities, but also a specific history, certain expectations, conventions and presumed “users”.

6.1.2.3 THE DISCURSIVE SITE – A CULTURAL APPROACH

In recent work the notion of site has been further expanded. For Kwon the

dominant drive of site-oriented practices today is the pursuit of a more intense engagement with the outside world and everyday life – a critique of culture that is inclusive of nonart spaces, nonart institutions, and nonart issues (blurring the division between art and nonart, in fact). (Kwon 2002, 24)

Besides this expansion of art into culture – which diversifies the types of sites used – a broader range of disciplines and popular discourses inform site-oriented art. The issues addressed in a work can function as a site; site and content are overlapping. Today

the art work’s relationship to the actuality of the location (as site) and the social conditions of the institutional frame (as site) are both subordinate to a discursively determined site that is delineated as a field of knowledge, intellectual exchange, or cultural debate. [Moreover.]... this site is not defined as a precondition. Rather, it is generated by the work (often as ‘content’), and then verified by its convergence with an existing discursive formation. (Kwon 2002, 26)

This development probably concerns a broad scale of performances as well, from more or less exclusive or political performance art to urban spectacles and community events. But what would site-specificity in a discursive sense mean within a theatrical context? Plays and performances debating current issues are common and the relationship to cultural debates is traditionally emphasized. Kwon's description of contemporary site-specific art as a "pursuit of a more intense engagement with the outside world and everyday life – a critique of culture that is inclusive of non-art spaces, nonart institutions, and non art issues" (Kwon 2002, 24) sounds familiar, at least as a pursuit, in debates about theatre. Most theatre performances are regarded as cultural production or as a part of the entertainment industry rather than as statements within an independent art institution. Though many performances deal with current themes or controversial issues, they rarely strive to situate themselves directly within specific discourses.

6.1.3 THE MOBILIZATION OF SITE

Kwon notices a trend of mobilization in recent site-oriented practices, which is interesting for my concerns. She finds that, although "the site of action or intervention (physical) and the site of effects/reception (discursive) are conceived to be continuous, they are nonetheless pulled apart." (Kwon 2002, 29) Consequently,

the site is now structured (inter) textually rather than spatially, and its model is not a map but an itinerary, a fragmentary sequence of events and actions through space, that is, a nomadic narrative whose path is articulated by the passage of the artist. (Kwon 2002, 29)

Kwon calls for a critical scrutiny of the many contradictions attending the current "unhinging" of the artwork in site-oriented practices, since today "the nomadic principle also defines capital and power" (Kwon 2002, 31). She goes on to discuss developments from site to community in public art and explores the "(un)sitings" of community within those practices as well.

What about the mobilization of site in performance? If the physical site of action or intervention and the discursive site of reception and effect are clearly separated, we are – according the traditional view - moving away from live performance and stage arts to other media like film, television drama, radio plays, video art or the Internet. Today, however, different types of festival productions abound. Performances produced for festivals could be considered site-specific, since they are often created for very specific standardized festival circumstances. But mostly a perfor-

mance created within a specific culture (or subculture) and for a specific site is performed in another culture, in another site and context. Evidently, the site of production of a performance and the site of its reception and effect are more and more separated, with Hollywood films as the extreme example. Radio plays were my introduction to this type of working, where the site of action (the recording studio) and the site of reception (the home of the listener) are separated, and some form of separation applies to my video works as well.

6.1.3.1 SITES OF ACTION – VALLEY, MOUNTAIN AND ISLAND

In order to understand the mobilization of site, I will use my previous examples: *Murmuring Valley* and *Wind Rail*. In both cases the site of action or intervention (physical) and the site of effects/reception (discursive) were clearly separated, even pulled apart. The landscapes were performed in one place and presented in another. The site of action is easy to determine: La Coma Valley for *Murmuring Valley*, Mount Randa and Harakka Island for *Wind Rail*. The site of presentation, the Telegraph of Harakka Island or Kiasma Theatre, could be understood as the site of reception or effect, though not necessarily as the discursive site.

The site of action for *Murmuring Valley* was La Coma valley in the Pallars Sobira region in the foothills of the Catalonian Pyrenees and, more specifically, 366 places along the small brooks that run deep in the gorges hidden by vegetation. I performed the landscape by reading and recording aphorisms by Ramon Llull as well as the sound landscape in those same places (as described in Chapter 4).

The first site of action for *Wind Rail* was Santuario Nostra de Senora de Cura on Mount Randa, one of the highest mountains on Mallorca, with a spectacular view over Palma Bay. The second site of action for *Wind Rail* was on Harakka Island south of Helsinki, particularly a spot on the north western shore with an open sea view and a wooden rail. (I have described the work in Chapter 5.)

6.1.3.2 SITES OF RECEPTION – SUMMER GALLERY AND THEATRE

The site of reception for *Murmuring Valley* was the Telegraph of Harakka Island, just off Helsinki. As described before, it is a small wooden house, built by the Russians to serve as a telegraph office, with a small entrance hall, a kitchen and a main room with a wooden floor, a pillar in the middle, an open fireplace and windows in three

directions. It is used as a gallery space for small exhibitions during the summer. For the installation, the windows were painted with ultramarine blue pigment, water sounds created the atmosphere in the room, while the text could be listened to with headphones only. Thus, the landscape that I performed in Farrera was presented for the public on Harakka Island, in Helsinki.

The two sites of reception for *Wind Rail* were Kiasma Theatre and the same Telegraph of Harakka Island. The stage performance, *Tuulikaide - Wind Rail*, consisted of a small-scale video performance for two projectors and a live performer at the Kiasma Theatre in Helsinki in October 2002. The video installation, based on the second part, *Wind Rail II*, was shown in the Telegraph of Harakka in July 2003. For the stage performance, the site of action or intervention (physical) and the site of effects/reception (discursive) were clearly separated. The landscapes were performed in one place and presented in another. For the installation, the site of action and the site of reception almost coincided.

The first site of reception was Kiasma Theatre in the Museum for Contemporary Art in Helsinki, a frontally constructed theatre space with red walls and a steeply rising auditorium. As described previously, the performance consisted of two video projections and a live performer standing as a silhouette in front of the view, or by a rail next to it, demonstrating the absence of wind on stage.

The second site of reception was the Telegraph of Harakka Island, a summer gallery, which was used for *Murmuring Valley* as well. *Wind Rail II* was presented as a complementary work in the exhibition *Year of the Horse on Harakka*, where the main works were *Sitting on a rock - Year of the Horse* as a projection and *Day and Night of the Goat - Easter* on a monitor, with both performance documentations made on the island. The installation *Wind Rail II* consisted of four small monitors placed horizontally, with the sound heard through headphones. The four 15 minute videos were simultaneously played non-stop and synchronized with one another. The place where *Wind Rail II* was performed on the same island was indicated only on a map in the gallery, not at the location.

6.1.3.3 CHANGING SITES

Murmuring Valley involved two separate performances and two sites - the valley and the gallery. The performer could experience the first site; the spectator/listener could experience the second site. The first and the second performance took place at different points in time (September 1999 and July/August 2002) and space (southern and

northern Europe). In this case, the site of action/ intervention and the site of effect/ reception were both approached with a phenomenological understanding of the site. I focused on the physical and experiential aspects of the valley and the gallery, downplaying their social and cultural aspects. The installation had a conceptual dimension (documentation as an issue), though this was not directly linked to the site.

Wind Rail involved four sites – the mountain, the island, the theatre and the summer gallery – and could potentially involve more in the future. The performer could experience three of them; the spectator could experience the third and fourth ones only. The performances were made at different points in time (November 2000 and October 2002) and space (Mallorca and Helsinki). The presentation of them in Kiasma Theatre and the Telegraph of Harakka Island were close geographically, though further apart in an institutional sense. I approached the two sites of action in a basically phenomenological way. I included some historical and cultural understanding of the landscapes through the voice-over texts, while being conscious of the institutional site of reception as well.

The modes of presentation – performance versus installation – reflected the conventions of the respective site. In Kiasma Theatre, the views of two landscapes on video were combined to form a sequence of images, a frontal visual performance, to be experienced collectively. The landscapes were represented (rather than performed) as a visual spectacle in miniature. In the Telegraph of Harakka Island, the installation emphasized the visual dimension as well through the horizontal placing of the monitors. The small scale of the presentation and the sound in the headphones encouraged visitors to listen to the work individually. The material was made on the island, a map indicated the site of the performance, and the other works included in the exhibition focused on that special environment; together, this probably heightened an experiential awareness of the site.

6.1.4 DISCUSSION

How about the sites in my examples: was I “specific” to them, and in what way? In *Murmuring Valley* I was specific to the landscape in the Pyrenees and to the old telegraph building on Harakka Island in a physical, experiential way. In *Wind Rail* a more conscious relationship with the institutional aspects of the landscapes on Mount Randa and Harakka Island, and of Kiasma Theatre as well, complemented that kind of phenomenological approach. Even though the sites of action were approached in a basically phenomenological way, the relationship between the

sites of action and reception resembled ordinary work-in-studio - show-in-gallery arrangements (or work in a rehearsal space and performance in a theatre venue). The institutional dimension was related to the discussion of being in an image, being in a landscape and being on stage, in the voice-over text. Institutional critique was not a central issue, however, unless we consider presenting the documentation of a performance as a performance, or focusing on the parergon, the environment, to be forms of institutional critique. Nor was the social matrix of the spectator emphasized.

The discursive site for both versions of *Wind Rail* could be the context of contemporary performance in Finland or even discussions about environmental art. The issue focused on and discussed in them - landscape - could obviously be related to environmental issues. The environmentalist movement was not their site, though. As my main interest was the landscape, the discursive dimension remained largely unexplored in these works. Perhaps discussing them here, in this text, which could be placed within the discourse on artistic research (and perhaps performance studies), provides a more accurate understanding of their discursive site.

My own relationship to landscapes as well as to different sites of display resembles what Kwon calls a phenomenological approach – I want to experience places in their physical actuality. Since I frequently perform landscape in one place and present a documentation of the performance in another place, the mobilization of site (the site of action and the site of reception being torn apart) seems relevant to me. The site of intervention or action (the place where I write, perform, record or video record) and the site of reception and effect (the theatre venue, radio, gallery space, lecture hall, journal) are increasingly separated. I can make my performances on Harakka Island and present a documentation of them there as well, and, in that case, the site of action or performance and the site of reception or effect are separated mainly in time. But when I record my performance on Mallorca and present it in Kiasma Theatre, the sites are separated geographically (Southern and Northern Europe) and institutionally (monastery and museum) and, evidently, also culturally and discursively. Am I thus, in order to focus on the landscape, separating the performance from its site or context and turning it into an autonomous object and a transportable consumer product? If so, the reservations regarding nomadism expressed by Kwon are relevant.

Being site-specific can be understood in a static sense as being faithful to one's own field in a literal as well as in metaphorical sense, keeping to one's own place, culture and art form. Or, then it can be understood in a mobile sense as displaying a sensibility to different fields and their possibilities as well as the transitional areas

between them. If the site where I do my work and the site where I present it, the place where I perform and the place where I present my performance, are drawn apart, as is the place where I discuss them, like here in this text, the question remains: Which one should I regard as the most important? Which one should I emphasize or focus my (and your) attention on? Which of the sites should I be site-specific to?

6.2 MANY PLACES, MANY PATRONS

How do you present a performance based upon documentation done in another place, context, and landscape? This question is also related to patronage. Who supports what? Who pays for what? How does a place function as a patron?

The two projects, the two possible approaches to performing landscape discussed in the previous section will again serve as examples. The projects *Murmuring Valley* and *Wind Rail* were supported by such modes of patronage as a private foundation, an artist's residence centre and the Finnish state (on an institutional and communal level). They serve as miniature examples of how mixed-mode artistic practices spanning time and space, across genres and even art forms, invite questions related to patronage. In small-scale works with one person in multiple roles – as creator, performer and designer or producer – problems of funding are simplified compared to the complicated networks that are needed for larger theatrical productions. But they are also accentuated. Different ways of working create a need for different modes of patronage. Is the reverse also true?

6.2.1 MANY PLACES

First, I will summarize once more the places or sites, which by now should be familiar. My first example (described in Chapter 4), *Murmuring Valley*, was created and performed in the Catalonian Pyrenees in September 1999 in Farrera de Pallars in Coma Valley. The work was presented in the old telegraph office on Harakka Island off Helsinki in August 2002. My second example (described in Chapter 5), *Wind Rail*, was performed at the Kiasma Theatre in the Museum of Contemporary Art in Helsinki in October 2002. The video material was recorded during the autumn of 2000 on Mount Randa in Mallorca and during the summer 2002 on Harakka Island.

My approach to performing the landscape in *Murmuring Valley* and *Wind Rail* was different. In Farrera the landscape was experienced as a multi-sensory environ-

ment, performed as a walker and a reader, following the mountain brooks, engaging with the environment in a physical way. On Mount Randa and on Harakka Island the landscape was regarded as a view from a terrace on a mountaintop or by a rail at the seashore, and performed as a stationary observer at different times. These modes of performing were suggested by the character of the landscapes, by the places as patrons, as it were.

The modes of presentation - sound installation versus video performance - reflected not only the documentation technique but also the needs of the site of presentation. *Murmuring Valley* was a tape recorded experience of a landscape presented as a predominantly auditory environment in the old telegraph building on Harakka Island, where listening with headphones created a private audible world within the sound space. The landscape was represented as an audio play within a sound installation, a soundscape. In *Wind Rail* I combined the views of two landscapes, which I had video recorded to form a sequence of images, a frontal video performance, to be experienced collectively as a spectacle.

In both works the sites of presentation, the gallery and the theatre, were chosen after the first performances and they influenced the mode of presentation, the sound installation and the video performance. Here too, the places themselves functioned as patrons, in addition to the patrons owning and controlling the spaces. These works were performed in one place and represented in another. You could perhaps say they were "doubly site-specific" or "twice produced", influenced first by one place, then by another.

6.2.2 MANY PATRONS

These projects were created independently. They were not commissioned, but were nevertheless supported by several patrons. Financial patronage can be complicated in co-productions, or when things change. Using the same material in several works can easily lead to problems of copyright and ownership. When something intended to be a radio play results in a sound installation and a video performance, the situation could have been awkward had my agreement with the Radio Theatre been different.⁸⁵ The relationship between patronage and ownership is a big issue, though fortunately not troublesome in these small examples.

85 For instance the project *Maailman ääri - missä kivi puhuu* [Turn of the world - Where Rock Speaks] consisted of a radio play, theatre performance, sound installation and video installation based on the same material. For other works like *Via Marco Polo I-III* or *Keijut*

State support, municipal or local support, and private funding are sometimes seen as opposites when discussing patronage. For the artist, the type of funding is often of more importance than the type of institution providing it. Some artists work on different projects at the same time and the same project can result in different “products”. The time lag between creation and presentation can be considerable. Therefore, it is practical to think of patronage first in terms of time - support for working, like a salary - and second in terms of production costs - support for performances and exhibitions. In these cases the funding that enabled the work (performing the landscapes) and the funding that enabled the presentation of the work (the installation and the video performance) came from separate sources.

In these examples the funding institutions enabling the work did not influence the shaping of it, but offered support regardless of the result. I was able to use the working grant to go wherever I wanted and to work in any way I liked (using my own equipment). The funding institutions that enabled the presentation of the work, however, did influence the shape of the installation and the performance – not by overt restrictions or directions, but through physical circumstances, technical conditions, time restrictions and in the case of Kiasma Theatre, even the choice of the work to be shown. The patrons and places required that I adapt the work to suite the circumstances in terms of size, form, equipment, staff, time, audience, and so forth. Thus, when speaking of patronage, it is hard to separate restrictions and resources.

The first performance of *Murmuring Valley*, my work in Farrera, was funded by the state - The Arts Council of Finland and The Arts Council for Scenic Art (a working grant for the year 1999) - and a private foundation, Jenny ja Antti Wihurin Rahasto (The Foundation of Jenny and Antti Wihuri). Another important patron was the Radio Theatre, since I was supposed to write a radio play for them, which in turn facilitated my obtaining funding from other sources. A show-business-oriented theatre institution or a community-oriented welfare organisation could not easily support work for such limited audiences – birds, insects and sheep in Farrera, less than a hundred visitors on Harakka.

The second performance, the installation, was funded by the state (The Arts Council of Finland and The Arts Council of Uusimaa) through grants specifically for this work, based on a plan, a budget, and the need to account for the use of the funds. The City of Helsinki Cultural Office supported the work by maintaining the old telegraph building as a gallery available at a nominal sum for artists with studios on the island, by financing part of the press information and by fulfilling an

(Fairies) I-IV I used the technical equipment of the Radio Theatre for recording sounds in the landscapes I wrote about.

important function of patronage, that is, a modest form of security, continuity and context. The most important patrons, however, were not these funding institutions, but the places I worked in: first, the Centre D'art i Natura in Farrera and, then, the artists' community on Harakka.

The first performance of *Wind Rail*, my work on Mount Randa, was funded by a working grant from a private foundation, Suomen Kulttuurirahasto (The Finnish Culture Fund), and the second performance by the City of Helsinki Cultural Office indirectly, by maintaining studios for renting on the island. Two state institutions, Kiasma Theatre and the Theatre Academy, supported the third performance, the presentation of the work. As producer, Kiasma Theatre provided technical facilities, a stage crew, publicity, and so forth. The Theatre Academy allowed me to do the work as part of my ordinary duties and provided the facilities for editing the videos. This kind of non-profit performance would have been impossible without the collaboration between myself and these institutions and the facilities supplied by them. However, both of them created serious time restrictions for the preparation of the performance. Kiasma Theatre influenced the shape and form of the work directly, since the presentation was made deliberately to suite the site.

Besides these patrons, the media (newspapers, television, radio, and the like) could be considered an important patron, both directly (creating audience interest) and indirectly (producing "evidence" for funding institutions), in addition to being part of the discursive site. *Murmuring Valley* was marketed at an exceptionally low-key level but had surprisingly good media coverage. In terms of media patronage *Wind Rail* was a failure, in spite of advance institutional backing. The relationship between patronage and the media is a complicated issue, though not an overriding one in small works such as these, since the media certainly can influence both the aesthetics and the reception of a work

6.2.3 PATRONAGE AND SITE

Patronage in the broadest sense (the cultural climate, the media, existing institutions, types of funding for the arts, and so forth) is all pervading. Probably any work created within a given culture necessarily reflects the aesthetics and ideology of that culture, at least in some ways. If patronage is understood in a more limited sense, it is interesting to note the impact of the sites of presentation. Unlike larger show productions, these works did not require "heavy" patronage and were thus relatively free from restrictions. The aesthetic and ideological influence of patronage

was exerted mainly through the sites. The old telegraph building on Harakka Island, for instance, posed restrictions on *Murmuring Valley* by being a historically protected site not to be damaged that was reachable only during summer and which had a special atmosphere to work with or against. I produced the work myself, so there was nobody to express those restrictions to me other than the place.

In Kiasma Theatre the place (the space, the institution and the people) both facilitated and restricted the presentation of *Wind Rail*. It was the only suitable venue I knew of with a program of touring performances, with competent technical staff, good technical equipment, a stage deep enough for back projections and a suitable context (experimental performances related to fine arts). Besides the facilitating factors, there were restrictions as well, like a fixed, steeply rising auditorium and limited construction and rehearsal time. (I only had one day to build the stage and adjust the image size to fit the size of the live performer.) The ideology of the producer (with the museum and, ultimately, the state as patron) was reflected in the choice of the work to be shown, and probably also prompted by my previous works, low production costs and a need for variety in the program of non-traditional and international performances. My ideological aims in presenting the work within that context could be related to the notion of autonomy of art and the value of individual experiments, which continue to be of some relevance within contemporary art, at least compared to the theatre.

6.2.3 DISCUSSION

To begin with, I asked: How does a place function as a patron? I have tried to show that a place can function as a patron by providing the material and the circumstances for enabling the work. I continued by stating the obvious, that patronage exerts aesthetic influence through places. Even when patron institutions do not directly interfere with the shape of a work, the places of presentation nevertheless function as aesthetic regulators. Within a theatrical context, this can be easily overlooked when only the discursive dimension and the spectators are focused upon. However, the venues and places available for presenting performances influence the aesthetics of them by restricting and facilitating certain types of work and types of working. This is probably true regardless of whether a place as the site of a work is understood in a phenomenological, institutional or discursive sense, whether it is seen as a precondition or as a result of the work and regardless of whether the artist consciously works in site-specific or site-oriented ways or not.

Perhaps my suggestion that different ways of working create a need for different modes of patronage could be reformulated more exactly: Different ways of working create a need for different places and working conditions. And the reverse question - do different modes of patronage create (a need for) different ways of working - could be phrased: Do different places and working circumstances create different ways of working? On the basis of the experiences I have here reflected upon, I would say yes they do.

7 PERFORMING LANDSCAPE AND AGENCY – TREES TALK

In the following chapter I describe a particular mode of performing landscape and the challenge in “giving voice” to those who cannot speak in terms of landscape. Some sound and video works made on Harakka Island and elsewhere will be referred to, though my main examples in this chapter are audio works from the series *Puut Puhuvat* (*Trees Talk*). In these examples the question of agency is, to a large extent, a fictional one when I use my own voice to perform as elements in the landscape. However, I will touch upon the question of who is performing and what is a performer, as well as what or who is alive, the performer or the performance site.

To begin with, I discuss the changing roles of the artist researcher related to questions of private and public raised by Suzanne Lacy in her analysis of the artist position in new genre public art in section 7.1: From Private to Public or Directing Whom?⁸⁶ Then, in section 7.2: More Talking Trees⁸⁷, I mention some further experiments in Kuopio, Helsinki, Salo and Turku. Finally, in section 7.3: Exhausting Modernity – Liveness in the Shadow of the Hawthorn⁸⁸ I reference Teresa Brennan’s ideas concerning the nature of modernity and our relationship to the environment and relate them to Philip Auslander’s ideas on our changing understanding of what is live.

86 This text is based on two papers, “Yksityisestä julkiseen” [From Private to Public], at the colloquium Artist as Researcher – Researcher as Artist arranged by the Society of Aesthetics and Theatre Academy 21-22.11. 2003, and “Performing Landscape –Directing whom?” at the IFTR/ FIRT congress “The Director in the Theatre World” in St. Petersburg 22-27.5. 2004 (Arlander 2004 c), as well as my text “Yksityisestä julkiseen” [From Private to Public] published in Risto Pitkänen (ed.) *Taiteilija tutkijana, tutkija taiteilijana* [The artist as researcher – the researcher as artists], Nykykulttuurin tutkimuskeskuksen julkaisuja 90. Jyväskylän yliopisto 2007, 131-158 (Arlander 2007 a).

87 Parts of this text was published in “How to turn a Landscape into a Performance, How to carry out a Place?” (Miten esityksellistää maisema, miten toimeenpanna paikka?), in Mirka Niskala (ed.) *ANTI Contemporary Art Festival 2002-2006, Time-Based and Site-Specific Contemporary Art in Kuopio*, Savonia 2007, 49-61 (Arlander 2007 b).

88 This text is based on a paper titled “Exhausting modernity - repetition and time in the year of the ox, liveness in the shadow of the hawthorn” presented at the IFTR/FIRT conference Cultures of modernity in Munich 25-31.7.2010. (Arlander 2010 e)

7.1 FROM PRIVATE TO PUBLIC OR DIRECTING WHOM?

Suzanne Lacy discusses changes in the role of the artist in new genre public art in her text “Debated Territory: Toward a Critical Language for Public Art” (1995). She suggests a scale ranging from private to public encompassing four different positions vis-à-vis interaction: the artist as experiencer, the artist as reporter, the artist as analyst and the artist as activist. I encountered the scale through Richard Schechner (2002), who presents it under the title “From private to public artist” in his introduction to performance studies. The original article is published in a collection edited by Lacy, *Mapping the terrain – New Genre Public Art* already in 1995. The scale Lacy presents of differing positions or roles for the artist might be of interest also in terms of the changing roles of the artist and researcher.

Lacy is interested in the public end of the scale. My eyes, used to the framework of theatre, fell first on the word private. I was fascinated by the thought of a private artist, which first seemed odd to me. Discussing private and public in terms of theatre is something of a paradox, since theatre is often considered public almost by definition. Nevertheless, many performances are private, at least in the sense that taking part is voluntary and that it requires the purchasing of a ticket and going to a special place to see the show. Different types of community theatre, applied drama, as well as street theatre on the one hand and commissioned celebration performances on the other challenge these conventional expectations, but they are not my concern here. My focus is on performing landscape – a concern which almost inevitably has led me away from theatre as I used to understand it through my training as drama director and into the field of performance and contemporary art.

7.1.1 BACKGROUND

Research is often an integral part of creating a piece of art or a performance, even if you do not necessarily think of it as research. A large part of writing and directing a radio play, a field I have some experience with, consists of researching background information, gathering source material and then pruning it, cutting it down – regardless of whether that source material is connected to a specific theme (like Irish fairy-tales in *Fairies*), a specific place (like Venice in *Via Marco Polo*) or a historical person (like Ramon Llull in an unfinished script). Creating a performance involves such things as explorations of the space or circumstances related to the site, investigations of technical and economic resources and possibilities for col-

laboration. One does not always think of those activities as research, but refer to them instead as mapping the possibilities or problem solving. The rehearsing process can be research in the sense of experimenting, trial and error and the testing of various solutions. Besides this type of research included in the making of art, one can of course also engage in writing research and participate in the discussions of a research community by presenting one's experiences in one's own or some related field. This dimension is often crucial in doctoral studies and for research taking place in art universities. Within that context, differentiating between art research and research into, through and for art can be useful; likewise, it can be useful to think in terms of both knowledge in action and knowledge in reflection.⁸⁹ In the following section, I will focus on research for art, that is, research within the process of making art, through reflecting upon it afterwards.⁹⁰

7.1.2 TWO EXAMPLES

I approach the issue of performing landscape with practical interests and discuss two small works, recorded monologues, which I wrote, performed and produced. *Istun kivellä* (*Sitting on a Rock*) and *Puut puhuvat* (*Trees Talk*) were both attempts at answering the question of how to perform landscape. I have chosen them as examples because they are relatively small and were produced and presented using the same simple technique in the same place. However, they differ in crucial ways regarding the private-public scale and with regard to 1) the position of the writer/director, 2) the interaction between performer and spectator/listener and 3) the relationship to the site.

Sitting on a Rock was a sound installation, a recorded monologue (4'40"), presented in June (3 to 16 June) 2003 on Harakka Island, off Helsinki, as part of the

89 Timothy Emlyn Jones presents in his text "A Method of Search for Reality" (which I encountered as a script) in the book by Lin Holdridge and Katy Macleod (ed.) *Thinking Through Art*, Taylor & Francis, 2004, Colin Painter's point: "if research is a process of enquiry that generates knowledge, then any process of enquiry in a subject that performs that task is eligible for consideration as research" as well as Christopher Frayling's differentiations into three types of research: research "into", "through" and "for" art. He problematizes "practice based research", "theory-based research", "history-based research" in relationship to other forms of research. He states for instance "We need to look further a field than the humanities for useful comparators, the natural sciences and their predisposal for experiment and Blue skies research offering many useful points of reference."

90 We could also distinguish between formal and informal artistic research, these cases being examples of the latter, since they were not planned to be a research project to begin with.

exhibition *Hevosien vuosi Harakassa* (*Year of the Horse on Harakka*) in the former telegraph, which was functioning as a summer gallery. The same story could be listened to with headphones in two places, indoors on a bench in the gallery and outdoors in the landscape, on a rock – on location, as it were. The text was actually a description of how the performances documented on the video shown in the gallery were made.

Trees Talk consisted of five monologues (5 x 4–6 min.), which were presented in the outdoor exhibition called *Reviiri – taidepolku* (*Territory – Art Path*).⁹¹ It was arranged by the artist's association Harakka ry on the same island in July–September (3 July to 14 September) 2003. The five stories could be listened to with headphones in five different places, from five different trees along the path.

For both works I compiled or wrote the texts, read, recorded and edited them and arranged the presentation. To enhance the sound quality, I had help from a specialist, Mikko Hynninen. This kind of procedure is fairly common within a contemporary art context, and, to some extent, also within choreographic practice. It sounds suspicious within a theatrical context – how could it be professional if a director actually does something herself? In terms of show business, it was not professional; no tickets were sold, no profit was made. The technique was simple and the production costs minimal. The stories were played nonstop on small CD players and were audible through headphones. They were presented within a contemporary art context, though during summer time (compare summer theatre). But they were not visual art, not really audio art (since they were mainly text) and not really performance art (since they were recorded). Perhaps you could call them site-specific audio plays.

What did I investigate while doing these works? While considering how I could best realize them, I examined the landscape, the environment and chose the sites. I explored the technical options and possibilities of presentation and chose, after a few experiments, the tools and the equipment to suite existing resources. For *Trees Talk*, I did some library research to find material for the monologues and used some material collected in preparation for a radio play. I explored alternative expressions while reading several versions of the text (using different acoustics with different microphones and different distances to the microphone, with variations in the reading, and so forth), although I did not think of these experiments as research, but rather as a search for proper nuances.

Afterwards, I could continue my research by comparing the works with the views of those writers on environmental aesthetics or art theory whose ideas have influ-

91 For a description in Finnish, see <http://www.harakka.fi/2003/reviiri/index01.shtml> (11.10.2012)

enced my understanding of landscape. For example, I could consider their relationship to the environment in light of the ideas presented by Arnold Berleant in his book *Living in the Landscape* (mentioned in Chapter 4). Or, I could problematize their relationship to the tradition of landscape painting described by Malcolm Andrews in *Landscape in Western Art* (mentioned in Chapter 5). I could reflect upon them in light of the history of installation art with the help of the notions of environment, situation, space and installation used by Julia H. Reiss (2001) or think about the shifting emphasis on representation versus presentation in these works, referring to the seminal text on video installations by Margaret Morse (1990) "Video installation art: The Body, the Image, the Space-in-between". Or, I could discuss whether these works have a relationship to the multi-layered past of the site, Harakka Island, with the help of Mike Pearson's and Michael Shank's (2001) archaeological examples. And, of course, I could reflect upon their relationship to their sites in a more general sense, using the genealogy of site-specificity presented by Miwon Kwon in *One Place after Another* and her three paradigms for understanding the notion of site – phenomenological, social-institutional and discursive (described in Chapter 6). An interesting possibility could be to think about their relationship to documentation using the examples discussed by Nick Kay in *Site-specific art – performance, place, documentation* (2001) and consider to what extent performances created for an audience not present at the moment of performing, like *Sitting on a Rock*, are considered works or become works mainly through documentation, through recordings.

Here, I have chosen to use Lacy's scale and to discuss works that differ from the ones that she intended the scale to be used for; as a consequence, perhaps I do not do justice to Lacy's intentions. Her scale deals with the interaction between an artist and the community, and, as such, it could be transformed to theatre as well, for instance to the relationship between a director and the community she is working with (the group or ensemble) or working for (the audience). The scale is not so easily adapted to interactions with the environment, however. Nevertheless, I will try to use it to understand the differences between my two examples, *Sitting on a Rock* and *Trees Talk*.

7.1.3 PUBLIC ART AND INTERACTION

According to Lacy, many art controversies are in part products of the modernist model of the artist. The artist creates alone as an individual, struggling against nature, culture, society, or the art world itself. This heroic tradition might serve the

integrity of a private studio practice and help to maintain an “individualist expression that enables artists to serve society from a vantage point of outside observer.” (Lacy 1995, 173) However, Lacy finds that in a “culture of visibility, such conventions of artistic practice are challenged.” (Lacy 1995, 173) According to her, the works of the last three decades of the 20th century serve to illustrate that this model is no longer viable in a multicultural and globally interconnected world. Many artists are struggling to find new roles more appropriate to our time. (Lacy 1995, 184–85)

Lacy emphasises the question of interaction as a crucial difference between old public art (mainly sculpture in public places) and new genre public art and presents her scale when discussing the latter. New genre public art demands a more subtle and challenging critique, which observes the presumptions of artists and critics alike and grounds them within the discourses of art and social life. According to her, many attempts to deal critically with new forms of public art assume a vaguely constituted idea of interactivity. However, “interaction cannot be measured exclusively by either the artist’s methodology or media, or by other commonly used criteria, such as audience size.” (Lacy 1995, 173) In looking at the interactive quality that, by definition, is characteristic to new genre public art, a more comprehensive scheme should include the artist’s intention and the work’s meaning to its constituencies.

Lacy presents her continuum of positions not as fixed roles, but as a basis for discussion and a more careful investigation of aesthetic strategies. An artist may operate at different points or move between them. (Lacy 1995, 173) According to Lacy, we could use this scale as a starting point for critical evaluation and then *add* discussions about audience size, the use of media and the artist’s methodology and contextualize them within a more specific analysis of the work’s interactivity. Her scale, which ranges from private to public, contains four positions or roles: the artist as experiencer, the artist as reporter, the artist as analyst and the artist as activist.

Before turning to my examples, I will present these positions briefly. I should perhaps add that I encountered this scale after finishing *Sitting on a Rock* and was fascinated by the private end of the scale. Lacy’s articulation seemed, paradoxically, to offer a point of contact with my experience.

7.1.4 SUBJECTIVITY AND EMPATHY: ARTIST AS EXPERIENCER

Traditionally, the artist’s experience is seen as represented in the visual object and subjectivity is understood as fundamental to art. Performance and conceptual art

can substitute the object by the process, but in most cases one of the basic elements of art is the experiencing human being. Lacy recounts her own experiences:

In August 1991, I sat for seven days in an abandoned hospital room at Roswell Park Cancer Centre in upstate New York, charting the private conversations I had with patients, nurses, doctors, scientists, and administrators. The artwork was located in the interaction between myself as artist and the members of the community, framed by the hospital room and fuelled by the human need to reflect on the meaning of one's life and work. (Lacy 1995, 174)

Here the artist enters the territory of the other and presents observations like a subjective anthropologist, through a report of her own interiority. The artist becomes a conduit for the experience of others, and the work a metaphor for relationships. Although subjectivity is often considered non-political, individual experiences have social implications, as feminist thought has demonstrated. Private experience, manipulated by advertising and politics, has lost its authenticity, which art could at least symbolically return to us. Lacy notes that, "[t]o make oneself a conduit for expression of a whole social group can be an act of profound empathy. /--/ This empathy is a service that artists offer the world." (Lacy 1995, 174)

Reading this, my first thought was one of recognition. But, while sitting on a rock once a week for a year, I did not think in terms of empathy. Empathy was a result of the work, perhaps.

7.1.5 INFORMATION REVEALED: ARTIST AS REPORTER

When choosing the role of reporter, the artist focuses on recounting the situation and gathers information to make it available to others. The artist calls our attention to something. According to Lacy, reporting might be compared to aesthetic framing. For her, reporting involves a conscious selection, though not necessarily an analysis, of information. Some artists claim they "reflect", others "report", and some engage with the audience not only to inform but to persuade. When artists first enter the socio-political arena, they often adopt this position, Lacy notes. After experiencing, revealing information is the next compassionate step. She mentions, as an example, the performance *Amazonia* by Rachel Rosenthal, a theatrically choreographed incantation of the names of native peoples, trees and animal species of the disintegrating rainforest, an expression of rage at what takes place. (Lacy 1995, 175)

Compared to such dramatic gestures, my story or report – a short monologue about sitting on a rock – was low-key indeed, but a report nonetheless.

7.1.6 SITUATIONS AND SOLUTIONS: ARTIST AS ANALYST

According to Lacy, the first two modes of working, the artist as experiencer or reporter, emphasize intuitive, receptive and observational skills. The step from reporting or presenting information to analysis is short, but the implied shift in the artist's role is enormous, she notes. As artists begin to analyse social situations through their art, they need skills and knowledge associated with social scientists, investigative journalists, and philosophers. Moreover, the form of the work might change. Lacy suggests that

when an artist adopts the position of analyst, the visual appeal of imagery is often superseded by the textual properties of the work, thus challenging conventions of beauty. Their analysis may assume its aesthetic character from the coherence of the ideas or from their relationship to visual images rather than through the images themselves. (Lacy 1995, 176)

Thus, the art of analysis draws upon the history of conceptual art in the sixties. In *Sitting on a Rock* the link to the legacy of conceptual art was there. Neither *Sitting on a Rock* nor *Trees Talk* contained any analysis worth mentioning, however.

7.1.7 BUILDING CONSENSUS: ARTIST AS ACTIVIST

The step from analysis to activism is the last step; art making is contextualized within local or global situations and the audience becomes an active participant. In seeking to become catalysts for change, artists reposition themselves as citizen-activists. Lacy mentions as an example Martha Rosler and her project *If You lived here... The City in Art, Theory and Social Actions*, which deals with homelessness in New York and which produced models for activism by linking proposed and actual interventions to exhibitions and publications. According to Lacy, consensus building, which is diametrically opposed to the aesthetic practices of the isolated artist, inevitably entails developing a set of skills not commonly associated with art making; artists need to learn "how to collaborate, how to develop multi-layered and specific audiences, how to cross over with other disciplines, how to choose sites that resonate with public meaning, and how to clarify visual and process symbolism for people who are not educated in art." (Lacy 1995, 177)

This discussion is relevant for my second example, *Trees Talk*, though on a modest scale, since no explicit activism or even openly critical commentaries were involved. Within an environmental context, you would probably associate activism with heroic

acts of protest or actions à la Greenpeace, rather than with consensus building, though alternative approaches do abound.

7.1.8 ATTEMPT AT APPLICATION

So why would Lacy's scale be interesting with regard to my miniature audio plays? Did they involve any real interaction, and, if so, with whom or what? Could interaction with the environment be considered interaction?

The first reason for finding the scale interesting has to do with working publicly (as opposed to working with publicity really), which I previously had not considered, not even when doing such extremely public work as radio plays, which can be listened to by thousands of people and by anybody who happens to turn the radio on at a certain moment. However, with *Trees Talk*, the public quality seemed more important, not only because I was using public space – that I have done before – or due to the prolonged duration of the work (headphones were hanging from the trees for more than two months), but because I was concerned with “who was speaking”, who was put into or given the position of speaker or performer. Compared to community projects, where the artist functions as a facilitator or a coordinator of the work of amateurs, this step towards public work was here modest and symbolic.

The second reason has to do with my private experience – I cannot remember any former work where I would have focused so entirely on my own experience as in *Sitting on a Rock*. The work did not contain information about anything else, not even about the site (as in *Wind Rail*), no specific task (as in *Murmuring Valley*), and no story line (as in my radio plays). My focus was on an experiential exchange with the environment without any fictional dimensions.

7.1.9 SITTING ON A ROCK

Sitting on a Rock was originally meant as a voice-over text for the video documentation and then developed into a separate sound work. The same monologue could be listened to with headphones in two places.⁹² You could listen to it in the Telegraph

92 The text I spoke was the following (here in translation): “Sitting on a rock is different than sitting on a chair. A rock is hard and cold, though certainly stable. I sat on this rock for a year, once a week, approximately, and watched the world around me changing. During Easter I sat

of Harakka sitting on a bench while watching the video projection *Year of the Horse* (not synchronized, though), where I sit on a rock repeatedly for a year. The text is a description or explanation of how that video documentation, as well as the other video presented in the space, *Day and Night of the Goat – Easter*, was made. Or, you could listen to the recorded monologue a few hundred metres away on that same rock, the authentic location, so to speak, looking at the same landscape in reality. The text was not recorded on location, however, but in my studio so as to get a good sound quality, which would make the text sound more like thoughts. In the exhibition I presented visually some notes made during *Day and Night of the Goat – Easter* while sitting on that rock. Instead of reading and recording them as well, they were shown as writing.

The headphones were lying outside on the rock for two weeks during the exhibition, six hours a day, without any sign. Information about their location was available only in the exhibition space, which all visitors to the island did not necessarily enter, and I expected the equipment to be stolen. Instead, a worried couple once asked what they should do with the CD player and headphones they had found, since somebody obviously had left them lying on the cliffs by accident. After that incident, I added a small text to the basket covering the player hidden behind the rock: "Please do not remove – this is meant to be listened to here."

for a day and a night, with two-hour intervals. Only then did I realise how large part of time it is night. While sleeping you forget that. For a rock the night is probably as real as the day. A rock knows what it means to stay in one place. For a human being it is quite difficult, for me in any case. I do not wish I were a rock, certainly not. But sometimes I wish I knew how to be still, to sit and wonder. Sitting is a strange condition for a human being. Like any animal humans roam and search, collect and gather, go where they are going or keep erring, walking, longing and reaching. A rock waits for the ways of the world to unhinge it from its site. I sat on this rock because it lies in a beautiful spot, and on a permitted route. It is a strange rock. If you knock on it, it sounds hollow. I suppose it is granite, but I do not know for sure, and I have not asked anybody. It does not matter what it is; it is a rock.

In the game of Mah Jong (in Finnish) you say, "I am sitting on a rock", when you have only one piece left. Thus you warn your fellow players that the game might soon be ending, and that you have good changes to be the winner. When I sit on the rock I do not feel like a winner. I feel at one with those who wait. Around me everything is waiting, for the spring to arrive, the autumn to arrive, the sunrise, the sunset, for rain, for sunshine, for the wind to calm down, the storm to rise, good weather to return, for almost anything. I am always waiting for something as well, for a change or a miracle, at least. Most people fear changes and so do I, probably, at heart, but my conscious self desires change. Any kind of change. Many people speak of conserving, protecting, and caring. They wish for the world to remain unaltered. Officially they only wish those things they value to stay the same, of course, but the idea easily expands to concern everything. I, too, wish the rock would remain a rock and not turn into plastic, no ugly signs to appear on the cliffs, the water around me to remain water without oil. Still I do wait for a change, a miracle - at least for myself, within myself."

A special feature of a text supposed to run nonstop in an installation is that the listener can come in at any moment. The dramaturgy cannot be built on a development or suspense running from beginning to end. In order to mark the beginning and the end of the text, I added a sound effect recorded on the spot (ships in fog) as a short accent or interval. Another special feature had to do with the use of headphones for listening. They enable a low volume, create an intimate, private atmosphere, and they can produce an impression of thought sounds or an interior voice. Ideally, the text can “feel like your own thoughts”, as one listener remarked.

In terms of Lacy’s scale, my role in this work was clearly positioned at the private end, that of “the artist as experienter”. *Sitting on a Rock* was a description of an experience, of one kind of interaction with the environment. What you could hear was the recounting of a process of a repeated performance. The text was written, read and recorded afterwards, and thus it was also a form of report, which took me one step forward on the scale towards the artist as reporter. There was some modest analysis involved, though not necessarily requiring skills of the kind Lacy envisions.

My experience of the work was private mainly because I did it alone, unlike previous working processes when creating radio plays, and because there was no protection or filtering provided by the mask of a fictional character or story. I narrated my own experience about an interaction with a particular place, a certain landscape for one year (and a day and night) and nothing else. The relationship to Lacy’s continuum seems unproblematic. The emphasis was on the artist as experienter and perhaps on the artist as reporter to some extent.

7.1.10 TREES TALK

Trees Talk was produced using the same technique and presented as recorded speech audible with headphones from CD players running nonstop at the summer exhibition *Reviiri - Taidepolku (Territory – Art Path)* organised on the same island between 3 July and 14 September 2003. The exhibition was planned for those visiting the Nature Centre of Helsinki Environmental Centre, which is also stationed on the island, and for occasional visitors rather than for an art audience. In the text on the poster the whole island with its cultural remains and its protected nature areas was framed as a work of environmental art. The art path followed the existing nature path created to protect the areas with fragile vegetation on the cliffs. *Trees Talk* was one of the works placed along the path.

There were five trees and their talks could be heard with headphones hanging from the branches. The CD players were hidden at the roots or in the foliage and they played their monologues nonstop for two and a half months. I chose five specimens of trees situated near enough to the buildings in order to get electricity by cable instead of using rechargeable batteries that would have needed to be changed daily, as in *Sitting on a Rock*. Information was provided on small cards hanging from the trees next to the headphones. The text was the same as on the poster: "Today we say ABC, once the alphabet was birch, rowan, ash (beth, luis, nion) and alder... The talk of trees and talk about trees." Sources for the texts were listed as well, since the monologues were compiled from fragments of existing literature, translated into Finnish and transformed into first-person narration. In addition to some botanical facts, the texts contained historical and cultural information (Graves 1948), advices on the spiritual path addressed to the listener (Carroll 1997) and popularized psychological characterizations (Heinonen-Rivasto 1997).

According to my primary source, *The White Goddess* by Robert Graves, the fourth letter of the tree alphabet of the ancient Celts, the beth-luis-nion (birch-rowan-ash) alphabet was alder and the fifth letter was oak. (Graves 1948, 165–188) I included the sycamore – though it does not belong to the beth-luis-nion alphabet – because there is one beautifully situated sycamore growing on the island, whereas the two oaks are tiny and insignificantly placed. Rowans and birches abound, while the only ash trees grow at the corner of the so-called nature house, and most of the alders – exceptionally old and beautiful, the pride of the island – are concentrated in the southern parts of the island, far from potential electricity. In the end the talking trees were as follows (following the path and not the alphabet): The Ash by the nature house, The Alder on the eastern shore, the Rowan in the North West, the Birch in the North and the Sycamore on the hill in the centre between the houses.

The monologues were short – Birch (5.24 min.), Rowan (4.49 min.), Ash (5.39 min.), Alder (5.18 min.) and Sycamore (3.47 min.). The structure of all of them was roughly the same. To use the Birch as an example: first, a short presentation: "My name is *Betula*, though around here they call me Birch..." Then, some advice addressed to the listener: "I will help you when you are about to start something new..." Then, some history: "In ancient times evil spirits were expelled by beating oneself with birch twigs..." And, in the end, some personal psychological talk: "According to my friends, I am graceful, sophisticated and reserved..." I compiled the texts in a hurry and was not really happy with them. However, more important than *what* the trees were saying was the fact *that* they spoke. Although the work was shallow, as information and as a gesture it was surprisingly well received.

In this work my starting point was not my own experience, but, rather, play and fantasy: What could a birch (or a rowan, ash, alder or sycamore) say if it could speak? My own experience of the trees or of the environment was totally downplayed. As an author, I positioned myself as an interpreter, a medium, though I did so in terms of a constructed fiction. Basically, I could have given actors the task of reading the monologues without significantly altering the meaning of the work. Probably that would have increased the amount of characterization in the interpretation.

How would *Trees Talk* be positioned on Lacy's scale? We could ask whether I interacted with the environment at all. I did not function as an experiencer; more likely I acted as a reporter – if you regard transforming the source material into monologues, choosing and naming the trees and focusing attention on them as reporting. I certainly did not work as an analyst or as an activist in a traditional sense. Nevertheless, I felt the work to be public. Why?

The work turned out to be more public than what I had planned, and not only because it was aimed for the general public rather than for an art audience. In this case, what was important was not who was spoken to, but who was given the chance to speak (though fictively). The fact that trees were talking and had a personality, feelings, character traits, cultural history, and so forth, in short, that human needs, values and qualities were extended to concern trees, could be regarded as a statement and, indeed, was regarded as such. Due to the fictional dimension, the work was quite theatrical, relying as it did upon anthropomorphism, and was perhaps regarded as an "entertaining statement", like many performances. The trees did not speak about environmental politics; they did not demand the right to vote or the like.

Compared to recording the murmur of trees or registering their movements in the wind, the trees in this instance had no real agency but functioned like some kind of puppets. Their talk was based on facts and conveyed cultural information, but did not describe my experience of the trees or the trees' experiences of me or of their environment. They were confessions addressed to the listener, explicitly "as if" trees would talk. Thus, *Trees Talk* is more difficult to place on Lacy's scale. In terms of my own intentions, I probably took the position of a reporter.

7.1.11 COMPARISONS

Sitting on a Rock was an artist's recount of her experience and invited the listener to identify with my experience while I told about it, either by watching video material that presented the whole process or then by sitting on the rock described in the text

and depicted on the video, experiencing the same landscape directly. *Trees Talk* was a fiction, almost a fairy tale, a sequence of stories that involved characterisation, even acting. Thus, the author's position was different in these two works – describing personal experiences (*Sitting on a Rock*) and transmitting cultural stories and fictional narratives (*Trees Talk*). The position offered to the listener was different as well – experiencing the landscape or the passage of time (in *Sitting on a Rock*) or sharing a fantasy (in *Trees Talk*) – regardless of many similarities in technique: the same type of material (my voice), the same technology (CD players, headphones) and the same superficial interactivity (you had to find the headphones and so forth).

The mode of presentation was the same for both works: a small monologue (or several monologues) presented nonstop as a sound installation to be listened to with headphones. You had to find the works and decide to listen to them; you had to take the headphones and put them on; you had to understand the Finnish language. The monologues had to be listened to individually, one at a time; *Sitting on a Rock* had to be listened to either by sitting in the gallery space or outside on the rock (without additional information) and *Trees Talk* by standing below the trees, with small notes of supporting information provided.

The relationship to the site and environment was different for both works. *Sitting on a Rock* was literally a site-specific, place-specific and site-bound description. When listened to outside on the rock, the dimensions of presentation and representation were combined into an experience of "here at that time". In the gallery space the level of representation was stronger, "there at that time", though "there" was comparatively close to the place. *Trees Talk* functioned mainly on the level of presentation "here now" through the form of a theatrical play, as if trees had a voice, playing with "the magic if". What if trees could talk? Rather than calling it site-specific or place-specific, we could call the work performer-specific, or perhaps species-specific, and, as such, it would be possible to move it to another site with similar types of trees. These trees, however, stood and remained standing where they were growing, on site.

The relationship to the listener/ the audience was different as well, despite the technique. *Sitting on a Rock* was a process description addressed to an art audience. It consisted of private observations, inviting the listener to take the position of the speaker, to identify with her and to experience "the same", that is, the environment and the minuscule changes in the landscape, while sitting on the rock, or to experience the passage of time through the changing seasons and transformations in the landscape condensed on video while sitting in the gallery. *Trees Talk* was storytelling directed at a broader audience (albeit one at a time) via a narrator speaking in first

person singular. It included information, characterization and advice addressed to you the listener. The monologues invited the listener to participate in the fantasy and also to focus his or her attention on the tree and its characteristics.

The question of agency and authorship – who performs, who speaks – was formulated differently in these two instances. In *Sitting on a Rock* I spoke as a private person or as an artist/ performer, in subjective form, mostly in the past tense. Nobody else could have spoken the text without changing the meaning or nature of the work in a substantial way. In *Trees Talk*, on the contrary, I explicitly enacted a role: I spoke as a tree and not only on behalf of it; I described myself as the tree and personified the trees to be like humans, in an anthropomorphic way; and, I addressed the listener in the present tense. Somebody else could have spoken these monologues (perhaps even live, though preferably while being invisible) without the meaning or nature of the work being significantly altered. This is relevant in terms of the author's position: Whose experience is at stake and who is telling about it?

To describe interaction with the environment in Lacy's terms – her scale is created to analyse an artist's relationship to the public – we could say that both works involved subjectivity and empathy, though my position as experiencer of the environment was relevant mainly in *Sitting on the Rock*. Revealing information was emphasized in *Trees Talk*, even though I functioned as a reporter indirectly, through fiction, and it is not very clear what I really did report in the end. Neither of these cases involved analysing situations nor providing solutions. Nor was there any activism in the sense Lacy envisions, in terms of creating consensus, though the talking trees did produce something like that as a by-product, for instance with the people at the nature centre on the island.

To illustrate and concretize the paradoxical in the situation, my interaction with the environment could be compared to a similar attitude towards people. What if, instead of sitting on a rock, I would have visited a sleeping place for the homeless once a week for a year (and with two-hour intervals during Easter), video recorded myself sitting among them, written a small text describing my experiences in the end, and then placed the text in a gallery as well as on the spot where I had been sitting? Or, if instead of trees, what if I had chosen individuals from different ethnic groups, gathered some legends once attached to them by others, transformed those into monologues and demanded that these individuals present those monologues in a language unknown to them, or if I had asked them to "sway gently" in the background while I performed them myself?

To position oneself as a mouthpiece for others is problematic. Often there is every reason to consider with suspicion anybody who, while meaning well, claims

to be speaking on behalf of somebody else. Nevertheless, I would like to return to the question "directing whom?" included in the title of this section and confess that I at some point did think of *Trees Talk* as a kind of activism after all. Why? Perhaps because I imagined that I could take up the challenge presented by Italo Calvino (at the end of his essay on multiplicity in *Six Memos for the Next Millennium*) and understand it in a literal way:

Think what it would be to have a work conceived from outside the self, a work that would let us escape the limited perspective of the individual ego, not only to enter into selves like our own but to give speech to that which has no language, to the bird perching on the edge of the gutter, to the tree in spring and the tree in fall, to stone, to cement, to plastic... (Calvino 1993, 124)

In conclusion, I would like to point out that Lacy presented her scale as an aid for critics to increase their understanding of a new kind of interactive public art. I have here used the scale to reflect upon my interaction with the environment, with landscape. And I have applied the scale, which ranges from private to public, with a slightly reverse emphasis, focusing on the private end. This is partly due to my background in theatre, which has led me to make art with a somewhat reverse emphasis as well. That is, I began by stressing the general, the common, the public, and finally learned how to value the private and my own experiences only when older. Lacy's scale or continuum can function as an example of the changing roles of artists and researchers in various combinations. Though the emphasis here is on the environment, Lacy's text can be recommended to anybody interested in the changing roles of artists and researchers today.

7.2 MORE TALKING TREES

The approach used in *Trees Talk* turned out to be an interesting mode of performing landscape and worth exploring further. The various versions of the tree alphabet (beth-luis-nion) and popular adaptations like the tree horoscope differ from one another. This creates some possibilities for play as well as the chance to take into consideration the trees found at each specific location. Perhaps the whole beth-luis-nion alphabet will be completed as talking trees at some point, since I have continued creating monologues for trees and experimented with the same technique in various contexts. I describe some of these developments in the following section and refer briefly to the various problems encountered as well.

7.2.1 TREES TALK IN KUOPIO

I had my most challenging experience so far in Kuopio, during the ANTI – Contemporary Art Festival 2004. There I learned that it takes time to get to know a place, which may have a dark side not obvious to the visitor.⁹³ *Trees Talk*, presented in Minna's Park, consisted of the monologues of an Oak, a Sycamore (maple), a Linden (lime tree), a Pine (Siberian pine) and a Black Fir (black spruce) played non-stop on small CD players. One could listen to them with headphones hanging from the branches. The technique was similar to the talking trees on Harakka Island the previous summer. There, five trees were constantly talking for a period of two months, as described in the previous section (7.1). In Minna's Park the trees were supposed to talk for four days, the duration of the festival. However, the first set of headphones was chopped off half an hour after setting them up in the trees. I felt puzzled, shocked, offended. What did I do wrong? I wrote on the plate in the park by hand: *Trees Talk – Silent Version*. Later on, I saw the small boys who had found the headphones and probably thought they were nice toys to play with. Probably they did not know that you cannot hear anything from the headphones if you chop off the cord. And, as the first foul deed had been committed, it sends a message to the others – nobody cares about these, so please come and take one for yourself.

An urban environment is not just any landscape. A park with a grill open late at night near the railway station is not just any park. Following the genealogy of site-specificity by Kwon, discussed previously, I may be site-specific in a phenomenological or institutional sense and still forget about the cultural dimension of the site.

In Kuopio the oak was an old tree standing in the southeastern corner of the park. Three maples, which I called sycamores, were growing in a row at the southern end of the park, next to a Kindergarten. I chose the middle one to be the speaking one. The text for the Sycamore was the same as on Harakka. The other texts were new, since the trees were new. The park was lined with lime trees or linden trees, and I chose one with low-hanging branches next to the path in the southwest. Most of the Siberian pines and the black spruces (here called black fir) were growing in the northwestern part of the Park, and I chose two that were growing relatively close to each other. All of the trees were readily approachable.

93 I have described my experience in "How to turn a Landscape into a Performance. How to carry out a Place?" In Mirka Niskala (ed.). *ANTI Contemporary Art Festival 2002-2006, Time-Based and Site-Specific Contemporary Art in Kuopio*. Kuopio: Savonia University of Applied Sciences, 49-61. (Arlander 2007 b)

What did the trees say? Surprisingly, they spoke Finnish again and had a human voice. Instead of recording or amplifying the biological life processes of the trees, I wrote short stories, compiled from various sources, the same as before. Some fragments of the texts were translated into English, due to the context of an international festival, and placed next to the headphones as information for visitors.

All of the talks followed the same pattern as on Harakka (described in section 7.1). To use the linden tree as example, her talk began in the following way (translated from Finnish):

My name is Tilia, though around here they call me linden or lime tree. Actually, my name is Tilia vulgaris, the common one. I belong to the noble deciduous trees and I like good soil and a nice climate, but I am quick to grow and beautiful, and my wood is strong and dogged. I can become 15-30 meters tall and live up to 800 years. When young, my stem was smooth, though it gets rougher as I grow older. My leaves are round, shaped like a heart. My greenish flowers are full of nectar, with a lovely smell. Honey of linden is exceptionally good.

Besides the beginning of the monologue, a fragment quoting Roisin Carroll's Ogham wisdom was translated on the plates, too. In the case of the linden, it went as follows:

I am a tree of the groves at heart, and my lesson is the same. I teach acceptance. To get to the point of acceptance, to accept yourself and your life, you need to be very balanced within yourself. If you concentrate too narrowly on one aspect of your life, you might be excluding so much knowledge and wisdom that is available to you if only you would accept it. If life feels one-sided, you may need to find a grove and try to gather together the wisdom and knowledge of the trees. And if confusion fills your heart, and clarity is hard to find, you can remind yourself: "I am indestructible. Come what may, I am loved." (Carroll 1997, 127)

The linden tree can be associated with Minna Canth, a famous Finnish woman playwright who lived in Kuopio and has given the park its name, Minna's Park. According to the tree horoscope, her birth date (19.3.1844) made linden her tree. (Heinonen-Rivasto 1997, 26–27) This was mentioned at the end of the text⁹⁴:

I was already known in the classical period. However, I'm still not part of the beth-luis-nion of the Celts, the birch-rowan-ash alphabet, and I don't have a month dedicated to me in their calendar. They say that heather replaced me, even if it is only a twig. The reason for this was that a tree related to heather and growing on the Mediterranean mountains was dedicated to Venus, the goddess of love of the Sicilians and Romans. And that is how heather, growing as a

94 Here modified from the translation by Heli Nurmesniemi-Kickken for the publication Mirka Niskala (ed.) *Anti - Contemporary Art Festival 2002-2006*, Savonia 2007. (Arlander 2007 b)

bush in the highlands of the Celts, is included in the alphabet. Elsewhere, in the lowlands linden flowers replaced the heather, loved by the bees. The old love songs in Germany and Northern France all talk about lindens. Some still insist that those born in mid-March or September resemble me in many respects. In that case, Minna Canth, whose park I'm now living in, is one of my tribe. And that is very nice, of course.

Though my experiences in Kuopio were not so pleasant, the few moments the headphones were working in the park nevertheless showed that this kind of playfulness can be appreciated within an urban context as well. So I decided to continue creating talking trees.

7.2.2 WILLOW TALK

Another example in the series of *Trees Talk* was *Pajun puhetta (Willow Talk)* in Hesperia Park in Töölö, Helsinki. This work was a small exercise included in a pedagogical project created together with MA students in Performance Art and Theory at the Theatre Academy in Helsinki and some students from the Fine Arts Academy led by artist Erkki Soinen, former head of the ANTI-festival and an expert on site-specific practices. This time his project *Unknown City* was created in a collaborative manner in the area of Helsinki called Töölö, and especially Hesperia Park, with a small gallery (Galleria Välihuusi) run by the Fine Arts Academy situated nearby. *Willow Talk* was a miniature audio play created as part of *Tuntematon Töölö – paikasta paikkaan, (Unknown Töölö – One Place after Another)* in Helsinki between 25 and 29 April 2006.

Since my main task was to guide the students in their projects, I wanted to do something very small and easy. I chose a willow tree due to the time of the year, April, since there might be some catkins at that time. There was a nice willow growing at the western end of the park, which we had chosen as the site for our project. The name *Pajun puhetta (Willow Talk)* includes alliteration (pp) in Finnish in the same way as *Trees Talk* (tt) does in English. The Finnish title might be associated with the expression for nonsense, "pajunköyttä" (literally, willow rope). Perhaps willow talk in English reminds you of pillow talk, which is a relevant association, since a lullaby was included in the monologue of the willow.

Besides the routine way of starting, "My name is Salix though around here they call me Willow", the text included a poem by Katri Vala, which was composed into a political song in the 1970s and was thus known to many of the older generation. The poem was recited using the rhythm of the song to create the association. I hummed

the lullaby “Sov du lilla videung” (Sleep little catkin) in a soft voice in Swedish to end the speech.

The same recording of the text was played in two different places. One set of headphones was hanging from the willow near the sea at the western end of the park. This time I took the equipment away each night and placed it in the willow tree for only a few hours each day. You could listen to the work in the gallery space as well, next to a willow branch in a bowl of water at the window, where flowers brought by visitors for openings are mostly placed. This indoor version probably had more listeners, but the real willow in the park was presented to visitors on the guided tours around the exhibition. Besides art audiences, also visitors of the small dog park nearby were fascinated by the talking willow.

In this version, the text was more sophisticated and the experiment with the contrast of site and non-site, to use Robert Smithson’s terminology (Smithson in Flam 1996, xvii–xviii), added an extra dimension to the work.

7.2.3 THE APPLE TREE

Another collaboration with the Fine Arts Academy and Erkki Soininen took place two years later within the context of *Hüidentie (The Gnome’s Road)*, an environmental exhibition organised by Tarja Ervasti and Johanna Hammarberg in the Salo region in southwestern Finland in 2008. An ancient road following the Uskela River served as the site for artworks and projects by MA students from both Academies. Again, I wanted to participate and this time I chose two apple trees along the road, hoping that they would be in bloom at the time of the opening in the beginning of June. However, the most beautiful blossoming was already past at that time. Moreover, one of the apple trees by the roadside turned out to be a rowan. A new apple tree I found near the old mill, which marked the end of the exhibition.

The text for *Omenapuu (Apple Tree)* was much longer this time, approximately 30 minutes, since the apple has so many myths and symbolic properties in our culture, starting from the Bible and Celtic folklore. Both trees spoke essentially the same text; only a few sentences, which referred directly to the site, were different in the two versions.

For both trees I had electricity from neighbouring buildings; I managed to borrow 200 metres of cable from a local electrical business. This was important since the project lasted for the whole summer. One of the apple trees was nicely situated by the road, standing alone against the fields and easy to recognise while walking

or driving past. It was also the one nearer to Salo, only a few kilometres from the beginning of the road. Luckily, there was a barn only two hundred metres away. However, a mishap occurred again. During midsummer, some criminals managed to steal the cable leading from the apple tree to the barn, even though it had been hidden in vegetation and buried in the dirt. These thieves were not children playing, but people who knew what they were doing; they needed a car to transport the heavy cable. Disillusioned, I decided to focus my efforts on the maintenance of the other apple tree by the old mill. The local owner of the place took an interest in the work and promised to inform me when there was some problem with the electricity. A temporary interruption in the power supply stopped the player and it had to be started again manually. In the end, one apple tree did talk for the whole summer.

In this version, my main mistake was not only related to the safety of the site but in neglecting to consider the duration of the text. To stand by the roadside for half an hour is not an easy task, even for a devoted listener. A bench or chair should have been provided, or then the text should have been much shorter. And, for being an almost full length audio play, some sort of dramatic development and perhaps also sound effects or music could have been included. Two stumps to sit on under the apple tree by the mill did help to some extent.

7.2.4 *IN THE SHADOW OF A HAWTHORN*

The next attempt in the series *Trees Talk* was *Orapihlajan varjossa (In the Shadow of a Hawthorn)* at the urban art festival *Olohuone 306,4 km² (Living room 306,4 km²)* 2-5 June 2010 in Turku. Four small hawthorns spoke their monologues, alternating between three languages. And again, the time was supposed to be the month of the hawthorn (the sixth month and letter of the beth-luis-nion calendar and alphabet), the time when the small trees or bushes would be in bloom with heavily scented white blossoms. This time, white benches were provided beneath the trees. The festival took place during a few days only; it did not involve such challenges as having to maintain a work for months. Instead of CD players, I used MP3 players, and instead of electricity by cable the players used batteries that had to be recharged during the night. Regardless of these superficial alterations in technology, the technique was basically the same. The use of three alternating languages (Finnish, Swedish and English) was a new development, as well as having separate versions of the text for each tree and site. One hawthorn grows next to the old castle near the harbour; another grows in Barker Park along the river that flows through the city; a third one

grows on Vartiovuori hill, with a beautiful view over the city; and a fourth one grows near the city centre in a residential area next to an old house. Each of them belonged to a different species of hawthorns and had their own story to tell.

The hawthorns' speeches were written in the first person singular and, as usual, all of them began with the phrase "My name is Crataegus, though around here they call me hawthorn". The rest of the monologue was different for each tree, taking into account the characteristics of that species as well as the peculiarities of that particular place. The following extract from the monologue of the hedge hawthorn, *Crataegus Grayana*, growing in Barker Park refers to the actual site:

Sometimes I am called American hawthorn since I was brought to this country from Ontario, Canada in the 18th century. Because I can survive the hard winter as far North as Lapland I am very popular here. Usually, they cut me to form hedges, but if not, I will grow into a small and elegant tree, as you see. - I really enjoy living near the river, close to people passing by, so I can watch the traffic on the river. I do like being an independent tree rather than a bush. What a horror to grow into a hedge that is regularly cut and never have the chance to blossom. But I would not like to grow alone. We have grown up like this, close to each other, all eight of us. Everybody thinks her place is the best, but I would not change mine. I like to watch the water. Here everyone can see that I am an elegant tree and not a bush, though most people think of us as thorny hedges.

The hawthorn, *Crataegus Submollis*, in Puolala Park focused on the medicinal powers of hawthorns and referred to the site only in passing:

The family of hawthorns is very old. In North America they have found traces of us that date from between 140 and 170 million years ago. There you can find hundreds of species of hawthorns even today. I am Crataegus submollis, or Quebec hawthorn. I can grow up to ten metres high and I produce a large crop of red fruits. - I am planted here on purpose, though my roots do not really have enough space here. The sun shines nicely, though, and the traffic is not bad. I like to spread out my branches freely in all directions. It might look like there are two of us growing here together, but in fact it is only my branches and me.

The Common Hawthorn, *Crataegus Monogyna*, an endangered species in Finland, growing in the park of the old castle, referred briefly to the historical site:

To be honest, I did not appreciate this place when younger. I felt we were stuck here in the backyard and did not know what took place within the walls of the castle. We could not even see who came in or went out through the main gate. However, I have forgotten most of what I did see, I guess. History is interesting, but you never notice history when it seems like everyday life. - In ancient times we had an important role in the Celtic tree alphabet or the beth-luis-nion (or birch, rowan, ash) alphabet. I stood for the sixth letter, h, huath or hawthorn. Their calendar was based on the moon and my month extended from the

thirteenth of May to the ninth of June. According to the old-style Julian calendar, which was used in Britain before 1752, the hawthorn month would start around the 1st of May, which is also Beltane, the spring Fire Festival of renewed growth and strength. In those days it was the blossoming of the May tree, not the date alone, which announced the true arrival of spring and summer.

The fourth hawthorn, *Crataegus Rhipidophylla*, next to the observatory on Vartiovuori hill, explained her relationship to the site in the following way:

Open vistas I really adore. I have adapted to life here between lilacs, pea shrubs and honeysuckle because I love the view of the city. Sometimes I wonder what life would be like among those of my own kind. With the lilacs I have to work hard to bloom. When they start spreading their scent, nobody else has much of a chance. I have nothing against lilacs. But I sometimes feel lonely among them, when their perfume is all over and the honeysuckle joins in, too. Luckily, my red haws can be seen in the fall. - In Ireland I am revered as a fairy tree. They say that if you sit under a hawthorn growing on a fairy hill on the night of the 1st of May you will be whisked away to the fairy world. I am guarding many wells and springs, and I am often treated as a wish tree, covered with rags. Lone hawthorns grow in the fields, and on burial mounds, and they say that cutting one will result in bad misfortune, the loss of cattle, money, even your children. Perhaps it is due to the custom of cleaning the dead in old times. The body was washed with water and hay and the hay and the water, which had been used, were put under the hawthorn bush. I would sometimes be planted near the place where an accident happened. Thus, both the soul and the place could be cleansed of the negative vibrations caused by the accident or that caused the accident in the first place. - Though I am considered an unlucky tree, my main power is cleansing.

Besides my accustomed sources, Graves and Carroll, I also found information on Internet sites. The work was audible for four days between noon and 5 p.m.; I tied the players and earphones to the trees in the morning and took them away in the evening. Nevertheless, some of them were stolen during the day. I was prepared for that and replaced them with new ones the following day. The main difference compared with previous versions was the use of three languages and the use of benches. They functioned to mark the sites and invite visitors to sit under the small trees and experience their fragrance.

The series *Trees Talk* represents one of the two principal strategies for performing landscape I have explored (the other being performing for video repeatedly in the same place). Various attempts at developing this type of small site-specific audio plays have convinced me of the usefulness of the technique. The combination of a living being, a tree, and a machine with recorded speech is a strange twist to the traditional arrangement of a living performer on an inanimate stage. In the fol-

lowing section, I will discuss liveness and the impact of a living environment using this work with hawthorns as an example of this issue.

7.3 EXHAUSTING MODERNITY - LIVENESS IN THE SHADOW OF THE HAWTHORN

The title “Exhausting Modernity” refers to Teresa Brennan’s work *Exhausting Modernity - Grounds for a new economy* (2000), which analyses the exhaustion pervading modern capitalism in psychic, social and environmental terms. Within performance studies, it is perhaps best known through André Lepecki’s influential study *Exhausting dance - performance and the politics of movement* (2006). Brennan claims that a phenomenon she calls the foundational fantasy - assuming ourselves as subjects in a world of objects - is intensified in modernity. Commodities function after the manner of fantasies, making the subject more likely to see what it has made, rather than feel itself to be connected with, or part of, what has made it. (Brennan 2000, 176) Commodities make living substances inert relative to the energetic movement of life. It is this “slower movement” which is the key to the exhausting nature of modernity. (Brennan 2000, 68-69) The less animate the environment is and the slower time becomes in natural reality, the greater the ego’s need to speed things up. (Brennan 2000, 174) However, we are not doomed to repeat; we can judge modernity as that process which needs to be reversed here and now, Brennan provocatively states. (Brennan 2000, 177) If the indissolubility of individual and environment is taken seriously, every action, every thought has an effect. (Brennan 2000, 191)

Personally, I would perhaps not try to reverse modernity, but I find Brennan’s arguments challenging for my artistic practice. Some of Brennan’s ideas have implications for the discourse on documentation, including the well-rehearsed notion of performance art as resistance to commoditization (Phelan 1993). I was alerted to the problems involved in performances for camera, which are trying to help the performer (and hopefully the viewer) reconnect with the living environment but which actually end up producing more dead objects, like video tapes and DVDs. In attempting to create a mode of working that would be a meditative alternative to the commercial corruption of collaborative performance production, one might be succumbing to a fantasy of omnipotent independence. Brennan’s stress on the distinction between animate and inanimate, organic and inorganic, introduces a new angle into the so-called liveness debate. I will discuss a current contribution by Philip Auslander (2008) in connection with the sound work *In the*

Shadow of a Hawthorn, described above, where technology was used in a slightly different way.

The work was presented in June 2010 at the urban art festival called "Living room 306, 4 km²" in Turku (as described in section 7.2). Four different species of hawthorn trees in four different parks had MP3 players tied to them, with earphones hanging from their branches and a white park bench placed beneath them. Four short monologues (3-5 min.) were playing nonstop, alternating between Finnish, Swedish and English, between noon and 5 p.m. during the four days of the festival. The information given to the public was shamelessly anthropocentric and anthropomorphic, as the title of the series suggests, *Trees Talk*.⁹⁵ However, the protagonists were living beings "assisted" by my recorded voice and a machine, forming an assemblage as it were. The recordings served as material for a live installation. My aim was to help the spectator or listener reconnect with the living environment, an aim that is understandable but also problematic, if looked at with Brennan's ideas in mind.

First, I present Brennan's ideas about the foundational fantasy influencing our relationship to the environment; then, Auslander's discussion of the changes in our understanding of liveness.

7.3.1 EXHAUSTING MODERNITY

Brennan shows how capitalism is turning biodegradable life into a form in which it can generate nothing and how, through "binding more and more life in a form in which it cannot reproduce life, capitalism, and a complicit modernity, disturbs an ecological balance." (Brennan 2000, 2) By reworking Marx, she shows how the production of commodities binds nature in forms "incapable of re-entering the lifecycles via the reproduction of their own kind or their organic decay." (Brennan 2000, 5) She draws upon Marx, though

without the subject-centred perspective that ... prevented him from perceiving that nature as well as labour is a source of value, and of the energy drawn on in turning living nature into commodities and money. (Brennan 2000, 11)

95 "The scent of a tree in bloom is magic if the tree whispers its thoughts into your ear while you sit in its shade. But what if the tree is small and full of thorns, little more than a bush and speaks strange things in three languages? - *Trees Talk* is a series of voice installations about trees that talk, and talk about trees. Today we say ABC, the ancient Celts said beth, luis, nion (birch, rowan, ash). The hawthorn, uath, is the sixth letter of the Tree Alphabet; early summer is the time of the hawthorn. This spring in Turku, four hawthorns will have a chance to speak." (*In the Shadow of the Hawthorn*, press release, Arlander 2010 g)

Brennan analyses the contemporary situation first at the level of the psyche, then at the level of economics and, lastly, of politics. Interesting in Brennan's work is precisely the way in which she combines the psychological, social and economic-environmental, somewhat reminiscent of the three ecologies proposed by Félix Guattari (2000). In the first part she discusses how the subject is constructed as separate from the mother and the environment more generally. She describes how conceiving of human beings as self-contained individuals is a modern idea. In the second part she argues that the ever-expanding scope of capital is as necessary to capital's profit as is its exploitation of nature, and that opposition to this exploitation should go hand in hand with opposing the large scope of its operations. In the third part she explores the connection between the time of economics and the time of physics, as this is a key aspect of the inertia that has to be overcome in daily survival; inertia is not a personal problem, but an effect of the speeding up of the world. (Brennan 2000, 13)

Thus, she describes the prevailing exhaustion and energy crises at the personal as well as the macro-structural level. For the purposes of this text, her ideas about a psychic foundational fantasy of autonomy and its consequences for our relationship to the environment are especially interesting.

7.3.2. FOUNDATIONAL FANTASY

Drawing upon Freud, and especially Melanie Klein, Brennan discusses a fantasy that seems to be inborn in the human psyche:

The foundational fantasy is the means whereby the human being comes to conceive of itself as the source of all intelligence and all agency. It conceives of the other (other people, the world around it) as objects that are there to serve it, to wait upon its needs without making it wait, to gratify it instantly! /--/ This assumption, that an intelligent subject is counter posed to a world of objects, is critical in how the foundational fantasy is globally enacted... the process whereby the fantasy is made real in the social order, rather than the psyche.
(Brennan 2000, 7-8)

Thus, a process that is studied on microcosmic level by psychoanalysis is shown by Brennan to be a process at work in the macrocosmic world of commodities. For her, psychoanalytic insights are actually less pertinent to individual processes than they are to social processes. (Brennan 2000, 7-8)

Brennan refers to the studies by Melanie Klein where the mother becomes an obliging object in the infantile fantasy, all matter rather than mind, which will none-

theless obey the infant's will. If we keep in mind the correlation between mother, God and nature (although Christian theology has made all divine agency masculine), it is easy to see how this process runs parallel to that found in the macrocosmic world of commodities, she notes. While the fantasy pre-exists modernity, its force in the social order is intensified by modernity. (Brennan 2000, 9)

Her critique goes further than traditional philosophical critiques of hubris and subject-centeredness because she takes energy into account. According to her, pre-modern people conceived of themselves as energetically and psychically connected with their environment and to others in it, whereas subject/object thinking automatically separates the subject from the environment. The uniform denial of the transmission of affect from the seventeenth century onwards (rather than the birth of interior consciousness) is, according to her, a clear mark of modernity. Subject/object thinking is contrary to thinking in terms of the transmission of affect. It seems that the transmission of affect, while once conscious, is now an unconscious process in the West. And, consequently, the influence of the environment and context on the subject is denied or downplayed:

The idea of an energetic connection between the subject, others and the environment dims the subject's pre-eminence. The subject is palpably not the source of all agency if it is energetically connected to, and hence affected by, its context. The hubris of the modern subject finds this notion unpalatable; this subject clings to the notion that humans are energetically separate; that they are born this way, within a kind of shell that protects them and separates them from this world. In fact they have to acquire this shell, which is also called the ego.
(Brennan 2000, 10-11)

For Brennan, there is no better name for modernity than "the paranoid ego's era", a term originally used by Jacques Lacan. For him, the ego's era is built upon a destructive objectification of the other, together with a destructive objectification in knowledge.⁹⁶ According to Brennan, the process of objectification is constituted by the desires to poison, fragment and destroy the mother's body: "After all, the best way to turn someone or something into an object is to kill it." (Brennan 2000, 35) She describes various symptoms of the foundational fantasy:

the desire for instant gratification, the preference for visual and 'object'-oriented thinking this entails, the desire to be waited upon, the envious desire

96 "The need to control is what makes the ego's era paranoid: it results from the subject's belief that the object, the objectified one, is out to get it, but this paranoia originates in the subject's own projected aggressive desires toward the other. None the less its paranoia makes the subject anxious, and its anxiety makes it want to control. The objectification of knowledge is also paranoid; it is knowledge based on a need for control." (Brennan 2000, 34-35)

to imitate the original, the desire to control the mother, and to devour, poison and dismember her, and to obtain knowledge by this process, constitute a foundational psychic fantasy. /--/ In this fantasy the subject must also deny its history, in so far that history reveals its dependence on a maternal origin. (Brennan 2000, 36)

The foundational fantasy is a paranoid fantasy about autonomous beginning.⁹⁷

There is no sense of self-containment in that beneficent and destructive energies and affects flow between the nascent subject, its surrounding environment, and those in it. These affective energies pre-exist us; we are born into them. They bequeath to us the illusion that the subject founds the world, that the subject has dominion over it, together with the drive and desire to do away with any evidence to the contrary, chief amongst it the living, thinking other. (Brennan 2000, 189)

The subject postulates itself as such, severs connections with those around it and believes that its fantasies and affects are its own affair. What is interesting for performance as research, she maintains that the fantasy “relies on a divorce between mental design and bodily action to sustain its omnipotent denial.” (Brennan 2000, 36)

7.3.3 AN INCREASINGLY INANIMATE ENVIRONMENT

Brennan suggests that we are influenced by an increasingly inanimate environment, which produces a sense of a slowing down of time, which we then feel the need to try to speed up:

[J]ust as its own fantasies weigh heavily upon the ego, so does the subjective if not subliminal sensing of what is animate or inanimate in the surrounding environment. The less animate that environment is and the slower time becomes in natural reality, the greater the ego’s need to speed things up, its anxiety, its splitting, its need for control, its ‘cutting up’ in its urge to know, its spoiling of living nature, and its general aggression towards the other. (Brennan 2000, 174)

Living in a predominantly man-made world distorts our relationship to our surroundings and to other living beings; we start to see ourselves as creators of the world rather than understanding ourselves as being a part of it:

97 “There is no sense of self-containment in that beneficent and destructive energies and affects flow between the nascent subject, its surrounding environment, and those in it. These affective energies pre-exist us; we are born into them. They bequeath to us the illusion that the subject founds the world, that the subject has dominion over it, together with the drive and desire to do away with any evidence to the contrary, chief amongst it the living, thinking other.” (Brennan 2000, 189)

[T]he subject's sense of connection with the world is physically altered by its physical environment. And if the physical points of resistance embodied in commodities function after the manner of fantasies, closing the subject off from the movement of life, they are also visual tangible evidence of a different physical world which, however fantasmatic in origin, makes the subject more likely to see what it has made, rather than feel itself be connected with, or part of, what has made it. (Brennan 2000, 175-76)

An environment, which materializes our fantasies, is costly; the price we pay for our temporary excitements and our increasingly technological environment not only results in the depletion of our shared natural resources but also influences our understanding of energy:

[T]he consequence of living in a high-tech built environment is that one almost has to be a subject to repel its deadening effects.... [and] these deadening effects are deceptive: the world from which they emanate appears to be a world of more rapid motion, with a rapid pulse that can for a time be taken as energy itself, as it speeds up one's conscious tempo. But the price of this temporary excitement will be paid somewhere. Even if it is not paid by the subject who benefits, the deadening effects of this environment more and more make each and everyone an object. (Brennan 2000, 187)

However, Brennan is not a prophet of doom. She insists instead on the possibility for change. She discusses alternative strategies and focuses on the economical role of woman-as-mother. Processes of economic reversal from large scale to a smaller scale as well as attempts at retracing the steps that led to the present situation can only be effective if they acknowledge the maternal forces they are drawing on. (Brennan 2000, 194-95) Brennan argues:

Binding more and more energy upsets the balance of nature, unless we unbind, which means retracing our economic (though not our patriarchal) steps. We are not doomed to repeat. We can judge modernity as that process which needs to be reversed here and now. Critical in this reversal is the acknowledgement of the mother, whose denial begins a socio-historical process, which binds energy past the point where existing life in all its species can be sustained. (Brennan 2000, 177)

So what can we do? One area is to resist the acting out of the foundational fantasy on ever-larger scales; another involves dealing with the fantasy in our personal psychic life. (Brennan 2000, 189) The energetic connection between individuals and the environment has consequences both ways; psychical and contemplative resistance will also have effects. The subjective and social spheres influence one another. If we take seriously the indissolubility of the individual and the environment, then every action and every thought necessarily will have an effect. (Brennan 2000, 191)

Brennan repeatedly emphasises the importance of acknowledging our indebtedness to and dependence upon the extraordinary creativity of *Deus sive Natura* (God or Nature), the significance of symbolizing divinity in maternal terms and the value of opposition to power over others in any form. (Brennan 2000, 198-99) Her economic suggestions are interesting, but for the purposes of this text her statement about the indissolubility of the individual and the environment, and the idea that every action and every thought has an effect, is sufficiently alarming - and potentially reassuring. Our ways of making art and research do make a difference. What we repeat and how we repeat it, has an impact.

7.3.4 MEDIATED LIVENESS

Is live performance necessarily performed by living beings? The so-called liveness debate (Phelan 1993; Auslander 1999; Schneider 2001; Taylor 2003) can be approached from several angles. One dimension is the discussion of the status of documentation related to practice as research in the UK, summarized by Piccini and Rye (2008). Philip Auslander (2006) makes an interesting contribution to this debate by discussing the performativity of performance documentation. He claims that documentation is, in itself, a performative act; documenting a performance as performance art constitutes it as performance art. This idea of performativity could have implications for performance as research, too. We could assume that documenting a performance as research could constitute it as research. And then, the interesting question is: What does it mean to document a performance as research? (I will return to this question in Chapter 10.)

There is another dimension to the liveness debate related to Brennan's ideas, that is, the relationship between the live and the mediated in performance. Philip Auslander (2008) claims that there can be no unmediated performances, since performances are actually techniques of mediation in a broader sense. He describes the concept of liveness as a moving target, though the word live is traditionally used to refer to "a performance heard or watched at the time of its occurrence, as distinguished from one recorded on film, tape etc." (Auslander 2008, 109) Today, a great many performances blend elements of both live and recorded events.

Auslander discusses Steve Wurzler's schema, which distinguishes between three different types of liveness, based on the spatial or temporal co-presence between performers and audience. The first mode, the so-called classical live, is based on temporal and spatial co-presence. The second form of live is based on temporal sim-

ultaneity, like in the use of telephone, "live" radio, "live" television, and so forth. The audience witnesses the performance as it happens, but they are not spatially co-present. The third form of live is based on temporal anteriority and spatial co-presence, as in lip synching or stadium replays, where the audience is spatially co-present but hear what has been recorded previously. The fourth category, the recorded (or the non-live), is based on temporal anteriority and spatial absence, as in motion pictures or film, recorded radio and television.⁹⁸ The audience shares neither the temporal frame nor the physical location with the performers and experiences the performance later. (Auslander 2008, 110)

Auslander refers as well to media theorist Margaret Morse, who insists that our understanding of liveness is more and more produced by temporal rather than spatial co-presence and through an entity's ability to interact with us and respond to us. According to him, Nick Couldry proposes online liveness and group liveness as new forms of liveness and maintains that the experience of liveness is not limited to specific performer-audience interactions, but to "the feeling of always being connected to other people, of continuous, technologically mediated co-presence with others known and unknown." (Couldry, 2004 quoted in Auslander 2008, 111) He further claims that the word "live" increasingly refers to connections and interactions between human and nonhuman agents. (Auslander 2008, 111)

The example of violinist and composer Mari Kimura performing together with a robot, Guitarbot, is discussed by Auslander, who maintains (referring to Morse) that our experience of liveness is related to the sense of interaction, of immediate response, that a machine can provide for us. This mode of interaction with a robotic co-performer, who provides impulses like an interacting partner, is a good example of developments taking place in current technologically mediated performances. Most live art practices on the web rely on temporal co-presence, which has become the core meaning of liveness. However, for my examples with the hawthorns it is the spatial co-presence that is of more interest.

Creating *In the Shadow of the Hawthorn* awoke my interest in the performance GuitarBotana. Who was the robot in this case? You could say my recorded voice was playing the part of the robot. The relationship between the recording and the tree is curious, since an experience of interactive liveness is lacking, despite the very real liveness of the co-performer, the hawthorn. The combination of a pre-recorded

98 Somewhat related ideas – comparing here now / there at that time and here at that time / there now - I tried to develop in a paper called "Performing landscape - here at that time / there now" at the Site/sight – Source/resource symposium, University of Exeter, 11–12.9. 2004. (Arlander 2004 d)

performance, of a voice speaking the text, and the live presence of a tree, with the scent of its flowers, its movement in the wind, could perhaps technically be understood as a form of dubbing (rather than lip synching), and, if analysed according to Wurzel's schema, it could be understood as a combination of pre-recorded material and spatial co-presence, the third form of liveness.

The special mixture of protagonist and place, where it is hard to say to what extent the tree actually functions as the performance site rather than a co-performer, nevertheless has an impact on the availability of the performance. In the same way as in a classically live performance, you have to be there in that specific place at that specific moment in time to experience the work. The work as such is live in the sense of being ephemeral, which is a temporal concept. However, simultaneity, which is at the heart of the spatial, as Doreen Massey (2005) has insisted, is also important for these works. The hawthorns were all speaking simultaneously in different parts of the city. The liveness produced by the hawthorns was in some way antithetical to the mediated liveness discussed by Auslander. No real interaction between the human and the "robotic co-performer", which in this case was a living being, a tree, took place. The "site" was a performer, the living part or the "living room", though not in terms of immediate interchange, while the human performer participated only as a recording.

7.3.5 DISCUSSION

If the experience of liveness is understood more and more as a function of interaction, of receiving a response from a machine that simulates the reactions of a living entity, how does this alter our understanding of agency and our relationship to living beings that do not respond to us in an instant? A robot will surpass a tree in terms of its immediate interactivity, for sure. If we expect the world to constantly interact with us in the sense of responding to us, in order for it to feel alive to us, this will change our relationship to the environment. How can we appreciate creatures that are not mammals or machines, which are somehow recognisable as potential co-performers interacting with us (or even waiting upon us), if we do not feel them to be alive? A tree is very much alive, though it cannot provide us with the experience of liveness as interaction. Some kind of interaction is actually taking place, in an exchange of oxygen and carbon dioxide, for instance, but on a different temporal scale and mostly imperceptibly.

It is this literal dimension of the liveness issue that I find personally interesting. And it is this dimension which resonates with the question of agency and with the ideas of Teresa Brennan concerning our relationship to the living or not-so-living environment. The quality she finds important is the ability to reproduce or participate in the cycle of producing new entities through the disintegration that characterises organic life, unlike most commodities, which cannot reproduce themselves nor degenerate into biodegradable waste. Even though the distinction between animate and inanimate, organic and inorganic might dissolve on a microscopic level, on the level of human experience they are often quite clear. Even though we can crave machines that respond to our commands and react to our actions and feel them to be more alive than trees or plants that do not listen to our every whim, our body can probably sense how organically alive our surroundings are. According to Brennan, we respond energetically to our environment, whether consciously or not.

So what should we repeat? What kind of practices should we develop? It seems to me that the greatest challenge in our artistic and research practices is to focus on our relationship to the environment as a living totality and not to limit ourselves to the social only, nor to relationships between the human and the non-human in a technological sense. And for this challenge, Teresa Brennan's insights can be of help. As artists and researchers, we have the capacity to try to understand and experience the world as alive, as a living environment that we are a part of and participate in through our every thought, not only as a collection of objects or interactive entities created to sustain and entertain us.

8 WITCHES' BROOM – VARIATIONS OF AN AUDIO PLAY

A site-specific audio play, a sound installation, a poetic chant, an interactive sound performance, an audio walk, an audio play as part of a performance... In the previous chapters I have used site-specific audio plays as examples without discussing that term or what it implies. In the following chapter I will describe the various mutations of a small audio play as carefully as possible and also discuss some questions relevant for the genre in general. The question of agency can be a practical issue, for instance regarding the possibilities afforded by simple production processes.

An audio play can be understood separately from a radio play.⁹⁹ With the development of lighter technology, a more independent and "free" mode of working has become possible, which in turn has enabled the use of various formats and an increasing variety in publication forms. Today, audio plays can be created within the context of contemporary art. We can only imagine the new possibilities for distribution via the Internet, and only guess at the kinds of production formats people more habituated to working with the web are creating. In this text I describe some small scale experimentations that I have engaged with in order to develop lighter working methods, starting from work with traditional radio plays.¹⁰⁰

8.1 CREATIVE ENDEAVOUR

The Paradox –network within the ELIA (European League of the Institutes of the Arts) discussed a rather general definition for art, which can be useful when thinking of the role of research in professional art practice:

Art is a creative and intellectual endeavour that involves artists and other arts practitioners in a reflexive process where the nature and function of art is

99 In Finnish the word "kuunnelma" from the verb kuunnella, to listen, refers originally to plays written for radio.

100 This text is based on "Laajennettu kuunnelma – miniloitsu ja sen seitsemän esitystä" [Expanded audio play – miniature spell and its seven performances] in Eero Aro & Mikko Viljanen (eds.) *Korville piirretyt kuvat – kirjoituksia kuunnelmasta ja äänitaitteesta* [Images Drawn for Ears – Writings on Radio Plays and Sound Art] Like 2011, 235–280 (Arlander 2011 c).

*questioned and challenged through the production of new art.*¹⁰¹

Could this formulation be translated so as to concern radio theatre or audio plays? I suggest the following definition: “Radio theatre is a creative and intellectual endeavour that involves radio artists and other practitioners in a reflexive process where the nature and function of radio theatre is questioned and challenged through the production of new radio theatre.”¹⁰²

We could approach the issue of creating audio plays or the specific nature of artistic practice from another viewpoint. During the same ELIA meeting, art historian and curator Beatrice von Bismarck presented the project “Be Creative”, which explored the question of artistic work in relation to other kinds of work in society. She ironically compared Joseph Beuys’ classical slogan “everybody is an artist!” with the current situation wherein the same kind of talents and skills that used to be the special abilities of artists are now qualities required of ordinary citizens. Today, more and more people are assumed to be skilled in matters of self-definition, self-presentation and self-organisation and in managing their so-called freedom. Creativity can be considered almost a disciplinary notion: “Be creative or be made redundant!” Bismarck’s idea can be juxtaposed with Jon McKenzie’s (2001) discussion on the demand to “perform or else”. The challenge to constantly perform is a characteristic that unites contemporary society at the level of culture, business organisations and technological institutions. The performative aspects of new work have been theorized and performed as well.¹⁰³

These two contemporary discussions will serve as a backdrop for the following example: it is, on the one hand, “a creative and intellectual endeavour /- -/ where the nature and function of art (or radio plays) is questioned and challenged through the production of new art (or radio plays)”; on the other hand, it involves “agents (artists, authors and producers of radio plays), who are supposed to be skilled at self-definition, self-presentation, self-organisation and ‘freedom’”. This text, thus, tries to question and challenge the nature and function of a radio play by describing small-scale attempts to produce new or, to some extent, new kinds of audio plays or performative audio art. At the same time, this text inevitably describes an attempt at

101 Extract from the second draft of the Tuning template for Fine Art Higher Education in Europe, originally prepared by Bob Baker (Ireland), Paula Crabtree (Norway), Tamiko O-Brien (London), Simon Saiz Ruiz (Spain) in march 2006

102 In Finnish the translation is more interesting, since the word “kuunnelma” means literally piece for listening, though it is mainly used for radio plays.

103 To mention one example, a performance directed by Pilvi Porkola, called “Lure” was devoted to the problem of new work, Reality Research Centre 2007.

self-definition, self-presentation and self-organisation and at some kind of exercise of freedom.

8.1.1 *WITCHES' BROOM*

And then let us dive into practice, to my example of *Tuulenpesä* or *Witches' Broom*, a miniature audio play created within the endeavour of art. The piece is relatively recent and relatively small, and thus possible to describe briefly – perhaps close to the smallest possible. How brief and simple can an audio play be? In this case, the first version had the duration of one minute.

Witches' Broom is an interesting example since it was created in three versions to start with and has later prompted the production of several variations of the piece. Three variations were presented simultaneously in the same exhibition in the laboratory and courtyard on Harakka Island 2004.¹⁰⁴ Later, I reworked *Witches' Broom* into a live performance for the Amorph! Festival 2006, where I used a witches' broom on my back, the short poem or charm as an audio play in earphones offered to the audience and a video projection with the sound of wind chimes in a storm added to it. In the performance documentation the text was added directly to the video, unlike the situation in the live performances. For another live performance (in *Lä-bas*), which included an audio walk outdoors as a crucial part, I edited a new version of the video, where the human figure in the image is appearing and disappearing in a slow dissolve, and translated the text into English and Swedish. In a two-channel video installation for an exhibition in Germany I mixed the languages as well. And I have video recorded two new videos (one winter version and one version sitting on the stump of the original tree) using the same witches' broom on my back, and combined both of them with the same one minute poem or charm in a live performance in Helsinki and in Toronto. And who knows, the small audio play might evolve into further variations.

The various phases in the existence of the work *Witches' Broom* can be condensed into the following list:

104 The information at the exhibition Myrkkyä. Gift (Poison): Annette Arlander

1. *Antidote*. Cigarette packages, colour photo copy. In August and September 2004 I tried to cut down my smoking to one package a day before I smoked my last cigarette after thirty years of diligent smoking the 5. November 2004, at 11 p.m.
2. Witches broom. A witches broom from the birch tree that used to grow at the corner of the building and a miniature audio play in headphones. Original photo of the birch by Riitta Aalto.

1. *Antidote (photo) and Witches' Broom (miniature audio play in three parts) in the exhibition Myrkkyyä. Gift (Poison), 17.5.-19.9. 2006, organised by artists on Harakka in the laboratory and its surroundings on Harakka Island.*
2. *Wind Nest – Witches' Broom, video and performance at Amorph!-festival, Helsinki 15.8. 2006*
3. *Wind Nest – Witches' Broom Variation, performance at La-Bás – festival, Helsinki 5.5.2007*
4. *Wind Nest – Witches Broom (performance to order) at Art Fair 07.10. -14.10.2007*
5. *Das Hexenbesen, in the exhibition Unter Wasser und Wind, Atelier Antje Wiewinner, Osnabrück 21.10-3.11.2007*
6. *Wind Nest – Witches' Broom in "What is Live Art" in Finnish (DVD and exhibition) 6.11. - 25.11.2007*
7. *Winter Wind Nest, durational performance at Esitystaidehalli, Helsinki 12.-13.4. 2008*
8. *Wind Nest Variation, performance at 7 a*11d – performance art festival, Toronto, 1.11.2008*

Before I describe these variations, I will write a few words about the background of the work, the ground it grows from.

8.2 BACKGROUND

While directing radio plays,¹⁰⁵ my interest in the sound qualities of speech led me to experiment with composing using prepared speech.¹⁰⁶ Interested in using texts which had a poetic or essayistic character, rather than dramatic texts, I started to weave them into collages, at first using existing translations, as in the radio play *Via Marco Polo I-III* 1998, and then translating and adapting folktales and fairy-tales, as in the radio play *Keijut I-IV (Fairies I-IV)* in 2000 (discussed in Chapter 2). With the sound recordings of landscapes made for that radio play, a dance performance, *Tanssii keijujen kanssa (Dancing with fairies)*, was created using the structure of the radio play. While planning that work, I thought about combining a radio play and a live performance; the narrator of the radio play could listen to the recordings together with the audience, with the sound coming from three different directions in space, reminding of Samuel Beckett's play *That Time* (Beckett 1984). Only the face of an

¹⁰⁵ Starting from the radio play *Så talade Zarathustra (Thus Spoke Zarathustra)* for Radioteatern in 1982, which was a dramatization of the preface by Nietzsche, and for which the sound design was created by Patrick Kosk.

¹⁰⁶ Later in radio plays like *Hydra* 1990 or in the works based on texts by Velimir Khlebnikov *Tuberkuloosijousi (Tuberculosis Spirochete)* 1992, *Tulevaisuuden katu (Street of the Future)* 1993 and *Mustat kasvot (A Coarse Black Face)* 1993.

old man is seen on stage; his only action being opening and closing his eyes. The text he listens to is in stream of consciousness form, with memories and stories from three different periods and places in his past. However, instead of such stage experiments, I began to explore simple sound installations. In small site-specific works I have focused on speech, on first person narration and on the fictional personification of natural elements, as in *Trees Talk*, which I discussed previously, or mere whispers, as in *Witches' Broom*.

Perhaps the most important source and influence for *Witches' Broom* is the radio play *Missä kivi puhuu (Where Rock Speaks)* in 2001 (discussed in Chapter 3), which was realised in three different forms: a) a series of sound installations in the ammunition cellars and the old Telegraph on Harakka Island; b) a live performance and guided tour, which utilized the sound-installations as scenography and the recorded voices as co-actors for the Narrator/guide; and c) a radio play which was based on the same script as the live performance (or, rather, the live performance was based on the script of the radio play) and used the same sound recordings and material from the installations as well as material recorded in the studio. The speaking pebbles in the installation *Rantakivet (Beach Pebbles)* in *Where Rock Speaks* are obvious predecessors to the whispering witches' broom. However, the complicated editing with canon effect and the movement of the sounds as waves through the space was not used in *Witches' Broom*.

Experiences from other independent productions influenced *Witches' Broom*, like the *Soliseva laakso (Murmuring Valley)* recorded in the Pyrenees in 1999 (discussed in Chapter 4), which was originally intended as material for a radio play, but was presented as an installation in 2002. In the exhibition space the sound of mountain brooks was combined with aphorisms (by Ramon Llull) that were read and recorded in the same places. A prototype for later site-specific audio plays was *Istun kivellä (Sitting on a Rock)* in 2003, followed by *Puut puhuvat (Trees Talk)*, a series of small site-specific audio plays begun on Harakka Island in 2003, which I discussed previously.

After experiencing audio tours in museums, I was fascinated by the possibility of moving around with headphones. By choosing a given number in front of a specific work, one could listen to the story of that work. I wanted to construct something similar on the island, but it turned out to be much simpler to hang the headphones in the trees. In the beginning, I used CD players repeating one track nonstop. Today, even this type of technology seems antiquated and heavy. However, they were used in all of the *Witches' Broom* variations and they, too, provide mobility and an opportunity to connect with the site.

The broader context for *Witches' Broom* is the research project "how to perform landscape?" which I have been working with for several years. Within that overall research problem, I have explored various approaches and have mainly developed two working methods: 1) repeatedly video recording a human figure in the same place in a landscape with a static camera and 2) recording a first person narration of some element in the environment. Thus, I have used both image and sound, though rarely together. With both methods I can take care of all the production phases myself: performing, recording as video or sound, editing and preparing the presentation. This lightness of the production provides an opportunity to make quick experiments or to develop practices that can be incorporated into daily life.

Witches' Broom – the audio play and the various performances – represented both an exception with regard to these techniques and also a combination of them. When sitting or standing repeatedly in a particular place in the landscape, I am normally wearing a scarf that covers me and catches the wind, but now I had a bunch of twigs, the witches' broom, attached to my shoulders. To emphasize the changes in the landscape, I usually return to the same spot once a week for a year, but this time I sat immobile in one place only once, and only for half an hour. The talking trees are alive and growing, whereas in this case I used the fragmented and diseased remains of a birch tree. The trees have narrated stories about themselves, whereas the witches' broom was whispering a short poem or charm. I have used recorded speech as a voice-over in video works before, or as a nonstop monologue to be listened to with headphones. This time, I combined a video image and listening with earphones, separated image from sound and used sound on two levels, both as a shared sound in the space and as sound audible individually through earphones. In performing for a live audience, I have played with various conceptions of time by juxtaposing material which was video recorded elsewhere and condensed by editing with video material from a spot nearby mediated by a camera in real time.¹⁰⁷ I used a pre-recorded video image and sat in relationship to that image in the same space with the spectators, or I walked with the image into another space synchronising myself with the duration of the video. *Witches' Broom* also differs from my previous attempts since it does not take landscape as a starting point, but uses a singular object, a detail of the environment.

¹⁰⁷ Examples of such performances are *Istun kivellä Muussa (Sitting on a Rock at Muu)* – video and performance at Muumaanantai/live, Muu gallery 14.9.2003 and *Mene rantaan – Go to the Shore*, performance for three projectors in Tehdasteatteri Turku 27.11.2004

8.3 WITCHES' BROOM (EXHIBITION)

The beginning moments of a work can be hard to notice. Not all choices are conscious or even noticed as choices at all. A surprising number of coincidences influenced the development of this small work. The most important choice was probably the witches' broom itself. It was the largest one in a whole pile of witches' brooms that covered a worktable in my studio on Harakka during one winter. By chance, I collected witches' brooms from a birch that used to grow at the corner of the building, but which had broken in a storm and been cut down, so the branches with "brooms" were lying on the ground for a while. At that moment, I had no idea what to do with them.

The exhibition in which I used the witches' brooms for the first time took place on Harakka Island from May to October 2006 (at first between 17 May and 19 September, and then continued until 1 October).¹⁰⁸ I planned to place the large witches' broom on the wall in the exhibition space next to the window in the corner closest to the original site of the tree outside the building. I also experimented with a curtain of witches' brooms in the window. The organising committee wanted to move the work into another room, into a place that, in my opinion, was not at all suitable for it. When I did not agree, the work was removed and placed outside while I was away teaching. Offended, I threw all of the small witches' brooms I had gathered out on the pile of branches in the courtyard and took the large witches' broom back

108 The press info of the exhibition (translated from Finnish by AA):

"Poison. Harakka Island 17.5. – 19.9. 2006. Open Tue - Fri 10 a.m. to 5 p.m., Sa – Sun, Noon to 4 p.m., Mon closed.

There are 29 artists working on Harakka Island, and they represent visual art, photography, textile art, performance art, theatre and poetry. The artists association, Harakka ry, has organised exhibitions on the island since 1989.

The theme poison was chosen due to the history of the site. 19 of the artists will present their view and interpretation of the theme in the former chemical research laboratory. There are paintings, drawings, sculptures and installations from the following artists: Riitta Aalto, Sirkku Alaharja, Annette Arlander, Aino Favén, Heidi Göransson, Leena Lukkarinen, Olof Kangas, Osmo Kivimäki, Tanja Koistila, Tero Kontinen, Heikki Mäntymaa, Tuula Närhinen, Kai Rentola, Mari Rogers, Jaakko Rustanius, Ilona Silenti, Virpi Vesanen-Laukkanen, Merja Winqvist, Ulrika Ylioja. The theme of the exhibition can be connected to the original use of the building as the chemical research laboratory of the Finnish Armed Forces /.../ or i.e. the poison produced by the blue algae *Nodularia spumigena* /-/- The Opening takes place 20.5. 2006 at 5 p.m. with performances by Heikki Mäntymaa and Mari Rogers. The exhibitions are organised in collaboration with the City of Helsinki Cultural Office and the City of Helsinki Environment Centre. Welcome to see what kind of poison we are serving. For more information: Jaakko Rustanius 050 544 9071." For information about the exhibition, see <http://www.harakka.fi/2006/index.shtml> (11.10.2012)

to my studio. In the end, I arranged a sound work next to the “pyre” that had been created in the yard. As a revenge of sorts, I planned to perform at the opening with the censored witches’ broom on my back (why on my back, you might ask? Perhaps I had some vague thought about deformed wings), though in the end I chose to save it for future use. At this moment, I received an invitation, which was easy to accept. Annika Tudeer asked me to perform something at the Amorph! Festival on 15 August 2006.¹⁰⁹ That very same day I accepted the invitation and used the working title *Wind Nest - Witches’ Broom*.¹¹⁰

In the exhibition on Harakka the work was called *Tuulenpesä – Witches’ Broom – Häxkvast* and it was described as follows: “A witches’ broom from the birch that used to grow at the corner of the building and a miniature audio play in headphones.” The audio play was in three parts. The first part was inside, in the exhibition space, almost at the original site. In the window a CD (as an object) was hanging next to a small photo of the birch with witches’ brooms printed on transparencies and fastened to the windowpane (a detail from an old photo by Riitta Aalto). From the window you could see the pile of branches and witches’ brooms in the yard. Next to the pile was a small round stool with headphones and a sign.¹¹¹ The CD player, which used electricity from a nearby pylon, was hidden in a plastic container in the pile and played a one-minute charm or poem nonstop during the four months of the exhibition. From the window in the exhibition space you could also see viewpoint hill, where a small piece of witches’ broom was attached to the rail next to a bench with a pair of headphones, a sign and another CD player hidden under the bench playing the second, longer version of the audio play. Next to the pile of branches

109 Annika Tudeer wrote 31.5. 2006 (translation from Swedish by AA) “Hi Annette, we would like to invite you to perform at Amorph festival. We would like to see you perform with i.e. a video performance like the one with the pebbles or something else that you are working on. I really liked your performance at our snowball club a few years ago. The time would preferably be on Tuesday 15.8. In the evening, the same night as Pilvi Porkola and Jussi Johnsson will show their As If –performance. The place is a gallery, probably without art on the walls. What do you think? We hope it works, since it would be nice to have a performance by and with you at the festival, greetings by Annika and the Amorph team.” (Email correspondence with Annika Tudeer)

110 I answered her: “Hi, thanks for the invitation! It would be nice to try to do something. I have actually thought about doing something small with a witches broom (in Finnish wind nest) and this could be a good occasion to be brave and really do it. The working title could perhaps be “*Wind Nest - Witches’ Broom*”? 15.8. is OK, if Pilvi does not have anything against it...?” (Email correspondence with Annika Tudeer)

111 The laminated info sheets outdoors next to the headphones contained information in three languages: Annette Arlander. *Tuulenpesä – Witches’ broom – Häxkvast / - / Witches’ brooms (Taphrina)* from the birch at the corner and a miniature sound play in headphones.

you could listen to a whispered charm; on viewpoint hill you could listen to a longer, more meditative and therapeutic text, which resembled the monologues of the talking trees.

The charm or poem, which I read rhythmically, was simple (later translated into English as follows):

*Wind nest / wind's cottage / home of the winds / place of refuge / castle in the clouds / castle in the air / groundless daydream / brushwood / bunch of sticks / heap of sticks / nuisance / cluster of twigs / knotty lump / mycelium / network / branches / growth / outgrowth / fungal disease / bud mutation / knot / muddle / memento / memory / poison / disease / distortion / TAPHRINA / tangle / tussock / TUULENPESÄ / HÄXKVAST / MARKVAST / HEXENBESEN / angel's whisk / wind's broom / wind's dance / breath of wind.*¹¹²

The monologue on viewpoint hill was different, though I read that too in a whispering voice. This text was not used in the performance variations, nor was it translated into English. The text began with a simple description:

My name is Wind Nest but you can call me Witches' Broom if you like. For Swedish speaking people, I am Häxkvast or Markvast. I come from the corner of that building, from a birch tree that was broken by a storm and cut down last year.

The text (in Finnish) ended with a suggestion for an affirmation:

If you love yourself, you become part of the dance of the wind angels, part of the shining light of early morning. If life feels thorny and everything you touch is entangled or falls apart, then open your arms to the wind, let it breathe for you and say to yourself: I am a breath of wind, I am indestructible; whatever happens, I am loved, I am the wind.

The three (or actually two) versions of the audio play *Witches' Broom* were thus:

- 1) CD at the window (with photo and text on transparency).
- 2) Audio play in headphones next to the pile of branches in the yard (the charm) 55 sec.
- 3) Audio play in headphones on the bench on the hill (monologue) 2 min 44 sec.

112 The original in Finnish: "Tuulen pesä, tuulen tupa, tuulen koti, turvapaikka, pilvilinna, ilmalinna, perusteeton haave, risukko, risupehko, risukasa, riesa, pikkuokkien rykelmä, sykerömäinen äkämä, rihmasto, verkosto, oksisto, kasvusto, kasvannainen, sienisairaus, silmumutantti, sykerö, sotku, muisto, muisti, myrkky, tauti, tuulenpesäsieni, taphrina, takku, pehko, noidan luuta, HÄXKVAST, MARKVAST, HEXENBESEN, WITCHES' BROOM, enkelin huisku, tuulen luuta, tuulen tanssi, tuulenhengi."

These three parts formed a straight line in space, to which the photo "Antidote"¹¹³ in the other room was linked through a small piece of witches' broom placed next to it.

8.3.1 FIRST PERFORMANCE (AMORPH!)

At the Amorph! Festival in 2006 I had promised to perform something with "Wind Nest - Witches' Broom" as the working title. The preliminary information was later edited for the Amorph! Catalogue.¹¹⁴ Basically, I had an unused witches' broom with strings to attach it on my back, as well as the miniature audio play described above to start with. My choices were influenced by a documentary film on the work of Rebecca Horn, which I had seen earlier that spring, and which made me exclaim, "well, a horn on the head and into the woods!", as well as the work of MA students in the previous Night of Live Art (the microphone and headphones used by Heidi Fast or the huge root of a fir tree excavated by Essi Kausalainen). Perhaps the nearest starting point was, nevertheless, the performance *Tuulikaide - Wind Rail* made for the Kiasma Theatre in 2002 (discussed in Chapter 5), where I used the immobility of the performer on stage in contrast to movement in the projected image.

One starting point for the performance was a play with the words "tuulenpesä" (literally wind nest) and witches' broom (literally the broom of a witch in Finnish) and a play with languages. I planned to combine the actual witches' broom and the video in the same way as in the performance *Pebbles (Pikkukivet)* at the Turtle club, which had been organised by Annika Tudeer in the gallery Forum Box in 2003. In that performance, I used images of pebbles video recorded on a light table (turned into silhouette images with a change in the lighting) combined with fragments of an audio play from the sound installation *Beach pebbles* (discussed in Chapter 3) Through my actions, I stressed the contrast between looking and listening, observ-

113 The work consisted of a photograph of a calendar created out of empty cigarette boxes with dates on them, evidence material of my attempts to quit smoking by reducing it slowly, and was more directly connected to the theme of the exhibition.

114 "Witches' brooms, messy conglomerates of branches caused by the fungus *Taphrina Betulina* grow on some birch trees. In Finnish they are called "tuulenpesä", (Wind's Nest). On Harakka Island, where I have my studio, an old birch tree that was damaged by a storm last year, was full of them. This inspired me to create a miniature audio play for headphones, which you can listen to on the island. For Amorph I will present a small performance combined with video stemming from my fascination with these clustered formations." (Amorph! Catalogue) See also Amorph! Festival 2006 website <http://www.muu.fi/amorpho6/index2.html> (11.10.2012).

ing from outside and explaining from within, dressed in an apron with 24 pockets, one for each pebble. Because Annika had liked the performance, I began, almost unconsciously, to create something similar from new ingredients, that is, video recording the witches' broom on a light table both as a silhouette and illuminated from above, and combining the charm or poem with these images. The only part of these experiments that remained in the final performance was the image in the beginning and at the end (the DVD menu).

I recorded the video used in the performance in July, after returning from a trip to Gotland. For my performance, the choice of site was prompted by the images I created there, sitting next to strange rock formations or rauks draped in a black scarf. The large boulder in the video is easy to combine with images of rauks in retrospect. Dressed in the witches' broom one summer night, I planned to sit in front of the camera for the duration of one tape (60 min.). Looking for a suitable place on the cliffs, where sitting with a witches' broom on my back would look and feel meaningful, I chose a boulder on the western shore and video recorded a half hour session right away. Sitting at a right angle with my back to the camera, I thought I knew that this would be the performance to use. However, later I ended up making a new version where I did not sit so clearly in line with the camera and where I wore a sleeveless top with a bare back, a better performance costume. This time, I sat in line with the boulder and the light was harder than the soft, warm light of the setting sun in the first version. At the Amorph! Festival, I used this later image, but in some later variations I used the first version as well.

My first idea was a combination of a recorded image and a live feed image as in some previous lecture-performance experiments (for instance, in Vapriikki in Tampere 2005 or in Talks and Deeds organised by the ANTI-festival in Kuopio 2005); to sit somewhere near the gallery (maximum distance 60 m due to the cable) on something resembling the boulder with the witches' broom on my back, with the camera transmitting the image to the audience in real time, next to the recorded video image from the boulder on Harakka. On the other hand, I planned to use a small broom, which I brought from our summer cottage, and sweep the performance space as a literal illustration of the words "witches' broom", but I soon abandoned the idea as too silly. Thus, I ended up sitting immobile in front of the projected image, as a representation or replica of the image on video.

When exactly I decided that the sound would be heard through earphones, brought into the space in a basket, I can no longer recall. The poem or charm of the witches' broom was too short to be repeated endlessly and the whispering would not sound good amplified in the space, so I decided to give earphones to the spectators.

The sounds of wind chimes were added on the video to create a background sound in the space as a contrast to the whispers and to blur the noise of the projector. I recorded the metal sounds of the wind chimes built by Olof Kangas in hard wind for the duration of the video (20 min.) They were mentioned in the program hand-out distributed during the performance:

Witches' brooms, messy conglomerates of branches caused by the fungus Taphrina Betulina, grow on some birch trees. In Finnish, they are called "tuulenpesä", (Wind's Nest). In the performance I will combine a video performance made with the Witches' broom (20 min.), the sound of the wind and wind chimes built by Olof Kangas and some whispers.

The text was not mentioned in the hand-out, only "some whispers". I planned to distribute the text in English to the audience and translated the charm, but ultimately I decided to leave it as whispers for those not knowing Finnish.

The sound world was divided in two during the performance - on the one hand the sound of the wind and of wind chimes from loudspeakers in the space and, on the other hand, the constantly repeated whispered charm from earphones. Perhaps the greatest change compared to previous experiments in combining movement and immobility was shifting the movement to the audience; to create a situation where the interaction would take place not only between the performer and the environment or the performer and the audience, but among the spectators themselves. The result surpassed all my expectations.

8.3.1.1 THE STRUCTURE OF THE PERFORMANCE

How precisely can I describe a performance? *Wind Nest – Witches' Broom* was part of the program for the Amorph! Festival and took place on 15 August 2006 at 8 p.m. The gallery of the Fine Arts Academy on Lönnrotinkatu was prepared in advance; a video projector was at the western end of the space, with a strong lamp and a DVD player on a podium. The video was to be projected on the eastern wall, between the chairs of the spectators. On top of the projector, my video camera was ready to document the event. Loudspeakers were placed on both sides of the image in the corners of the room. In an adjacent room the witches' broom with a rubber band attached to it was waiting on a stool, stained dark brown for the occasion, together with a basket containing two CD players, two small amplifiers and eight pairs of earphones with extra-long cords and an extension cable for electricity, like a black umbilical cord

attached to the socket in the wall. The one minute charm of whispered words was already playing nonstop in the CD players.

After the previous performance, AS IF by Pilvi Porkola and Jussi Johnsson from Reality Research Centre, had finished, there was a short break for clearing the stage area. I placed the stool and the Witches' broom to the left of the projected image, which had a close up of the witches' broom seen from the side as the opening picture. An assistant would start the video when I gave them the signal. After a moment of confusion – "Do you want to say something Anna, or should I just start?" – "The next performer is Annette Arlander, and she will perform now" – I began the performance by retrieving the basket from the adjacent room. After placing the basket on the floor, I stood next to the window (away from the projector's light), and gave a short introduction in Finnish and in English:

Dear audience, dear fellow human beings, I will perform the first version of a performance called *Wind Nest – Witches' Broom*. It will last approximately twenty minutes. I will give you some earphones and you can give them to the next person. Since it is hot and crowded, feel free to move around in the space or to go out of the room, but please try to avoid completely blocking the image.

First, I went to the stool, placed the witches' broom on my back, took the first ball of cords and earphones from the basket, and gave the earphones to four people near the window. Then, I took the other ball of cords and earphones and gave them to four people next to the wall. I had to pull the cords towards me slightly in order to be able to sit down on the stool and take the basket into my lap. Lifting my arms I looked back, a signal agreed upon in advance for the assistant to start the DVD player. For the next twenty minutes I sat with my back to the audience almost in the same diagonal position as in the video image, though on a stool instead of a boulder, holding onto the cords while listeners were pulling at them. When the video was finished and the opening picture reappeared, when the sound of the storm was quiet, I gathered the cords from the right and then the cords from the left, placed them in the basket and stood up, took the basket in one hand and the stool in the other, bowed and made my exit into the adjacent room. Actually, I continued to the projector at the back of the space and switched it off, since I had forgotten to discuss that with the assistant in advance.

As a script or list of scenes, the performance could be described as follows:

1. *In the space, an image of the witches' broom projected onto the wall and the witches' broom on a stool to the left in front of it.*
2. *The performer enters with a basket and places it on the floor*
3. *She introduces the performance*

4. She places the witches' broom on her back
5. She distributes the earphones to the spectators
6. She sits on the stool with the basket on her lap and gives the signal for the assistant to start the video
7. She watches without moving the projected video image, in which she sits immobile on a boulder with a witches' broom on her back
8. After the end of the video, the performer gathers the earphones and places them in the basket
9. The performer stands up, takes the basket and the stool, bows and exits
10. The performer switches off the projector.

Only while watching the video documentation could I see what really took place during the performance. The activity among the spectators was astounding. Some of the spectators crawled on the floor trying to catch the earphones and distribute them to others – the cords only reached to the front part of the room. Others went out as soon as they realized the nature of the event. By the end of the performance, roughly half of them had left. The movement of the spectators created a physical event, much more strongly than I had anticipated. While preparing, my main worry was whether I would manage to keep the cords from getting badly entangled with one another; I imagined a vague link between the structure of the witches' broom and the cords crisscrossing in the space. I did not expect so much movement and interaction – which, according to one critic, partly destroyed the possibility of enjoying the poetic and meditative aspect of the performance.¹¹⁵ A colleague working with interactive media art made one of the funniest comments. For her, the performance offered a dog's perspective, an experience of the world of scents produced by people crawling on all fours on the floor.

8.3.1.2 PERFORMANCE DOCUMENTATION

For *What is Live Art in Finnish?*, a DVD publication presenting Finnish performance art, curated by Leena Kela and Suvi Parilla (2008) in the live artwork series pub-

115 "Annette Arlander's poetic work *Wind's Nest – Witches' Broom* (*Tuulenpesä – Noidanluuta*) was built on materials from nature. It combined video images from the island, witches' brooms, the sound of the wind and the sea, wind chimes and whispers, which you could hear from microphones [sic. they were earphones] placed among the audience by the artists. *Wind Nest* could have offered a chance to calm down after two awakening performances. Handling the microphones produced quite a traffic, which weakened at least my capacity to concentrate." Heinänen, Kaisa. "Performanssia kolmella reseptillä." [performance art based on three recipes.] Here translated into English by AA. *Helsingin Sanomat* 17.8.2006.

lished by Christopher Hewitt, I compiled a five-minute excerpt of the video documentation of the Amorph! performance.¹¹⁶ The static video image recorded by the camera placed at the back of the room mainly showed the movements of the audience, though some parts of the performance were distinguishable. I combined a fragment of this video documentation with a fragment from the original video to create a condensed five-minute version, which showed me entering the space, the video being started, the audience (briefly), then the original video with the rhyme in Finnish as sound and English subtitles as a stream moving upwards on the screen, and, finally, an image of the audience again. Strictly speaking, the documentation is not a simple documentation, but a new version of the work, since it combines the materials of the performance in a new way. The video gives you an idea of the event and a chance to comprehend something about the text. Though the quality of the video image is rather bad, the witches' broom was used as the cover picture for the DVD. What is Live Art in Finnish? was presented in the Muu gallery in an exhibition between 6 and 25 November 2007. On the poster for the exhibition the same still image in black and white was used.

8.3.2 SECOND PERFORMANCE (LÀ-BAS)

Irma Luhta invited me to perform at the Là-bas festival, an event called *Hyper Centre - Performance and Its Discontents*¹¹⁷ at the cable factory in Helsinki between 3 and 9 May 2007. I agreed with pleasure, since I wanted to try out a new version of the performance *Wind Nest - Witches' Broom*. Using mainly the same elements, I prepared a performance in which I moved out from the performance space and returned there within the duration of the video. Instead of using a basket, I made a small black apron with pockets for four CD players. Instead of amplifiers that required electricity by

116 *Wind Nest - Witches' Broom (Tuulenpesä - Noidanluuta)*, Performance by Annette Arlander. Witches' brooms, messy clusters of tiny branches caused by the fungus *Taphrina Betulina* grow on some birch trees. In Finnish they are called tuulenpesä, wind's nest, whereas the broom of a witch would be called noidanluuta. The double title refers to both meanings. The performance combined a video performed with one of them (20 min.) on Harakka Island, off Helsinki, with sounds of wind, sounds of wind chimes, and some whispers in earphones distributed to the public. - First version performed 15.8. 2006 at Amorph! 06 festival in Helsinki. (Information on the DVD *What is Live Art in Finnish?* Edited by Kela & Parilla 2008) http://www.liveartwork.com/editions/full_finnish.htm (11.10.2012)

117 *Hyper Centre - Performance and Its Discontents* Thursday 3 - Wednesday 9 May 2007 Pannuhalli, Cable Factory & Ruoholahti, Helsinki and Galleria Väilivuosi, Helsinki. See Là-bas archive <http://www.kaapeli.fi/~labas/labas.htm> (11.10.2012)

cable, I used small distributors to divide the sound so that it could be heard from two pairs of earphones coming out of each player. Thus, I could use batteries and move freely without being tied to an electric cable. Eight pairs of earphones with relatively long cords were used for the audio walk. The charm was the same as before. Most of the participants would be English speaking, so I translated the rhyme into Swedish and English.¹¹⁸

Multilingual sound added a new dimension of meaning to the work. In an ideal case there could have been four languages. Since I do not know French or German well enough to translate the text, nor to pronounce it intelligibly, I chose the sound of wind chimes in a storm (like in the Amorph! performance) as the sound in the fourth player. Instead of whispers, some participants thus heard the clinking and clanking of bells and the noise of the storm.

For the Là-bas performance, I used the first version of the video. The second version did not include enough material on the rock without a human figure. The empty view was needed for two versions of the video to be shown simultaneously. In the first video the human figure with the witches' broom on her back fades away and into the background during a five-minute cross dissolve. In the second video the human figure emerges slowly from the background in an equally slow cross-fade. The human figure moves slowly from one image to the other, fades away slowly in one image, only to gradually appear in the other. The duration of the synchronised videos is 15 minutes. In the performance I used them as a timer. The slow disappearance was projected onto the wall in the performance space and the slow appearance was displayed on a small portable DVD player in my hands while I walked from the performance space out to the seashore and back. The videos ended at the same time, as did the performance.

A script of the performance could be as follows:

1. *In the space, a projected image of the witches' broom on the wall.
The witches' broom, the apron with the CD players playing nonstop
and a small portable DVD player on a table in front of it.*
2. *The performer presents the performance to the audience: "I
hesitate to call this a performance. Let us call it a fantasy...
You can either stay here or follow me outside."*
3. *She ties the witches' broom on her back and the apron with*

118 Swedish version: Vindens bo / vindens hydda / vindens hem / tillflyktsort / slott i skyn / luftslott / dagdröm utan grund / busksnår / snårhärva / rishög / plågoris / gytter av småkvistar / knutliknande gallknöl / mycelträdsvävnad / nätverk / grenverk / växtbestånd / tillväxtstörning / svampsjukdom / avknoppning / fnurra / trassel / minne / minne / gift / sjukdom / sporsäcksvamp / TAPHRINA / tova / tuva / trollkvast / HÄXKVAST / MARKVAST / HEXENBESEN / WITCHES' BROOM / änglavippa / vindens kvast / vindens dans / vindpust

- the CD players and the earphones around her waist*
4. *She starts both DVD players*
 5. *She shows the audience an image of a boulder without a human being from a portable DVD player and walks past them, offering them earphones*
 6. *With the video image in her hand, she walks out from the space towards a place at the shore she has chosen in advance – some of the spectators follow her with earphones in their ears.*
 7. *She sits down on a block of concrete and places the video image next to her (a human figure has now appeared in the image) while the spectators listen to the sounds in the earphones and look at the landscape*
 8. *She gets up and walks back into the space (where the human figure has disappeared from the projected image); the spectators follow her with earphones.*
 9. *The performer makes a gesture to the spectators to leave the earphones on the floor and gathers them.*
 10. *She takes off the witches' broom and the apron and waits until the videos turn black.*
 11. *She switches off the players and the projector, bows and exits.*

In this performance the experience of walking and the juxtaposition of outdoors and indoors were central. Luckily, a large part of the audience joined the walk. The juxtaposition of fantasy and reality (or image and three-dimensional experience), as well as the appearance and disappearance of the human figure, formed the most obvious themes emphasized by the walk. Comparing and juxtaposing a fantasy world and the everyday world was my aim, especially since the fantastic constructions in the harbour, which reminded one of sci-fi movies, blurred this self-evident opposition. The witches' broom on my back and the cords of earphones spreading from it (or rather from my lap) formed a network or rhizome moving in urban space. A group of people followed me on the walk, some of them attached to earphones, others just walking along. Unfortunately, I forgot to document the performance, and did not even remember to ask somebody to take a few photos of the situation.¹¹⁹

Unlike the first version of the performance, where the spectators moved in the space as a counterforce to the immobile performer, the second version was based on the idea of a guided tour. Personally, my performance task required me looking in the neighbourhood for an equivalent to the boulder I was sitting on in the image; that is, in the same manner as in previous performances combining live action and a projected image I was trying to juxtapose the site in the image with the "real" site of the live performance. In fact, I had chosen the place in the harbour

119 Later I received a photo from Antti Ahonen, who documented the festival, a picture where I put on an apron with CDs with the witches' broom on my back.

in advance and even approximated the time needed for the walk. As it turned out, the performance art audience was familiar with the idea of showing the place (and the contrast of outdoors and indoors thus created) and emphasising the primacy of the living and sensing body (in that very place) over the image of a body in the projection. The audience had two options to begin with, which were pronounced openly - either to remain in the performance space and watch the image or follow the performer outdoors to experience "reality". A small surprise was produced when the human being in the image and the "empty space" exchanged places during the performance.

In this version the audio play was probably secondary, though important in a practical sense. The group of people was connected to the performer and to each other through the earphones and formed a visually interesting cluster. The interaction among spectators was less prominent than their dependence on the guide; they walked as if being led on a leash. According to spectator comments, the work was understood as an audio walk. I have not heard or seen Janet Cardiff's works, though she is one of the most prominent audio walk creators, but I remember descriptions of them. The listener or participant is sent on a walk into urban space with his or her own player, and will hear directions on where to go and how to move embedded within the fiction as part of the work. In *Wind Nest - Witches' broom* the participants were not free to move, but tied to each other through the guide, much as the twigs of the witches' broom.

8.3.2.1 VIDEO INSTALLATION

The same pair of videos that I had used in the *Là-bas* performance was on display on two monitors as a two channel video installation called *Der Hexenbesen oder das Nest des Windes*, in studio Antje Wiewinner in Osnabrück, together with water lily leaves made of paper by Merja Winqvist, in an exhibition called *Unter Wasser und Wind*, which took place between 21 October and 3 November 2007.¹²⁰ For the exhi-

120 In the local cultural calendar only the collaboration by Antje Wiewinner and Merja Winqvist was mentioned: Antje Wiewinner, Merja Winqvist, *Unter Wasser und Wind* Werkstattgalerie Antje Wiewinner, 21.10.-3.11. Annette Arlander, Professorin für Darstellung und Theorie an der Theaterakademie Helsinki, und Merja Winqvist, freischaffende Papier- und Textilkünstlerin, zeigen in einer Gemeinschaftsausstellung und dem Titel „Unter Wasser und Wind“ die Rauminstallation „Circulation“ (Merja Winqvist), eine Arbeit über den Kreislauf der Natur, eine Unterwasserwelt, und die Video- und Klanginstallation „Wind's Nest - Witches' Broom“ (Annette Arlander), eine stille, mit Zauberworten unterlegte Arbeit aus ihren

bition, I added sound to the videos, the original Finnish charm and the English version made for the performance in Là-bas. One video included a slow dissolve from English to Finnish, whereas the other one had a dissolve from Finnish to English; the sound was audible as whispers in the space. The disappearance of the human figure from the left monitor and its gradual appearance on the right monitor took place together with the change in sound. Next to the monitors on the wall I placed two video stills printed on aluminium (30 x 40 cm) on top of each other, with and without a human figure. Here, the visual event of the performance in Là-bas was reduced to two still images.

8.3.3 PERFORMANCE MADE TO ORDER

The witches' broom was part of Muu Art Fair 07 in Helsinki (5.10.-14.10.2007), included in a performance made to order. The work was presented as follows:

A performance made to order in two parts: whereas the first part is already made, the second part will be made according to the wishes of the client.

1. *Video (DVD) of a performance for the camera (20 min.) 2006 – I am sitting on a rock on Harakka Island with the witches' broom on my back*
2. *Video (DVD) of a performance for the camera - I will sit on a spot chosen by the client with the witches' broom on my back and create a video that will form a pair with the first one. Of this part, one copy is made for the client and one for the artist. There will be 1-10 of these performances.
The first part is always the same, while the second part is always different.*

I offered the patron or client the chance to choose the place where I would sit with the witches' broom on my back, that is, he or she could choose a counter-site to the original boulder. In this way, I continued my project of searching for parallel or contrasting sites. This time I used the later version of the video, the one used in Amorph!, which I thought of as the original one. The sound was minimized: only a soft ambience of the video recording was heard. I planned to create a complete work of each video pair by choosing a sound that would suite the new place. Unfortunately, nobody ordered the performance. Perhaps I will make some pairs of my own accord in the future.

landscape-performances. Eröffnung: Sonntag, 21.10. am 11.30 Uhr, Öffnungszeiten: Di.-Sa., 11-18 Uhr und nach Vereinbarung, Tel: 0541 53344 Werkstattgalerie Antje Wiewinner, Iburger Straße 81, Osnabrück (Cultural Calendar of Osnabrück, autumn 2007)

8.3.4 WINTER WIND NEST

For *Esitystaidehalli* (the performance art hall), a small performance festival in Helsinki Kunsthalle on 12–13 April 2008,¹²¹ to which I was invited by Aune Kallinen (together with a large crowd of artists making experimental theatre, performance art and Live Art), I made one more version based upon the same one-minute rhyme. The performance installation, video and durational performance *Talvituulenpesä - Winter Wind Nest* were based on the same elements as the previous performances, though constructed as an on-going situation and an experiment appropriate for an exhibition. For this version, I video recorded a new performance sitting on the same boulder with the same witches' broom on my back. And this time, I video recorded enough of the "empty" view for cross dissolves. I planned to shift between the summer image and the winter image and vice versa, though I never used it in the performance. The foggy weather that particular winter day, together with a soft snow fall, produced a strange atmosphere in the almost black and white image. It was enough to have the human figure appearing gradually out of the greyish white sky and disappearing again slowly into the pale winter landscape.

The installation was built into one end of the sculpture hall (Salla Salin's durational knitting performance occupied the other end by the window). I placed a portable DVD player with a small screen on a white sculpture stand. I placed another DVD player and a projector, which projected a large image on the wall at the end of the hall, next to the same stand. These two video images with respective cross-fades alternated nonstop; the human figure disappeared slowly from the large projection and appeared gradually on the small screen and vice versa. I sat on a chair next to the stand with the Witches' broom on my back and with the earphone cords from my apron pockets spread out on the floor all the way to the surrounding benches covered with black leather that belonged to the space. Prompted by them, I chose to wear a long and wide black leather skirt. During the two days of the performance, I explored various positions related to the image, walked in circles, and even left the witches' broom alone on the chair when I wanted to see some performance in another room. The live installation functioned as a kind of experimental situation, a workshop for exploration. Topi Äikäs took some photos of the set up.

121 The press info of *Esitystaidehalli* <http://lists.greenspot.fi/pipermail/nayttelyposti/2008-April/000382.html> (11.10.2012)

8.3.5 WIND NEST VARIATION

One of the organisers of the 7a*11 d performance art festival, artist Johanna Householder, had seen *Wind Nest - Witches' Broom* at Là-bas and invited me to perform in Toronto (together with my students at the time, Essi Kausalainen and Sini Haapalinna). Though she probably expected me to perform some kind of audio walk, I planned a new version of the work for the occasion. There would not be time to find an interesting route near the gallery, so I made a performance for the gallery space based on tension between the video image and the live performer.

The basic elements – the witches' broom, the rhyme in English, the apron, the CD players and the earphones – remained, but again I video recorded a new image, this time sitting on the stump of the birch tree where the witches' broom once had grown. The birch had broken in a storm, so the stump was rather high and had sharp points. It was close to the building, so finding the right camera angle was difficult. I video recorded several versions of myself trying to climb up and sit on it with the help of a ladder until I finally found a way of lifting myself up without help to squat on the points. I edited three versions of three different images, but finally chose the last real-time version and inserted cross-fades into it; the human figure fades away and, after a few minutes, appears again slowly midway through the tape, with the video ending when I climb down from the stump.

The performance *Wind Nest Variation*, which took place on 1 November 2008 in Toronto, at the 7a*11d – performance art festival,¹²² was staged in front of the back wall of the relatively spacious gallery. During the performance, I sat as a living sculpture on a thin sculpture stand next to the projection of the video of me sitting on the stump. After distributing the earphones to the audience, I climbed and took my seat on the stand when the human figure slowly disappeared from the stump in the video image. When the human figure reappeared in the image, I stepped down from the sculpture stand and walked out of the picture to stand behind the spectators, leaving the witches' broom and the apron with the CD players on the stand. My costume was the same brown skirt (the colour of the witches' broom) as in the video. As background music, I used ambience-style music, which created a strange, perhaps too much of a New Age –type, atmosphere in the room. The situation was challenging since the audience consisted of experts used to watching performance art and to witnessing the work of the stars of the performance art world; but they turned out to be interested and their response was emphatic.

122 The program of the 7a*11d Festival 2008 http://www.7a-11d.ca/archives/2010/index.php?m=home&fest_id=3 (11.10.2012)

James Paterson wrote in his blog about the performances at the festival, describing *Wind Nest Variation* as well. At the end he states that unlike many of the performances based on improvisation or pushing bodies to extremes, “Arlander’s performance was slow, contemplative, and about listening as much as seeing. It involved and also invoked the so-called lower senses - smell, and touch.”¹²³ Touch I can understand, but why smell?

8.4 SOUND AND MOVING IMAGE IN SPACE

While trying to describe the process of working with *Wind Nest – Witches’ Broom*, I turned to a text on my table as aid for reflection, “Video and Film Space”, by cura-

123 “By now Helsinki-based artist Annette Arlander was set up and ready to begin. Arlander had linked two plinths vertically and placed an old birch nest of *tuulenpesa* [sic] onto the plinths. *Tuulenpesa* are an assemblage of assorted elements - witches brooms, messy conglomerates of branches, all caused by a fungus named *Taphnana* [sic]. Such an assemblage is known as a wind nest, which was the title of Arlander’s performance. *Tuulenpesa* often grow in birch trees, and Arlander had kept a large wind nest from a birch tree that had been damaged by a storm on the *Harakiia* [sic] Island in Helsinki, where the artist has a studio. An image of the island’s landscape was projected on to a screen - a shadowy figure was seen against a tree stump from a tree that had also been damaged by this storm.

Arlander’s practice has for some time concentrated on what she calls landscape performance. Not only does an audience see video documentation and found objects idiosyncratic to particular locations with particular natural forces: the artist evokes her own and others’ bodily present in these specific environments and intends to share that presence. Arlander announced that she would be using a musical landscape/composition titled *Enter the Unexpected*, by Adita. Then she placed the wind nest assemblage onto her back, handed out headphones to some but not all audience members, and positioned herself in a meditative lookout position in relation to her projection. The headphones were branching out from her body, and some audience members who had chosen to attach them into their ears found themselves being drawn closer to the performer. I chose to remain stationary when I was offered headphones by another audience member, and then I came to realize that I would be missing a key component of the landscape or performance if I did not wear phones. So I did, and I heard the artist’s voice reciting an original poem “Wind nest...place of refuge...” The poem was only a minute’s length, it was meant to be experienced only for that duration and certainly not throughout the entire performance and/or installation. As Arlander remained relatively static in her contemplative position, I became aware of the live wind sounds that were elemental to the artist’s sound scape (in addition to the trance-like music). In comparison to many of the add-a-part improvisational performances of the festival and also many of those performances concerned with pushing bodies to extremities, Arlander’s performance was slow, contemplative, and about listening as much as seeing. It involved and also invoked the so-called lower senses - smell, and touch. *Wind Nest* nicely counterbalanced Marilyn Arsem’s slowly unravelling spatial performance that was occurring concurrently in the downstairs space.” (James Paterson, http://7a11d.blogspot.com.es/2008/11/nov1st-andrew-james-paterson_03.html) (11.10.2012)

tor and art historian Chrissie Iles (Iles in Suderburg 2000), In the following section I will try to use some of Iles' observations concerning the history of video art as analytical concepts in order to understand the various modes of being in the *Witches' Broom*.

To begin with, Iles notes that the moving image always changes the space where it is shown. She divides the development of video and film installation into three distinct phases: a phenomenological performative phase, a sculptural phase and the current cinematic phase, where the characteristics of film and video are mixed. She chooses to focus on the first and the third phase rather than the sculptural one. According to Iles, early film and video installations in the 1960s presented two different approaches to space, existing as they did at the turning point between two eras. In the tradition of expanded cinema some installations created environments with large-scale film projections and slide shows, which could be understood as communal dream spaces or metaphors of expanded consciousness. At the same time, early video performances explored social space and the participation of the spectator in a strictly conceptual way. They utilised the possibilities of real-time mirroring and live feedback recording offered by new video technology. (Iles 2000, 252-53)

The utopian thinking inherent in expanded cinema environments and in the live-feed transmission of early video experiments in the 1960s has today been transformed into interactive virtuality on the Internet. The practical problems raised by the performative structures of video works in the 1970s continue to interest new generations of artists concerned with conceptual and spatial issues. Today, when the languages of video and film are almost completely overlapping, there are, nevertheless, artists who look at the possibilities offered by the original physical properties of both media. (Iles 2000, 262) Kari Yli-Annala has written on the subject in Finnish, quoting Isles. (Yli-Annala, 2004, 199-221)

Early film and video installations can be described either as collective dream spaces produced by expanded cinema environments or as conceptual spaces demanding active spectator participation created by video performances. (Iles 2000, 252) Although the performances of *Wind Nest - Witches' Broom* belong to neither tradition, Iles' historical division is helpful when trying to discern diverging tendencies in these small performances. In the *Amorph!* performance the static projected image, with the live performer repeating the same pose in real time and space, and the strong sound of the storm had little to do with the tradition of expanded cinema. However, they did emphasize a film-like shared viewing situation and immersed the spectator in the image space, perhaps even in communal dreaming, at least in

theory. The earphones moved around among the spectators and the whispers heard from them were not related to the capacity of the video camera to mirror actions in real time, nor were they related to video works based on audience participation and direct address, which often question perception. They nevertheless created the combination of an individual listening experience and participatory exchange, where the spectators' bodies, their actions and their mutual interaction became the main content of the event. These two tendencies – we could call them visual contemplation and participatory interaction – lead in different directions. On the level of the audio play, we can think of opposite tendencies as well. Listening to loud sounds in a shared space, as opposed to concentrating on intimate listening with earphones within that space, form two distinct if not opposing modes of enjoyment.

So what? What was happening in the performance at the Amorph! festival? Did I coincidentally reproduce or represent the witches' broom, that is, create something resembling a cluster of twigs with the spectators? What about the audio walk at Là-bas, where the outgrowth moved around in the city? The performance was divided into two alternative spatial experiences: a space of communal dreaming inside the cable factory hall and a space of participatory interaction on a walk in the harbour. We could ask which of these two would better coincide with the idea of expanded cinema (expanded audio play) or communal dreaming? Can we really speak of expanded audio play? Through an audio walk (a combination of listening with earphones and taking a walk) fantasy space was extended into real space, out from the performance venue and into everyday reality. A conceptual dimension was realized in the contrast between appearing and disappearing (presence and absence). The spectators were divided into an immobile audience (sitting indoors with the image) and mobile participants (walking outdoors with the performer). In this performance movement was deliberately shared.

What about the performances at the Helsinki Kunsthalle and in Toronto? In Toronto the performance followed along the same lines as at the Amorph! Festival, although the atmosphere was different. Communal dreaming was the main idea at play, due to the large projected image and the ambient music used. The live installation and durational performance *Winter Wind Nest* in the Helsinki Kunsthalle was polymorphous and multi-phased, and it was probably experienced as mainly conceptual due to the site. No form of communal dreaming could be thought of in the midst of a general fairground atmosphere. Individual spectators spent some time with the work according to their interest and saw, depending on the time of day, really different versions of the performance. However, the charm audible through earphones always remained the same.

Did these performance experiments contribute something new or interesting to the problem of performing landscape? What was new compared to previous experiments was the object: it was new (for me) to take an object from the landscape, a detail like the witches' broom, a ready-made object, and to wear it, to pose with it, as a living sculpture. More interesting is perhaps the division into two spectator positions, or two modes of spectating, that I noticed with the help of Iles.¹²⁴ It is interesting to juxtapose communal dreaming and individual experience, to combine various forms of sound spread out in space and focused through earphones, mixing the possibility to go into deep listening or to engage in active interaction with others. It is especially challenging to combine and layer an intimate mode (like whispers in earphones) and a public mode (like the sounds of a storm, music in space or the sounds of the city on a walk) of listening in a performance situation. Although an audio play (or radio play) nearly always involves the interplay of intimate and public and their combinations in one way or another.

8.5 QUESTIONS CONCERNING AUDIO PLAYS

What else could be interesting in the variations and mutations of *Wind Nest - Witches' Broom*, with regard to audio plays (and radio plays), besides the concept of expanded audio play and the tension between the intimate and the public discussed above?

Perhaps the idea of site-specificity could be useful? Site-specificity and a situation-based approach are in many ways opposed to radio. Radio broadcasting strives to overcome the limits of the local and to reach listeners wherever they are, though a radio broadcast is of course limited, for example with regard to language. If we think of site in terms of national culture, it is obvious that many radio plays are site-specific. A radio play is tied to time; you can listen to it only at a specific moment. In an installation form or in an exhibition time can be more free and of a rather long duration. There, place provides the limitation. *Wind Nest - Witches' Broom* in its original form was literally site-specific, tied to a certain place, the yard on Harakka Island, and extended in time (nonstop day and night) over four months.

124 A similar kind of contrast can be distinguished already in the dialogues with the walls in the ammunition cellars on Harakka Island in the performance *Where Rock Speaks* - a kind of expanded audio play, too - and in the speaking pebbles in the installation *Beach Pebbles* within that same project.

Perhaps the idea of nonstop dramaturgy could be relevant? An installation form implies that the listener can come in at any moment. The same requirement is valid for a radio broadcast as well, in theory, though radio plays mostly have a clear beginning and a clear ending. In principle, we could of course think of a radio station sending the same program nonstop. A static or cyclical structure is more common for a nonstop dramaturgy suitable for the installation form than for a broadcast form. The important moment in a nonstop dramaturgy is the shift from end to beginning. In an installation the possibility to listen to the whole thing once more or to return to it later partly compensates for the fact that you can rarely expect the listener to concentrate for a long time. *Wind Nest – Witches' Broom* was of a short duration originally, one minute, though the duration of the performances varied from twenty minutes to two days (or months).

Perhaps the idea of listening with earphones could be interesting? You can listen to a radio play with earphones or from loudspeakers if you wish. In a sound installation the mode of listening can be controlled and various forms of listening can be combined; listening circumstances can be defined. An intimate whisper in the ear of the listener differs from a heavy soundscape echoing in space. A private listening experience differs from a shared sound world. In an exhibition listening with earphones can be a good solution – the sound does not disturb other works and helps the listener to concentrate. In theatre performances listening with earphones can be used with, for example, translation equipment.¹²⁵ In *Witches' Broom* I experimented with combining sound from loudspeakers and from earphones in various performance situations.

Perhaps the idea of listening while moving could be remarkable? You can listen to a radio play while walking or while driving a car, but moving is rarely conceived of as an integral part of the listening experience. Audio walk is a technique used in museums and on tours, as well as within the context of art.¹²⁶ A listener walks with a player and earphones on a more or less guided route. In *Witches' Broom* I explored listening in the form of a mobile group tied together and to the guide with earphones, like an interdependent cluster of cords, which created a situation rather different from an ordinary audio walk.

125 Choreographer Jaakko Simula used listening with headphones as part of his dance performance *Parcour – rakkaudesta kahteen seinään* (for the love of two walls) in Theatre Academy in January 2007.

126 For example *A Performance with an Ocean View (and a Dog/for a Dog) – II Memo of Time* (2008) and *Chronopolitics – III Memo of Time* (2010), both of them Maus and Orlowski – productions by Tuija Kokkonen in collaboration with Kiasma theatre, have utilised audio walks.

Perhaps the idea of variations could be interesting? Using the same text material, the same recordings, in various ways and in various contexts and as a part of various works provides an opportunity to develop it. On the one hand, this is related to site-specificity and particular situations. It is interesting to transform a work according to the situation and its requirements. On the other hand, this is related to experimentation, to shifting emphasis and exploring the changes; you can find new aspects of a material by changing your focus. Instead of following the classical ideal of a solid work, an unquestionable totality where nothing can be removed and nothing added, the work becomes a series of constant mutations, a process. In the case of *Witches' Broom* the mutations are more interesting than the original and serve as an example of what could be done with larger audio plays as well: versions of a site-specific audio play in specific places, an audio play combined with a video in a live performance, an audio walk in an urban space, a video installation with sound, a performance to order, a durational performance or a live installation with an audio play, and so forth. A work that began explicitly as a miniature audio play has been transformed into an exclusively visual work, too: a pair of images on aluminium. A one-minute recording has generated seven performance variations in various media.

Perhaps combining live performance and audio play could be fascinating? *Wind Nest – Witches' Broom* serves as an example of combining the live and the recorded on several levels. A combination of an audio play and a performance could mean a rather traditional radio play and stage performance as well. An audio play can be used as part of a performance or as a backdrop in the same way as a film or video (or almost anything). Classical drama theatre often resembles a radio play; it is visually static and emphasizes the literary qualities of the text and the vocal and emotional expressivity of the actors, though it takes place as a "live broadcast", unlike the radio plays of today. Combining an audio play and a performance often means relating something recorded to something that takes place live, rather than joining the audible and the visible. Many types of combinations of exhibition, stage play, literature and audio play could be possible.¹²⁷ Within the context of contemporary visual art, an audio play emphasizing speech can be understood as the documentation of a performance, comparable to a performance for the camera. It can function as evidence of what took place. In the case of *Witches' Broom*, all of the performances (with the exception of the introductions) used recorded speech that was

127 An example of an interesting experiment combining theatre play, audio play and installation was *Helanpään salissa* (in the living room of the Helanpää family) by Laura Colliander-Lappalainen in Theatre Academy 2006.

audible through earphones only. Combining recorded speech and subtitles on video is interesting as well, since it enables the use of two languages simultaneously – the exotic spoken Finnish language can be combined with subtitles in English in order to communicate with the rest of the world. Many ways of combining audio play and performance can be meaningful. Perhaps I will realize a live version of the radio play *Fairies* with the narrator as listener one day.

To summarize: what is most interesting is perhaps the process form; most crucial, the lightness of production. An expanded audio play can grow from a condensed or even a constricted starting point. A minor detail from an environment – like the witches' broom – can stand for an entire landscape.

9 PERFORMER AND ENVIRONMENT – IMAGINARY MODELS

One way of thinking about agency is to think of the relationship between performer and environment. This can be understood in terms of foreground and background, or as the option of merging with the landscape or standing out from it. Another way is to think of the difference between performing “as” something and performing “with” something in the landscape. And, if we extend this “with” aspect of performance, we can ask who and what are the actors involved in a specific practice when performing landscape for a camera. Regardless of these varying approaches to agency, the works described here provide imaginary models for the relationship between a human being and the environment.

In the following chapter I first discuss three strategies for the relationship of performer and environment – contrast, confluence and camouflage – beginning with the difference between “performing as” a tree and “performing with” a tree, referring to the ideas of Bateson, Guattari and Kershaw concerning ecology, in section 9.1: Performing with Trees – Landscape and Artistic Research.¹²⁸ Then, I continue describing reflexivity as a tool for documentary film making and analyse two strategies of relating to the environment, merging with as well as standing out, based on two versions of a video work *Sitting in Sand* in section 9.2: Notes in the Sand – Landscape, Movement and the Moving Image.¹²⁹ Lastly, I reference Bruno Latour’s interpretation of explicitation and analyse the various actors involved in performing landscape for the camera in the case of *Year of the Pig* and try to discern stabi-

128 This section is based mainly on the paper “Performing landscape with trees” presented at the conference Living Landscapes in Aberystwyth in June 2009. (Arlander 2009 f) A slightly longer version of the text has been published as a case study in John Freeman *Blood Sweat and Theory – research through practice in performance*, Libri Publishing 2010, pp 158–176 (Arlander 2010 a).

129 This section is based on a paper presented at the meeting of the Society for Theatre Research at the University of Art and Design (today Aalto University) in Helsinki 20–21.11.2008 (Arlander 2008 f) and has been published in Finnish as “Huomioita Hiekassa – maisema, esitys, liikkuva kuva ja liike kuvassa” [Notes in Sand – landscape, performance, moving image and moving in the image] In Laura Gröndahl, Teemu Paavolainen & Anna Thuring (eds.). *Näkyvää ja näkymätöntä* [Visible and Invisible]. Näyttämö ja tutkimus 3. Helsinki: Teatterintutkimuksen seura, 49–68. (Arlander 2009 b).

lizing and destabilizing factors among them in section 9.3: Performing Landscape – Documenting Weather.¹³⁰

9.1 PERFORMING WITH TREES - LANDSCAPE AND ARTISTIC RESEARCH

In the following text I am discussing performing landscapes with trees, based on a presentation written in response to the question “what strategies and forms of performance do working with landscape as a medium inspire or necessitate?” I propose that the action or position of the performer easily turns the focus away from the environment. Or alternatively, makes the performer completely indistinguishable. However, a blurring of the boundary between subject and environment can be created, from the point of view of the spectator, I have to add.

The trees I have performed with in recent years are five all in all, one birch tree, three pine trees and a spruce. Three of them are situated on the island of Harakka in Helsinki; two are growing on Koivumäki (Birch hill) in Kalvola, 120 km north-west from Helsinki. The works created with them and used as examples are: *Sitting on a Birch* (2006), *Year of the Dog in Kalvola – Calendar* (2007), *Year of the Dog – Sitting in a Tree* (2007), *Day and Night of the Dog* (2007), *Shadow of a Pine I-IV* (2007) and *Under the Spruce I-III* (2008). I try to look at how the relationship between the tree and the human performer shifts in these projects, from being a background or support for the human protagonist, like the birch, to being the leading character with the human figure invisible, as in the case of the spruce.

9.1.1 BACKGROUND

Performing with trees has not been a central occupation of mine. I was prompted to look at the trees I have engaged with while trying out various ways of performing landscape, thanks to a presentation at the PSi conference in Copenhagen 2008. Dee Heddon showed a documentation of a performance where she was standing with a

¹³⁰ This section is based on a paper “Performing landscape – documenting weather” (Arlander 2008 c) presented at PSi#14 in Copenhagen 2008, as part of a panel called “Nature as a state of exception” together with Hanna Johansson and Tuija Kokkonen. The text by Latour referenced in the text was introduced to me by Johansson.

tree leaning against her shoulder, or that is how I remember it. My exercises with trees have been more conventional. There is a tradition of protecting trees through various activist actions in Finland, though, a country depending on its forest industry. The Kojjärvi movement in the 70s, where young people, some of whom later formed the green party in Finland, protested against the destruction of a forest by chaining themselves to trees, was recently discussed again. An event which I did not take part in; I was a good family girl studying theatre at the time.

My own history with trees starts with fiction. A radio play in three parts, *Keijut (Fairies) I-IV*, from 1999, based on Irish fairy-tales and visits to Annaghmakerrig, Donegal and the Aran islands, had the protagonists named after trees (as discussed in Chapter 2). They were, according to the druidic tree horoscope, based on the birth dates of William Butler Yeats (William White Poplar) Samuel Beckett (Samuel Sycamore) and Seamus Heaney (Seamus Rowan) as well as myself (Ann Fir), translated into Finnish, as Ville Valkopyökki, Samuli Vaahtera, Janne Pihlaja and Anne Pihtakuusi.

A more recent (still on-going) project, in which individual trees have been involved "in person", is called *Puut Puhuvat (Trees Talk)*, and consists of small monologues (as described in Chapter 7). The first trees talking on Harakka Island – a birch, a rowan, an ash, an alder and a sycamore – were speaking Finnish for more than two months during the summer 2003. At the ANTI - Contemporary Art Festival in Kuopio in 2004,¹³¹ some trees in Minna's park - an oak, a sycamore (again) a linden tree, a pine tree, and a black fir - were not talking many hours before the headphones were stolen. At an outdoor exhibition in Helsinki a willow tree had a chance to speak a little longer in April 2006. During the summer 2008 in an environmental art exhibition along an ancient country road in the Salo region, two apple trees (one by the road side, the other near an old mill) had longer speeches of approximately half an hour. And finally in Turku in spring 2010 four hawthorns talked in Finnish, Swedish and English alternating. This rather theatrical or fictional way of performing landscape, using trees to hang stories on, I nevertheless still hope to continue with, and find talkative examples of all of the trees or bushes in the tree alphabet (beth-luis-nion).¹³²

131 A description of the work and some images can be found in Annette Arlander "How to Turn Landscape into a Performance, How to Carry Out a Place?" in Mirka Niskala (ed.) ANTI – Contemporary Art Festival 2002-2006 Time-Based and Site-Specific Contemporary Art in Kuopio, Savonia University of Applied Sciences, Series D 2/ 2007, 49-61. The current website of the festival goes back to 2007 only, <http://www.antifestival.com/> (11.12.2012)

132 For a popular overview of the tree alphabet, see for instance <http://www.angelfire.com/journal/cathbodua/Ogham.html> (11.10.2012)

9.1.2 PERFORMING AS TREES

Here I will briefly summarize the first version of the project, which set the tone for the rest of the series. (For a detailed description of the work see Chapter 7.1) The first talking trees were presented in the outdoor exhibition called *Reviiri – taidepolku* (*Territory – Art Path*) arranged by the artists association on Harakka Island in July–September 2003. Five stories could be listened to in five different places, from five different trees, along the path. The trees could be heard talking from headphones hanging from the branches; the stories were played nonstop on small CD-players hidden in the foliage. The monologues were short and simple. However, more important than what the trees were saying was the fact that they spoke.

In this work the starting point was fantasy: What would a birch (or a rowan, ash, alder or sycamore) say if it could speak? What would it sound like? The fact that the trees were talking, had a personality, feelings, character traits, cultural history etc. in short, extending human needs, values and qualities to concern trees, was regarded as a statement, anthropocentric or not. Because of the fictional dimension the work was rather theatrical, and could be regarded as an entertainment-statement. The trees did not speak environmental politics, did not demand the right to vote etc. *Trees Talk* was a fiction, almost a fairy tale. Compared with, for instance, recording their sound or registering their movement in the wind, the trees functioned more like puppets. The monologues were based on facts and conveyed cultural information, but described neither my experience of the trees nor the trees' experiences of me or of their environment. They were stories and addressed to the listener, explicitly "as if" trees would talk.

9.1.3 PERFORMER AND ENVIRONMENT

In some of my recent attempts at performing landscape by means of video, trees played a prominent part in a different way. They are used as examples in order to discuss the problem of the performer-landscape or performer-environment relationship.

As a reference point and framework for my reflections, I present some formulations by Baz Kershaw in his *Theatre Ecology* (2007), though these works were created for a visual art context. One of the key aspects of his study is the realization that humanity must sense itself as part of a "performance commons" that it shares with all organisms, as well as the "environmental commons" such as air, water and soil.

(Kershaw 2007, 14) The relationship between artist and landscape or performer and environment, even the use of those notions in opposition, is part of the legacy of modernism and the "enlightenment" which placed nature and culture, "man" and "environment" against each other in a potentially disastrous opposition. (Kershaw 2007, 15)

Kershaw starts with the common understanding of ecology as "the interrelationships of all the organic and non-organic factors of ecosystems" and "the interrelationship between organisms and their environments, especially when that is understood to imply interdependence between organism and environments." (Kershaw 2007, 15) He maintains that performances in all their manifestations involve the interrelational interdependence of 'organisms-in-environments', or, following deep ecologist Arne Naess, constitute 'a relational total field' in which everything is interdependent and cannot easily be assigned to clear distinctions. He uses the obvious example of eating, through which we become part of our environment, or, the environment becomes part of us. (Kershaw 2007, 16)

There are complicated interdependencies between every element of a performance event and its environment and, as he notes based on his own practical experiences, the smallest change to one factor of a performance will effect change in all the rest. And more importantly, a "theatrical performance is not a system that is different *in kind* from other ecological systems, though of course like them has its own peculiar characteristics." (Kershaw 2007, 24) This is obviously the case also with less complicated performance systems, like actions build around a camera, a human being and a tree.

According to him the "foundational contradictions of theatrical performance" like "that it is both real and not real, i.e. it exists always in an ontologically subjunctive mode" or "that it is both ephemeral and durable, i.e. it exists always in a transitive mode where one state implies another to come" makes performance "in many if not in all of its manifestations a paradoxical affair." (Kershaw 2007, 25) However, in terms of performing, whether in daily life, in front of an audience or for a witnessing camera, the distinction between what is the performer and what is the environment is mostly quite clear, at least for the performer herself. I am aware of that which is a part of me and that which is not me, while embedded in the landscape, aware of my dependency of it or even emotionally merging with it. From a spectator's point of view, however, the situation can be different.

Kershaw discusses Gregory Bateson's famous idea of a change from understanding the individual, family line, subspecies, or species as units of survival into a different hierarchy of units, like gene-in-organism, organism-in-environment, and

ecosystems. “Ecology in the widest sense turns out to be the study of the interaction and survival of ideas and programs (i.e. differences, complexes of differences, etc.) in circuits.” (Bateson 1972, 49 quoted in Kershaw 2007, 24–25) In his version of ecosophy further developed in *Three Ecologies*, Félix Guattari maintained that the ecology of the mental, the ecology of the social and the ecology of the environment must be thought of as interrelated and inseparable. (Guattari 2000, 53) According to Kershaw this implies a paradox as a fount of knowledge for ecology itself. (Kershaw 2007, 25) He quotes Bateson’s example from “Pathologies of Epistemology”:

You decide that you want to get rid of the by-products of human life and that Lake Erie will be a good place to put them. You forget that the eco-mental system called Lake Erie is part of your wider eco-mental system – and that if Lake Erie is driven insane, its insanity is incorporated in the larger system of your thought and experience. (Bateson 2000, 492, quoted in Kershaw 2007, 247)

Understanding thinking as a process that takes place in the natural world as well, he explains that an idea is a ‘difference’ operating as part of a structure of circuits. “The difference – let’s say between ‘hot’ and ‘cold’ – enables these circuits to work as a system in which ‘self-correctiveness’ or trial and error becomes possible.” (Kershaw 2007, 247–48) The feedback produced by trial and error in these systems will push them either towards a state of equilibrium, or to ‘runaway’, a state of self-harm. There is no point in separating organism and environment since according to systemic thinking they are aspects of the same system. In the words of Bateson: “What thinks is the total system which engages in trial and error... The unit of survival is *organism plus environment*.” (Bateson 1972, 16–17 quoted in Kershaw 2007, 248)

Along the same lines Félix Guattari claimed (in 1989) that nature cannot be separated from culture; in order to comprehend the interactions between ecosystems, we must learn to think transversally. (Guattari 2000, 54) He criticized Bateson’s theory, however, for his conception of context as encompassing action, like in organism + environment (action + context), whereas, according to him, an active ‘rupture’, can transform the contextual system ‘as it takes it on’. And this seems meant to merge rational thought and imaginative intervention, Kershaw (2007, 249) explains. For him transversal thinking is paradoxical, and as Guattari exclaimed, “no one is exempt from playing the game of the ecology of the imaginary!” (Guattari 2000, 57) So he responds by offering his thought experiments as a kind of ecology of the imaginary.

In some sense one could say most art is providing exactly that, imaginary options, possible models. So what should we imagine today? How could we perform landscape in a way that does not strengthen the dangerous fantasy of a self-sufficient subject

being fully independent and ontologically severed from the world?¹³³ How could we express or make explicit, explicitate (to use the term of Peter Sloterdijk, adopted by Bruno Latour)¹³⁴ the interrelationship and interdependence between human beings and the environment, performer and landscape, me and a tree?

As humans we are totally imbued with earth's biosphere, and cannot survive without it. So how could we possibly access a critical perspective that would be beyond it? How can we solve a problem whose solution is another version of itself? After presenting this recursive dilemma or vicious circle, Kershaw brings in Po-chang's ox and paradox. "Asked about seeking the Buddha-nature Po-chang says. 'It's much like riding an ox in search of the ox!' The quest is a search for itself." (Kershaw 2007, 52) This is the dilemma not only of the artist-researcher who is mixing the object, method and outcome of their research, but for all who study landscapes in the midst of them.

9.1.4 PERFORMING WITH TREES

By performing landscape with trees I have tried to move beyond my previous way of performing landscape by being in an environment – which I of course also am doing – and to understand landscape in a more material way. While sitting on a birch I was sitting on a birch, but now, looking at the work in retrospect, I can try to understand what kind of approach to the performer-environment relationship (or action plus context problem) or the nature-culture split that work implies and perhaps unknowingly propagates. This kind of self-imaging (to use the term of Amelia Jones)¹³⁵ is a kind of ecology of the imaginary as well, or at least a thought experiment or "model" of that relationship, regardless of intention.

133 Brennan insists that the subject experiencing it as being as fully independent and ontologically severed from the world is constitutive of the modern process of subjectification. She identifies in the self-sufficient monadic subject the psychic work of a particularly alienating "foundational fantasy" (Brennan 2000, 36).

134 In "A Plea for Earthly Sciences" the keynote lecture by Bruno Latour in April 2007 for the annual meeting of the British Sociological Association he referred to the ecological crisis and to the notion of "explicitation" coined by Peter Sloterdijk: "Everything that earlier was merely 'given' becomes 'explicit'. Air, water, land, all of those were present before in the background: now they are explicitated because we slowly come to realize that they might disappear – and we with them." (Latour 2007, 2)

135 Images and projects which are not self portraits in the traditional sense, but which enact the self (often of the artist her or himself) in the context of the visual and performing arts (including film, video, and digital media) participate in what Jones calls "self-imaging – the rendering of the self in and through technologies of representation." (Jones 2006, xvii)

In performing landscape the human figure easily becomes the main thing and the landscape recedes into the background to serve as scenery, as a backdrop. Performing landscape comes to mean performing in the landscape. In order to search for alternatives to this predicament, I want to look at some attempts where I chose a specific element in the landscape to work with, to perform with in a more co-existing sense, that is, a tree. Instead of performer and environment we could then look at performer and co-performer, in this case a tree, where the tree comes to stand as a representative of the environment, as an entity on a more “equal footing” with a human being.

On the basis of my examples, which I describe in the following, we could preliminary distinguish three modes of use:

- *A tree as support (to sit on, to hang from, to lean on) as in Sitting on a Birch or Year of the Dog in Kalvola – Calendar.*
- *A tree as co-performer or ‘neighbour’ (to lie next to, to sit with, be a shadow of) as in Shadow of a Pine I-IV.*
- *A tree as shelter (to sit in, to hide under) as in Year of the Dog – Sitting in a tree and Day and Night of the Dog as well as Under the Spruce I-III.*

Speaking of blurring the boundary between performer and environment thus means blurring the boundary between performer and support, performer and co-performer or performer and shelter. This is relevant mainly from the point of view of the spectator. As a performer I can experience some kind of interconnectedness with my environment and imagine a kind of shared existence with a tree, but I certainly do know the boundary between a tree and me, there is no real dissolving taking place from my point of view. That merging is a semi-fictional construction produced on video.

To develop the three alternatives – support, co-performer and shelter – we could perhaps distinguish three different approaches to the relationship between performer and environment more generally:

- *Contrast or contradiction where the human figure stands out from the environment through movement, by performing an action or by providing an opposing colour in the landscape.*
- *Confluence or sharing, where the human figure seems to dissolve into the environment to some extent, by participating in the relative immobility of the elements in a landscape, sharing the changes of the seasons and the weather with them.*
- *Camouflage or chameleon like disappearance, where the human figure is hidden and can no longer be distinguished in the landscape.*

Playing with words we could call these strategies contrast, confluence and camouflage or why not differing from, dialoguing with, and dissolving into the landscape.

And of course all these terms open up a whole set of new questions. Nevertheless, in all of my examples the performer is clearly distinguished from the environment. There is no real blurring of the boundary, no merging with the landscape, except in a visual sense, and no "explicitation" of interdependence, as far as I can see.¹³⁶

An example of contrast, of performing with a tree as support is *Sitting on a Birch*. There is no doubt the human figure is the main character. The role of the tree is to provide a fixed point to return to, a support that stays the same regardless of changes in the seasons or the weather. The birch serves as support literally, like a chair or bench to rest on. Only a small part of the tree trunk is visible. The image is framed to fit the human scale. The red scarf creates a strong contrast to the greenery or to the snow in the landscape. Emotionally I might have experienced that I performed together with the tree, or even performed the tree in some way, but in the images the tree serves as a backdrop or scenery, almost like a prop.

Year of the Dog in Kalvola – Calendar belongs to the same category, though with less contrast between performer and environment. The colour of the scarf creates less of a contrast to the bark of the pine, and the action is performed once a month rather than once a week. An old pine tree serves as support by providing a branch to hang from and a trunk to lean on. Turning her back to the camera makes the human figure less prominent and creates more balance, a possibility of dialogue between the human and the tree. Both are standing next to each other though only the human figure can be seen in full.¹³⁷ The work demonstrates a form of dependency, though.

A kind of coexisting or even confluence, performing together with a tree, is accentuated in *Shadow of a Pine*, where their distance to the camera makes the human figure and the small pine tree more equal; both are rather isolated on the sea shore. The title accentuates the attempt to let the pine tree become the protagonist, with the human being as a momentary shadow. In a still image this impression is possible, but on video, when movement is involved, the action of the human figure catches the attention. The pine tree and the human figure are video recorded from two opposing viewpoints, first with the city in the background and then facing the open sea. The same action is thus repeated twice. In a one channel version of the video (*Shadow of a Pine I and II*) the human figure is sitting next to the tree first with the city, then with the sea as backdrop. In the installation version (*Shadow of a Pine I, II, III + IV*) four different positions are separated into independent but synchro-

136 All the tree cares for or wants from you is that you breathe and piss, as a participant at the conference presentation of the first version of this text remarked.

137 In the installation version *Year of the Dog in Kalvola – Calendar 1+2* hanging from the tree and leaning against the tree are juxtaposed.

nised sequences. Lying on the cliff upwards or downwards is repeated from both angles. In one of them the cliff covers the human figure completely, except when she is turning from lying on her stomach to lying on her back. In this case the human figure is really disappearing out of sight, though accidentally. The work is based on the idea of some kind of co-existence, however.

Another kind of disappearing takes place in *Year of a Dog – Sitting in a Tree*. The tree is used as shelter, but the tree and the human are shown only partially. The image is framed so that only part of the trunk and one branch is seen. And only half of the back and shoulder of the human figure sitting in the tree are visible. The framing of the image does not reveal the size of the tree or the height of the branch. In some images the figure seems to merge with the tree. The editing creates an illusion of continuity. The human figure seems to be sitting in the tree for a year or to have grown to become part of the tree. *Sitting in a tree* could be understood on one hand as confluence or sharing and on the other hand as chameleon like disguise. Perhaps the human figure is seeking shelter in the tree in order to look at the surrounding landscape from a safe hiding place.

In *Day and Night of the Dog*, the same image is video recorded during Halloween with the camera somewhat closer and with two hour intervals, thus with most of the sessions in complete darkness. The human figure is sharing the existential conditions of the tree, as it were. The editing produces a confluence or partial merging of the human and the tree, the performer and environment. Due to the close up the human presence is stronger than in the *Year of the Dog*. The experience of the performer was mostly relaxing and meditative during the weekly visits, whereas performing the day and night sessions was more strenuous and left the overriding impression of dampness.

A chameleon like disappearing into the landscape – partly due to a miscalculation – is most evident in *Under the Spruce I-III*. The spruce is the only tree of its kind on the island and situated quite centrally, next to the remains of an old garden grown wild. As a sequel to the pine tree on the shore, video recorded from two opposite directions the previous year, I wanted to examine three different perspectives; a wide view showing the spruce in full, a view from the path showing the surrounding vegetation, and a subjective view from under the spruce, from the point of view of the spruce, as it were. I imagined the human figure would be visible sitting under the spruce, though this is not the case in most of the images. Thus the final triptych with three parallel and synchronised videos is really a portrait of the spruce. The hints at a human presence, in the beginning and at the end when the human figure is going to sit under the spruce and returns from there, do not have much impact

on the whole. In most images there are no indicators that a human being is sitting under the tree. In terms of the relationship between performer and tree we could say this is a case of camouflage, of chameleon like hiding, a complete disappearing of the performer in, behind or under the tree, dissolving into the landscape.

9.1.5 IMAGINARY MODELS

If we think of these relationships as imaginary models for the relationship of human beings and the environment, none of them provide a good image of our real position of interrelatedness and dependency. The woman sitting on a birch is the human being as opposed to nature, trying to experience a contact and even confluence but performing a contrast and remaining fundamentally separated from the landscape. The woman hanging from the pine tree and leaning on it is engaging with the environment in a more dialogical manner, seeking support and comfort from nature through an anthropomorphic relationship, leaning on the tree trunk as on the shoulder of some wise wizard of the forest. However, the relationship is basically one of separation, though with romantic overtones. The woman lying on the cliff below the pine has a different relationship to the environment, since she assumes a position in the landscape, which is unlike her expected behaviour. She is creating an aesthetic relationship to the environment, in a double sense. Firstly for herself by focusing on the sensual experience of lying on the cliff in different positions,¹³⁸ and secondly, by creating an aesthetic image for the spectator, by positioning herself in relationship to the tree in the image. The relationship to the landscape is more playful and could perhaps be called dialogical. There is a connection between the human and the environment at least visually, in display.

For the woman sitting in a tree the relationship is altered on a visual level, since the image of a fragment of the tree and a fragment of the human creates an impression of merging, or some sort of confluence, perhaps. Although the woman is surrounded by the tree, hiding within it, she might seem visually to have become one with the tree, at least to some extent. For the woman sitting under the spruce the performer-environment relationship is different again, since now the performer seems to have disappeared altogether, or has positioned herself behind the camera, in the subjective close up from under the spruce. But these images – though

138 During the same year I played with the patterns in the rock by lying on the cliffs with my yellowish scarf, which resulted in a work called *Lying on a Cliff 1+2* shown together with *Shadow of a Pine I-IV*.

downplaying the role of the human figure - do not provide a sustainable or recommendable imaginary model for the relationship between human beings and environment either; they do not indicate interdependence in any obvious or easily understandable way.

I have tried to look at these works of performing with trees as examples of performing landscape, in order to see whether some useful strategies could be extracted from them. And I have come to formulate these three strategies – contrast, confluence and camouflage – which are options of the visual relationship between performer and landscape, but none of which are really suitable or sustainable models for our relationship to the environment in general. So the question remains open for more trials and errors. And consequently, in another attempt at looking at the performer – environment relationship I tried to reduce these strategies into two, as discussed in the following section.

9.2 NOTES IN THE SAND - LANDSCAPE, MOVEMENT AND THE MOVING IMAGE

The rebellion of the dead will be the war of the landscapes, our weapons the forests, mountains, the oceans, the deserts of the world. I will be forest, mountain, ocean, desert. (Müller 1984, 100)

A small study in a dramatic dune landscape provides an opportunity to think about movement and immobility as methods of performing landscape in moving images. It will serve as an example of a visual performance, of the possibilities embedded within artistic research (if we assume that an artist doing research is not studying her own work but is studying something through or with the help of her work¹³⁹), of the increasing interest in the importance of the singular experience (Varto 2008) and in the relationship of the performer and the environment. (Kershaw 2007) The title

139 Tuomas Nevanlinna (2008) discusses the problems and possibilities of artistic research:

“Often it is said that in artistic research the artist is investigating her own works. There are at least two possibilities of interpreting what this might mean: either the artist studies her own works as if they were not her own works or then she considers their background and intentions completely subjectively. These are bad alternatives. We should not speak of studying one’s own works. The artist is not investigating her own works but through her works. The relationship between the written part and the works is not the same as the familiar distinction used in science universities of a theoretical part and an empirical part. Rather the written part of the study and the works belonging to it are investigating the same thing, both from their own perspective, illuminating each other.” Tuomas Nevanlinna: *Is Artistic a Meaningful Concept?* (trans. AA) <http://www.mustekala.info/node/835> (11.10.2012)

“Notes in the Sand” is slightly misleading, since the focus in the following section will be mainly on questions that arose after returning from the sand, while editing two versions of a video work. We could say that the first one shows “the constructed image” and the second one shows “the constructing of the image”. The relationship between the human figure and the landscape changes with movement. Based on these examples, I will propose two approaches to performing landscape: merging with the landscape or standing out from it.

9.2.1 PERFORMER AND ENVIRONMENT

In *Esitys Tilana (Performance as Space)* I wrote: “Traditionally, the starting point for European theatre has been to assume that the credibility and eloquence of the performer will cause the spectator to see all that is unconvincing around him or her as convincing.” (Arlander 1998 a, 87) While writing about the relationship of the performer and the environment I added an aspiration: “In an ideal case the performer’s and the spectator’s relationship to the environment in a performance is nearly seamless.” (Arlander 1998 a, 87) Based on my experiences as a performer and directing performers, I noted the problems with that aim since “striving for a living relationship between performer and environment, not to mention a seamless one, is often difficult and challenging in practice, sometimes nearly impossible. The habit of seeing the performer as separate from the environment and the attempt to explicitly make him or her stand out from the environment is strong among the creators as well as the spectators of performances.” (Arlander 1998 a, 218) At that time, I was concerned mainly with performances created for the stage or for a space and situation shared by performers and spectators.

With a recorded moving image, the performance is divided in two – first a performance for the camera and then a performance or re-presentation for the viewer. This poses the question of the performer–environment relationship slightly differently. The performance is created in one place and presented in another place. Miwon Kwon (2002) has analysed this division within site-specific and situation-based contemporary art (as discussed in Chapter 6). Although the physical site of the artistic intervention and the discursive site of reception and effect are still considered as a continuum, they are nevertheless pulled apart. (Kwon 2002, 29) Evidently, the site for performing and realising a performance and the site for reception and effect are, to a large extent, moving apart, as we can see in international touring productions and films.

In performance art and in theatre we mostly assume that the performance takes place in the same location and in front of the eyes of the spectators. Performance art has been called the ephemeral or disappearing art (Phelan 1993; Erkkilä 1999, 2008) and the difficulties of documenting it have been debated. (George 2003; Maude-Roxby 2007) On the other hand, it has been argued that performance art is not so much an ephemeral and embodied art form, but "a conceptual art form that is especially well preserved in documents." (Mäki 2005, 369) Auslander (2006, 5) claimed that documenting a performance is precisely what makes an event performance art. Moving images are used together with photographs to document performance, and performances are also created directly for the camera. In presenting an anthology of performance art videos, Kari Yli-Annala notes:

Performance art is a performance, which reaches its real mode of being only when taking place. A performance video creates gestures, which turn towards the spectator and show the change that the medium brings into the live situation.
(Yli-Annala 2008)

In his doctoral dissertation *Todellisuuden vangit vapauden valtakunnassa – dokumenttielokuva ja sen tekoprosessi* (*The Prisoners of Reality in the Realm of Freedom: Documentary Film and Its Production Process*) Jouko Aaltonen (2006) references the debate among documentary film-makers concerning the strategies of perception and representation. He opens an interesting point of view to consider in discussions centred on stage performances, performance art and interventions into public space, which are documented as performances. (I will return to this discussion in Chapter 10.) There is a link to the distinction between the site of intervention and the site of reception as well. In the following section I use Jouko Aaltonen's observations as an aid. However, I want to emphasize that I do not claim that my example, *Istun hiekassa – Sitting in Sand* is a documentary film, or a film at all; rather, it is an artwork which uses the techniques of performance art (for instance the artist as performer) in creating moving images for a contemporary art context.

9.2.2 SITTING IN SAND

Istun Hiekassa – Sitting in Sand was created at Christmas time in 2007 as an experiment and a playful reaction to a very particular landscape, the sand dunes in the area of Maspalomas on Gran Canaria on the Canary Islands. The work was recorded on video and consists of moving images, though the camera is immobile on a tripod. Two versions have been edited using the same material. In the first version, *Sitting*

in Sand – Short (15 min.), a human figure is sitting in the landscape at various distances from a static camera. An immobile figure wrapped in a grey scarf sits with her back to the camera on the sand dunes or on pebbles. The movement in the image is minimal. Some movement is formed between the images, as the place of the camera changes for each image, fifteen times in all. In the second version, *Sitting in Sand* (27 min.), the same images are repeated, with the following addition: the human figure steps into the image, walks into the landscape, sits down for a while, and then returns back behind the camera. The same pattern – moving away, sitting and then returning – is repeated in all images, even if the distance travelled is changing. The size of the figure and the duration of the image are altered depending upon the position of the figure in the landscape and the distance to be walked to and from the camera.

Sitting in Sand was presented for the first time in the Telegraph of Harakka Island in August 2008 in the exhibition *Year of the Pig*,¹⁴⁰ mainly because it was video recorded during the year 2007 using the same grey scarf as other video works in the exhibition. When the work was presented for the first time both versions were shown in sequence, preceded by a third work recorded in the same landscape, *Weather Vane Variation* (3 min).¹⁴¹ There, a human figure with a grey scarf whirls against the sky while standing on pebbles and then remains with her back to the camera. These three works were repeated in a nonstop cycle – first *Weather Vane Variation*, then *Sitting in Sand – Short* and, finally, the longer version of *Sitting in Sand*, including the walks. They were shown from a monitor next to six still images of approximately the same size (30 x 40 cm) printed on aluminium. Thus, the combination of a video using movement with a video using immobility as well as the juxtaposition of moving images and still images of the same material were presented together.

Only the longer version, *Sitting in Sand*, was given to AV-arkki (The Distribution Centre for Finnish Media Art) since, due to the movement, it works better as a single-channel video. The synopsis (written after the event) is simple: "Wrapped in a grey shawl, I sit at different distances from the camera on sand and pebbles of the Gran Canaria's Maspalomas dunes during the last days of 2007." A short comment is added: "An installation version of the work contains still images printed on aluminium and a shorter version of the video (15 min) with walking into and out of

140 For a brief description of the exhibition see <http://www.harakka.fi/arlander/sianvuosi/yearofthepig.html> (11.10.2012)

141 Synopsis in English in AV-arkki: "Holding a grey shawl across my shoulders, I spin on the tip of a slope in Gran Canaria's Maspalomas at the end of 2007". Presentation http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) Two other video works created during the same trip, *Sitting on a Cliff 1-2* and *Sitting on Black Rock 1-2* were not included in the exhibition.

the image edited out.”¹⁴² Of the alternative categories suggested by the archive (animation, documentary, experimental, fiction, installation, music video),¹⁴³ I chose the one I normally use, documentary, because the work is neither an experimental film nor fiction. Obviously, I thus resorted to an everyday definition of documentary as “not a feature film” or “not a movie”. (Aufderheide 2007, 1) Certainly the work is completely constructed, but it does not play with fictional or narrative elements in the same way as the borderline cases between fiction and documentary explored by Susanna Helke (2006).¹⁴⁴ From the rather broad list of alternative genres and themes I chose the basic ones, “landscape” and “performance”, though other options could have been possible, like “nature” or “study of time and space” or even “personal narrative”.¹⁴⁵ The personal is here not as important as it is in the diary based video works created and discussed by, for instance, Pekka Kantonen (2008). Landscape and performance are notions directly connected to my research problem: how to perform landscape.

9.2.3 TO PERCEIVE AND TO REPRESENT

According to Aaltonen, the strategies of documentary filmmakers can be divided into basic strategies of perceiving and representing. “Each author is forced to make choices concerning both of these questions, either consciously or unconsciously: *How to perceive and encounter the world and how to tell about it to others*”? (Aaltonen 2006, 10) He maintains that all theoretical discussion concerning documentary film

142 Arlander, Annette 2008. *Sitting in Sand* (video, 27 min.) Presentation http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012)

143 The alternatives were: animation, documentary, experimental, fiction, installation, music video. AV-arkki, Distribution centre for Finnish Media Art <http://www.av-arkki.fi/en/artists-and-works/> (11.10.2012)

144 Helke notes: “Films born in the border zone of fiction and documentary – acted documentaries as well as half documentary fictions – deserve a place in the history of film genres.” Helke 2006, 205 (trans. AA)

145 Alternatives were: “architecture and cityscape, art on art, body image and culture, cultural interaction, dance, family, female point of view, gay lesbian bisexual transgender, human relations, humour, interactive, landscape, love, male point of view, media, nature, performance, personal narrative, political commentary, portrait, science, still life, study of time and space, violence” AV-arkki, Distribution centre for Finnish Media Art <http://www.av-arkki.fi/en/artists-and-works/> (11.10.2012)

circles around these two basic concerns.¹⁴⁶ Aaltonen is interested in how Finnish documentary filmmakers understand documentary film and its production process. My interest concerns this simple division, which seems rather problematic at first (how could you separate them?), but which turned out to be quite illuminating for my example. With the help of that division, I can distinguish on one hand the experiential dimension of the work at the moment of performing and video recording (perceiving and encountering the world) and, on the other hand, when editing the material into a video work for the public and presenting it as an installation or a single-channel video (how to tell about it to others).

Unlike what documentary film-makers perhaps do, I am not trying to tell about the experience of perceiving and encountering the world, though most of my works probably do that as well, at least indirectly; rather, I want to show my experience of it. The two dimensions are separated into two different spheres – first, a private sphere, the pleasure of the performer (encountering the world) and, second, a public sphere, the general work to be presented to the public (telling others about it). This division can be related to the drifting apart of the site of action or intervention (physical) and the site of effects/reception (discursive) in contemporary site-specific or site-oriented art. (Kwon 2002, 29) The two versions of *Sitting in Sand* are examples of a similar division. At the level of encountering the landscape, both versions rely upon the same events. Interesting choices come into play during the editing process at the level of representation. The main choice in this case was as follows: should I cut out the movement, and, thus, the individuality of the human figure and the process of constructing the image, or should I show the movement, thus revealing personal details, while also emphasizing real time and the scale of the landscape.

In this regard the work differs from my “ordinary” works, which are based on repeatedly returning to the same place on Harakka Island.¹⁴⁷ This small study of sit-

146 In his English abstract he formulates this as follows. “The study shows that the making of a documentary film is a process, in which the filmmaker takes a stand in relation to two basic factors: to the surrounding socio-historical world on the one hand, and to the traditions and conventions of representation on the other. The former is called the reality aspect, and the latter is called the representational aspect.” Aaltonen, 2006, 246-47.

147 The other works displayed in the same exhibition were all created by returning to the same place on Harakka Island once a week for one year or for a day and a night with two-hour intervals. For instance *Year of the Pig – Sitting on a Cliff I and II* (video 2 x 41 min): Wrapped in a grey shawl, I sit on the cliffs of Harakka Island’s north-western shore around once a week between 6 January 2007 and 3 February 2008. In part 1, I face south and look out at the sea; in part 2, I face north and look towards the city. *Year of the Pig – Weather Vane* (video 2 x 41 min): A grey shawl across my shoulders, I spin against the city skyline on the north-western cliffs of

ting in sand with a grey scarf was created on a holiday trip, as a reaction to a visually exciting landscape, as a sketch of a particular environment produced during a few days on the spur of the moment, as an encounter with a landscape rather than a consciously constructed work. Since I had worked on impulse, there were no logical principles to follow during the editing phase. Thus, I first tried the same logic as in previous works. Mostly, I utilized the possibility provided by a video camera on a tripod and functioned both as a camera operator and a performer without stressing the fact, cutting the sequences where I change place before and after the image from the final work. In this case, I became interested in the movement into and out of the image, the preparation phase, which did not belong to the actual image, and so I ended up editing two versions of the work.

The first immobile version has been edited into a sequence of still-acts¹⁴⁸, where the minimal movement is formed by the wind in the scarf and in my hair. In works where the same image is repeated in the same place during a year or during a day and a night this kind of editing creates an impression of the human figure being immobile while time passes; it emphasises movement and change in the environment. In this case, when each image was taken from a different place in a relatively uniform environment, variation was generated by various relationships between the figure and the environment. Being immobile, the human figure merges with the landscape, becomes visually a part of it. (The immobility of landscape is relative, since the wind moves the sand dunes rather forcefully at times.) The grey scarf stands out from the sand but blends in with the grey shades of the pebbles. The falling form of the scarf repeats the sweeping slopes of the sand dunes. The images are arranged as poses, almost like still lifes, and, as such, they are without specific duration; they are basically timeless.

Harakka Island around once a week 6 January 2007 - 3 February 2008. *Day and Night of the Pig* (video 2 x 8 min): Holding a grey shawl and two small torches, I spin against the backdrop of a city on the north-western cliffs of Harakka Island every two hours for a day and night during the autumnal equinox between 22 September at 4pm and 23 September at 2pm. *Under the Spruce I-III* (video 3 x 28 min): I sit below the only spruce tree on Harakka Island once a week for over a year (6 January 2007 - 3 February 2008). The video is shot from three angles: the hill, the path and underneath the tree. Presentation http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) For a Presentation of the exhibition see <http://www.harakka.fi/arlander/sianvuosi/sianvuosi.html> (11.10.2012)

148 André Lepecki, who has studied the aesthetics of stillness in contemporary dance borrows the concept "still-act" from anthropologist Nadia Seremitakis, who uses it to describe those moments when a subject interrupts the historical flow and questions it. Lepecki stresses stopping and stillness as reactions against the constant demand of mobility in modernity. Lepecki 2006, 6–16.

In the second movement-based version I included entering the image (stepping in front of the camera) and exiting the image (stepping back behind the camera). With movement, many things change. First, entering and exiting the image exposes how the image is constructed, the camera operator behind the camera “shows that she is showing”. Second, movement reveals the identity of the human figure, her way of moving, the constitution of her body, her facial features and other details specific to the situation, and it draws attention to the person. The performer appears as a particular individual rather than as a figure and attracts attention away from the environment. Third, movement brings depth and scale to the image and the landscape. Walking from behind the camera closer or further away into the landscape on sand or pebbles illustrates the three dimensionality and size of the landscape. When the human figure gradually recedes and shrinks or approaches and grows taller, the scale of the landscape is emphasized. By way of movement, the human figure performs, realizes or executes the landscape.

The fourth (or perhaps the first) change brought about by movement concerns time; including movement brings in real time. Walking into the landscape and then returning to the camera takes time. The video recorded action was shown from start to finish, for as long as it lasted at that moment in those circumstances. Real time increases indexicality and evidential value, and reduces the imaginary, fantastic or timeless aspect. Real time indicates a link to the documentation of performance art, which often uses un-manipulated real-time footage to strengthen the documentary character. And real time refers to video performances, performance art made for the camera, even though the action here is not addressed directly to the camera (or the viewer).

9.2.4 A CONSTRUCTED IMAGE AND CONSTRUCTING THE IMAGE

These two versions of sitting in sand – two ways of telling others about the same event of perceiving and encountering the world – encourage us to consider these choices in relation to the issue of reflexivity brought up by Aaltonen (2006, 229–34). He differentiates between visible and invisible narration: “The author is always forced to make choices concerning the visibility of his or her narration; is it traditional, as inconspicuous as possible, or visible and reflexive.” (Aaltonen 2006, 229) In the invisible narration of mainstream cinema the spectator is supposed to concentrate on the depicted world and its characters. With reflexivity, he refers to all the techniques that are utilized to remind the spectator that a film is a constructed

representation; he lists, for example, the showing of video recording or filming in the film, referring to the film in the dialogue, emphasizing the materiality of film or video and all methods that are used to break the unbroken space-time continuum of the film. (Aaltonen 2006, 229)

Although the tradition of so-called direct cinema is still strong, Aaltonen considers the question of reflexivity central to new documentary film. It has been justified both ideologically and practically. A filmmaker has an ethical responsibility to remind the viewer of the phantasmagorical character of film. Documentary film produces and constructs reality by showing things as natural. According to him “[l]anguage is power and the language of cinema, which seems to be life like, is especially powerful.” (Aaltonen 2006, 230) Reflexivity has been suggested as a solution to the legitimacy crises of documentary film, when the era of digital images has changed its indexical status. In the background of theoretical texts arguing for reflexivity, Aaltonen finds the myth of the stupid spectator who confuses movies and reality and whom theory tries to protect by making visible the invisible apparatus of cinema.

Use of visible or invisible narration depends more on the viewing conventions of film or a specific genre. Invisible narration is still popular, but in personal documentary films narration is nearly always visible and often internally reflexive as well. The filmmaker participates in the image in a concrete way. (Aaltonen 2006, 233) Aaltonen further notes that “[r]eflexivity is a commonly used narrative strategy in new Finnish documentary film; it is not only a style or trend”. (Aaltonen 2006, 234) The visibility of the author can be an issue of principle, like the wish to tell the spectator with whose voice the film is speaking or the reason why the film has been made. Both anthropological documentary film and personal documentary film increasingly resemble humanistic research or social sciences in containing a strong reflexive element.

[R]eflexivity is more important for documentary film, positioned in the tension between the reality aspect and the representational aspect, than for fiction. /--/ reflexivity seems to be a narrative device for bringing the relationship to reality, the reality aspect into the work as a visible means of representation. (Aaltonen 2006, 234)

How could reflexivity be visible in my example, in a visual study of sitting in sand? The immobile first version could perhaps be compared with invisible narration – the construction of the images is not shown, they are presented as they are one after the other. The spectator is supposed to forget the presence of the camera and identify with the human figure sitting in the landscape. The movement-based second version, however, shows how the images are produced and brings forth the

existence of the camera when the performer enters and exits its range of vision. The first version shows the “constructed image”, the second version shows the “constructing of the image.”

We can assume that stepping in front of the camera and returning behind it show the process of production – in other words, the work is reflexive, at least in a rudimentary sense – and functions in the same way as showing the act of filming, as a reminder of the fact that the image is constructed. However, with movement the complete action is shown in its total duration and, thus, the unbroken space-time of narration is emphasized, unlike the immobile images where each situation can be imagined to continue. Showing the movement “naturalizes” the situation and strengthens the impression of a document, the evidence of something that took place. According to some spectators, they found that the time spent sitting seemed much shorter in the version with movement.¹⁴⁹ Perhaps the first version does not really show “the constructed image” and the second version does not really show “the constructing of the image”, though I would prefer to think so. We could equally well argue that the first version shows a fragment of an event, whereas the second version shows the action completed, and thus resembles traditional invisible narration – or why not performance for video as well, even though the performer does not make contact with the camera.

When I displayed the works for the first time (in Summer 2008), I decided to show both versions. By placing those versions in an order where the immobile still lifes are shown first, and the version with movement into and out of the image is only shown after them, I made a gesture of disclosing or “revealing” the working process and, thus, made a proposal for a sort of reflexivity as well.

9.2.5 *MERGING OR STANDING OUT*

What about the landscape? What if we compare the versions with regard to performing landscape? In the beginning I promised to consider movement and immobility as methods of performing landscape in moving images. Is including movement a more efficient way to perform landscape, because movement shows the scale and the distances? Does movement encourage the spectator to identify with the walker’s sensations and thus make the landscape more experiential? Or, is the reduced mobility, with movements limited to the motion of the wind, nevertheless a more

149 This was mentioned in a discussion after the presentation at the meeting of the Society for Theatre Research 20-21.11.2008.

favourable way to explicitly perform landscape? Does immobility open up the possibility for the spectator to imagine a dimension differing from personal experience, distinguished from human action and time, a dimension of the landscape?

By placing herself as part of the landscape, sharing its immobility or nearly invisible movements, sitting like pebbles or sand dunes together with them, the figure participates in the being of the landscape, even merges with it to some extent. By dissipating the difference between the human figure and the landscape through inertness, by blurring the boundary between performer and environment, the immobile version perhaps illustrates Gregory Bateson's famous dictum: the unit of survival is an "organism plus environment (action plus context)". Baz Kershaw further develops this statement into an "ecology of the imaginary" (Kershaw 2007, 249) (as mentioned in the previous chapter). The first version could be understood as aesthetic and rather abstract and, thus, as an imaginary interpretation of the landscape, where the human being aspires to become one with the landscape. Due to the movement, the second version functions more clearly as a presentation, a performance. By emphasising action and arranging the landscape as background and the site of action for the performance, the second version differentiates and highlights the performer, brings her to stand out from the surroundings.

Based on these two examples, we could outline two dissimilar strategies for performing landscape: first, performing landscape by merging with it – by reducing the difference between performer and landscape with the help of immobility, as in this case, or through other forms of similarity like colour, form or some other likeness – and, second, performing landscape by standing out from it, by showing aspects of the landscape through contrast. In this case that is achieved with movement, which emphasizes the scale of the landscape, and through contrasting an immobile landscape with a human figure in motion. Basically, this could be done with the help of contrasting forms, colours, or qualities of movement. These two strategies could be called dissipating the difference between performer and environment on the one hand and emphasizing the contrast between performer and environment on the other; or, simply, they could be referred to as techniques of merging with and standing out from the landscape.

The techniques of merging with or standing out from the landscape are not tied to the use of movement or immobility. In this case the distance between the human figure and the camera intensifies merging. In disappearing into the distance, the human figure turns into a single grain of sand among many grains of sand. Closer to the camera, the human figure stands out from the landscape; in extreme cases the figure covers most of it from view. This distinction based on distances seems

crucial in still images when the effect of movement is hard to imagine. Movement with the wind, for instance, could in principle function as an aid for merging with the environment, whereas immobility could be a way to produce contrast. However, for many landscapes the situation is the same as in my example. Immobility or very slow movement is a way of participating in the mode of being of stationary parts in the landscape, the mineral and vegetable kingdoms, while motion transforms the landscape into a backdrop for the action.

In addition to these two strategies – merging and standing out – is it possible to find other (to some extent) generally relevant principles for performing landscape or developing the relationship between performer and environment? Discovering the answer to that question will remain a task for the future. Instead of thinking of the environment in general, however, one option is to look at the various forms of agency involved when performing landscape, as I will try to do in the following section.

9.3 PERFORMING LANDSCAPE – DOCUMENTING WEATHER

Another way of thinking about agency is to look at the various elements of a landscape contributing to a performance as combinations of “agents” or actors involved in a production. Most stage performances include the collaboration of numerous persons, technologies and material facilities. However, low key and nearly private practices, too, like the ones described previously, depend on several factors and their connections.

“A Plea for Earthly Sciences” is the title Bruno Latour gave to his keynote lecture for the annual meeting of the British Sociological Association in April 2007. He referred to the ecological crisis and to the notion of “explicitation” coined by Peter Sloterdijk:

Everything that earlier was merely ‘given’ becomes ‘explicit’. Air water, land, all of those were present before in the background; now they are explicitated because we slowly come to realize that they might disappear –and we with them. (Latour 2007, 2)

According to Latour, the idea of “social connections” was linked to a moment in history, that of modernization and emancipation. He suggests “we have shifted to another period, one of explicitation and of attachments”. (Latour 2007, 3) Instead of a history of continuing emancipation and increasing freedom, he stresses “the slow explicitation of all the attachments necessary for the sustenance of our fragile

sphere of existence” and asks: “What happens if the very definition of the future has changed? If we now move from the taken into account of a few beings, to the weaving of careful attachments with an ever greater list of explicitated beings?” He picks the term “earthlings” from James Lovelock’s work and states: “while we might have had social sciences for modernizing and emancipating humans ... what sort of social science is needed for Earthlings buried in the task of explicitating their newly discovered attachments.” (Latour 2007, 3)

Within this wide and on-going process of making explicit what is important for life, I would like to situate my project of performing landscape, of documenting seasonal changes and changing weather conditions on an island off Helsinki during recent years, which I will describe in the following section.

For Latour, “Nature” and “Society” do not describe domains of reality, but are two collectors that were invented together in the 17th century. (Latour 2005, 110) So, to speak of “nature” in general as a state of exception¹⁵⁰ is somewhat paradoxical in this context. However, nature as a state of exception – not only in a state of emergency but as something “extraordinary” – can be experienced on the island of Harakka, south of Helsinki, which is also the site for this practice. It is a small island next to the city centre and Kaivopuisto Park, a piece of fragile outer archipelago nature preserved within the city, on the border between the city and the sea. It is a recreation area with educational facilities, like aquariums, maintained by City of Helsinki Environment Centre (as described in section 3.2.1). It is nature turned into a representation of itself, into a museum, as it were, with park-like elements (stairs and rails, lights, signposts and a toilet) as well as areas preserved more or less untouched, to demonstrate diversity. There are areas, which are isolated and designated as nature preservation areas due to some rare vegetation, or reserved for nesting sea birds during the summer months. So, within this park, those preservation areas form a further state of exception, protected and untouchable, as it were. A recreation area with preservation areas within it functions like a demonstration or memento of what nature in these areas presumably used to look like. As an experience for visitors, the site becomes exceptional since you have to go there by boat, and thus it has an atmosphere remarkably different from the rest of the city.

Having a studio on the island makes one aware of some of the island’s basic characteristics, like the weather: if there is too much wind (especially from the east), then it is not possible to row there; if there is ice, but it is not strong enough, it is not possible to either row or walk to or from the island. And, regarding the details

150 Interregnum or state of exception, referring to the study by Giorgio Agamben, was the theme of the conference PSi#14 in Copenhagen 2008..

of the practice – if there is heavy wind, the camera on the tripod will tumble over; if there is too much rain, the camera will stop working due to humidity. And so on. Since I can work on the island mainly on weekends, the performing practice becomes an exceptional experience in another sense, a routine as a break from other routines.

9.3.1 LATOUR ON EXPLICITATION

According to Latour, every element of what used to be considered “Nature” or “Society” began to crumble as a result of the ecological crisis, and at a gigantic scale and speed. (Latour 2007, 5) The rapid disappearance of nature and society means that all matters of fact have become matters of concern, and objects have become things, that is, issues, gatherings, assemblies. (Latour 2007, 5) However, the demise of the society/nature divide is only a sort of negative event, while the struggle continues to find a positive narrative fitting the Earthlings. Latour asks: “If the world is not made of either nature or society or any combination thereof, what is it made of?” (Latour 2007, 5) The answer seems to be different types of connections: legal, technical, political, religious, artistic – specific modes of connections that cannot be explained by the other. Society (or rather the collective, as Latour prefers to call it) is the result of all the different types of associations – and not its cause: “The social sciences have a true object which is not the social per se..., but the shifting attachments offered by various non-social modes of connections.” (Latour 2007, 5) And these attachments could be legal, technical, religious, scientific, political, and so forth. Each mode of connections has its own mode of spreading, its own contagion and solidity. Unlike Niklas Luhmann, Latour does not separate different domains of science, technique, law, religion, and so forth, but, rather, stresses the adverbs, as it were.

“[I]t makes ...an enormous difference whether a connection is made legally, scientifically, religiously, artistically, politically or technically... politics is not a domain, it’s a type of relation. The whole attention should shift to the modes of connections, or ‘modes of existence’. (Latour 2007, 7)

He refers to the so-called radical empiricism of William James and emphasises that relations too are given to experience. (Latour 2007, 7) He ends his lecture with a call to work:

[I]t might be about time to be empirical at last, that is, to add nothing to experience, to be sure, but not to withdraw anything from experience either,

especially not connections! Conjunctions! Prepositions! The very stuff out of which experience is woven! (Latour 2007, 8)

And he asks rhetorically:

Who are you Earthlings, to believe that you are the ones adding relations by the sheer symbolic order of your mind, by the projective power of your brain, by the sheer intensity of your social schemes, to a world entirely devoid of meaning, of relations, of connections? (Latour 2007, 8)

9.3.2 VARIOUS FACTORS IN PERFORMING LANDSCAPE

So back to my example - how could the idea of connections help me to understand or explicitate the various (f)actors involved in this practice of performing landscape?

Previously, I have described my aims thus: in performing landscape I try to show time unfolding or taking place. While performing a still-act or simple action in front of a video camera, the events taking place in the background, in the landscape, can come to the forefront. By repeating this at regular intervals during long periods of time, and condensing the material by editing, the slow happenings not discernible in real time can be seen and shown. And besides seasonal changes, the changing weather becomes visible.

The working method I am using consists of three (or four) phases. First, I repeat a still act or a simple action in the same place in front of a video camera with the same camera positioning and framing of the image, once a week for a year. This means placing the tripod, focusing the camera, starting the recording, entering the spot, exiting the spot and ending the recording. Second, I edit the material by preserving the chronological order, but by choosing only a fragment of the action and using various durations. Third, I combine several video works to form an installation or exhibition in a specific space or prepare them for screening. As a fourth phase, I describe the work and reflect upon some aspect of it in relation to some concept from another field and write about it for a research context, as I am now doing here.

The work I use as an example to analyse the various actors involved consisted of three different performances repeated for a year. For the videos—*Sitting on the Cliff I – II* (synchronised, 46 min. each), I sat with a grey scarf on a cliff on Harakka Island on two sides of the same ledge approximately once a week (49 times) from the sixth of January 2007 to the third of February 2008. For the video *Year of the Pig – Weather Vane* (46 min, synchronised with the former), I stood and swirled with a

grey scarf on the northwestern hill on Harakka Island approximately once a week (49 times) on the same occasions. I edited “empty” versions of all three videos without the performer as well.¹⁵¹

For *Under the Spruce I-III* (three synchronised parts, 28 min.), I sat below the only spruce tree growing on the island approximately once a week (43 times), from March 2007 to February 2008 (as described in Chapter 8). In addition to these works documenting a year, I made *Day and Night of the Pig 1* (edited into eight minutes) at the time of the autumn solstice, where I repeated the same action as in *Weather Vane*, swirling with a grey scarf on the north-western hill for a day and night with two-hour intervals from the 22 September, beginning at 4 p.m., to 23 September, beginning 2 p.m. Besides the scarf, I used two small torches hanging from my wrists in order to indicate movement at night. A second version, *Day and Night of the Pig 2*, includes my descriptions of the weather, in Finnish.

These works during the year of the pig are part of a series of years, which I have worked with since 2002, presented yearly (the following year) and named after the Chinese calendar: *Year of the Horse* (2002/2003), *Year of the Goat* (2003/2004), *Year of the Monkey* (2004/2005), *Year of the Rooster* (2005/2006), *Year of the Dog* (2006/2007), *Year of the Pig* (2007/2008), *Year of the Rat* (2008/2009), *Year of the Ox* (2009/2010), *Year of the Tiger* (2010/2011), and so on. The cycle of the calendar is twelve years. Each year I have chosen a different place on the island, a different action or pose and a differently coloured scarf. So perhaps these elements are the main actors – the place, the pose and the scarf.

In order to find the connections between these (f)actors, we can look at the working process in detail: a cliff on the north-western shore was the place I chose to return to once a week for a year. My action was simple – going to the cliff with a grey scarf and placing my video camera on a tripod on the same spot, in order to maintain the framing as exactly as possible. First, I sat on the cliff in front of the camera while turning my back to it, looking out to sea, then returned to the camera and waited for a while to record the “empty view”. Then, I turned the camera on the tripod 180 degrees to face the opposite direction and sat on a cliff in front of the camera again, looking towards the nearby island, then returned to the camera to record the view.

Then, I walked to the nearby hill, placed the tripod by a rock with the camera directed towards the city skyline, stood on the hill next to a small bush, spread out the scarf with my arms and turned slowly around 21 turns to the right, stood for a

151 The three-channel installation version of *Year of the Pig*, which uses the “empty” views, is 1h.22 min. For screening purposes I made a shorter version (23 min.) of *Year of the Pig – Weather Vane 1*, and a miniature version of 4 min. as well, with one turn for each day.

while looking at the sky and returned to the camera to record the view. After this, I continued to the spruce and sat under it on a small stool with the same grey scarf, repeating this three times, in order to video film it from three different perspectives: from the hill above, from the same level a few metres away, and from under the tree, thus walking back and forth between the camera and the tree.

In these works, there are several connections between the (f)actors. The combination of video camera on tripod is a crucial one. Another important one is the combination of the scarf, the wind and the swirling (with the torches added during the night). The spruce is a main actor as well. It shows the movements of the wind, almost replacing the human performer as the leading character in the videos.

More generally, we can determine at least the following important connections or associations for this type of work:

For performing: a) site - tripod - video camera, b) body posture – scarf – wind,

For editing: c) tape – computer – DVD burner

For exhibiting: d) space - DVD player – projector or monitor, and so on.

In the following paragraphs, I will look at the (f)actors important in performing, which are the interesting ones with regard to landscape.

The combination of video camera and tripod functions as a connection, and makes it possible for the artist and the witness (the performer and the spectator) to be the same person. Leaving the camera to stand on its own, and entering the image, enables a practice, which differs from those practices relying on the connection of human being and camera. The use of video (rather than film) makes an instant adjusting of the image possible and helps in keeping the framing constant. Some distance to the actual performance spot is possible since no selftimer or remote control is needed. The beginning and end of the video recorded material – entering and exiting the image – can be cropped out during editing. Using automatic focus and light balance further accentuates the “independence” or agency of the camera. The site, the rock or ledge, used as a marker to help in the exact placing of the tripod is of importance; for example, snow can transform the terrain substantially. The cliffs or the skyline help me to adjust the framing and to keep it constant each time. Thus, the place is the third (or perhaps the first) link in this connection or association.

The combination of site, tripod and video camera is an enabling one, and crucial for this type of practice, even though it is not visible to the spectator watching the edited video. To have another person using the camera – instead of having it on tripod – would change the dynamic of the practice from a personal meditation into an organised production. Having a collaborator would introduce the need to plan a time schedule in advance, to assure funding, and it would probably mean negotiat-

ing with the person doing the video recording. Or, with the person doing the performing, if I would choose to take the position behind the camera and ask somebody else to perform, which would further change the nature of the practice. The combination of tripod and video camera serves as a collaborator or co-actor that enables a solitary practice, relative economical independence and a relatively free schedule. It allows me to overcome the division of labour, a split into creator, performer, editor and spectator.

The use of video camera (whether on a tripod or not) enables the use of a free duration (within the limits of a one-hour tape) to be decided upon later while editing, as well as instant replay and the possibility to adjust the image on location. It also allows me to edit and burn DVDs on home equipment and, thus, to have some economic independence and freedom in terms of time management. Thus, the tripod + video camera combination makes a private, flexible low-cost routine possible.

The performer's body, the scarf and the wind create another important connection. The scarf is relevant in combination with the rock in the sitting images, as it shifts form and colour with the weather and is especially active when swirling in the wind. The scarf catches the light when it is sunny, creating a rhythmic play of light and shade. More importantly, it catches the wind and shows clearly the direction of the wind as well as its force. The character of the swirling movement is altered, since the scarf functions almost like a sail and exerts pressure on the movements of the body if the wind is strong. We could say the scarf is a collaborator in several ways: it functions as a dress as well as a prop, or as a rather impersonal disguise. The scarf supports continuity in the images and binds together all works created during the same year. It works as a visual element showing changing light and nuances of colour. And, by accentuating and amplifying the wind, it enlarges body movements. Moreover, the colour of the scarf is instrumental in the choice of site and the actions or poses for each year.

9.3.3 STABILIZING OR DESTABILIZING (F)ACTORS

Besides these connections or associations, we could perhaps discern two types of actors or collaborators in the practice: stabilizing (or maintaining) actors and destabilizing (or transforming) actors. The details of the landscape that mark the framing of the image, the spot for the tripod and the spot for the performer, are stabilizing (f)actors that maintain the continuity of the repetition and the general structure of the image. A specific rock functioned as a mark for the tripod, a spot on the cliff as

a place to sit, and the curves of the cliffs as lines to follow when adjusting the framing relative to the signs in the camera monitor. For instance, the small bush on the hill as well as the church tower on the horizon served as marks for the third image. Other stabilizing factors – if not really actors – were the performer's black dress and her body posture as well as the swirling movement. The grey scarf is an interesting case – it is a stabilizing actor, which maintains continuity, and at the same time a destabilizing one, which reacts to shifts in light and wind, as discussed previously. The interval of the repetition – once a week – could be seen as stabilizing, though this weekly “jump” produces shifts and surprises as well. The main stabilizing actor, of course, is the landscape, which includes the geological formations of rock, sea-shore and trees as well as the buildings of the city that stay constant during the year, regardless of seasonal changes in vegetation and weather. Changes in vegetation are easy to discern in the branches in the second part, *Sitting on the Cliff II*.

The main destabilising or transforming actor is the weather, which is intertwined with seasonal changes to some extent. The quality of light varies according to the season and time of day, and it shifts due to atmospheric conditions. The cloud formations are strong visual actors in the third image, where the sky fills most of the frame. The weather as the principal destabilizing or transforming actor can be further divided into several aspects. The clouds influence the light in the first two parts and are visually dominant in the third part. Humidity and temperature affect the forms of the landscape (creating ice, snow and rain), the camera and the performer. Perhaps the strongest actor is the wind, which works on and with the sea, the vegetation, the scarf and the performer. The distinction between stabilizing and destabilizing factors (or actors) can of course change depending on the project. In this case, there was a strong emphasis on stabilizing factors in order to enhance the visibility of small and nuanced transformations.

To conclude: by keeping the geological formations, the outer forms of the landscape, as constant as possible in the image, the changes in weather become the main source of visible change. By keeping the framing of the image static, the weather can play the leading part. And it does that on two levels: first, by influencing the experience of the performer and, second, by producing changes in the visual character of the landscape in the images. Though this documenting of changes in the weather is by no means exact or “reliable” as such, I would argue that it can function as an explicitation, as a reminder for the spectator to take note of changes in the weather. Moreover, perhaps the results of such a practice can function as a record or “souvenir” for the future, of what the weather used to be like during these years at the beginning of the twenty-first century on the coast of Helsinki.

10 *DOCUMENTATION, ARTISTIC RESEARCH
AND ANIMAL YEARS*

Documentation and contextualisation are key concepts when discussing artistic research, a relatively new phenomenon in an academic sense. In the following chapter I first discuss the relationship between live performance and its documentation, which is a much-debated issue and has been crucial for the development of my practice of performing landscape for the camera. In section 10.1: Documentation, Performance and Research¹⁵² and I relate the ideas of Philip Auslander (2006) concerning the performativity of performance documentation to my work, considering the issue from the artist's or performer's point of view and asking whether his argument could be applied to the relationship between research and documentation as well. To begin with, I will briefly describe how my relationship to documentation has changed over the years. Then I will present Auslander's argument and use a video work or performance for the camera, *Year of the Dog – Sitting in a Tree*, as an example and discuss its implications.¹⁵³ In the end I will say something about documenting artistic research.

In section 10.2: Finding Your Way through the Woods – Experiences of Artistic Research¹⁵⁴ I begin by briefly describing the development of artistic research at the Theatre Academy Helsinki, and continue by referring to some discussions on methodology. Then I approach the question from an artist's point of view, and look at my practice of performing landscape as an example of breathing in the sense used by Luce Irigaray. Lastly, in section 10.3: Animal Years – Performing Landscape by the

152 This section is based partly on a paper on documentation at Tampere University 31st January 2009 at the NSU meeting Documentation, Performance and Research and partly on a presentation at the meeting for the Society for Theatre Research at Helsinki University 10.12. 2007. (Arlander 2007 f) A shorter version has been published in the magazine *Esititys* vol 2/ 2009, 4-11. (Arlander 2009 e).

153 I have used the same work as an example in another text, never developed into a publication, though: "*Shadow of a Pine - Performing Landscape with the Senses.*" *The Bodily Turn in Aesthetics*, University of Jyväskylä, 5-7.9. 2008. (Arlander 2008 d)

154 This text is a slightly revised version of "Finding your way through the woods – experiences in artistic research" previously published in *Nordic Theatre Studies* vol 20, 2008, 28-41. (Arlander 2008 a)

Chinese Calendar¹⁵⁵ I give some context for the same practice. First I describe the calendar and ask whether the use of it should be seen as an act of appropriation or, rather, as a symptom of the hybridization of global culture. Then, I create an artistic context for the project by referring to some classical durational performance projects by Tehching Hsieh and Linda Montano as well as a contemporary work by Jamie McMurry, all of which try to fuse art and life in some way.

10.1 DOCUMENTATION, PERFORMANCE AND RESEARCH

Documentation has been a problem for creators of live performance – and for me as well. During the years I worked as a theatre director creating more or less environmental forms of theatre performances I was annoyed because of the limitations of most forms of documentation and even at some point resisted attempts to document my work. When beginning to conduct artistic research in the 1990s, my view had to change, since a documentation of the performances included in the dissertation was required. Documenting the process of creating a performance and the process of research in order to make it more transparent became an issue. I was still annoyed by documentation, but now I became obsessed by it – as is evident in the amount of appendixes to the report for my licentiate work (*Some Conversations XI*) in 1995 (Arlander 1995 b). One of the main differences between a project as an artistic experiment and a project as artistic research was the role of documentation in the process. It seemed to me that documenting a working process turned the work into a research project overnight. Later, I realized the difference might better be understood in terms of the questions and aims formulated.

As professor of performance art and theory at the Theatre Academy Helsinki in 2001, my view on documentation changed once more. Now documentation was a key issue, something uncritically practiced although rhetorically questioned in the field. In theatre and dance the performance is a kind of distributing apparatus in itself, with the show repeated for new audiences night after night. In classical performance art an action would reach a larger audience mainly through photographic documentation exhibited in museums or published in books. The documentation provides the necessary object for the art market and functions as evidence that the

155 This section is based on a paper, "Animal Years - performing landscape by the Chinese calendar", presented at the IFTR conference Re-Constructing Asian-ness(es) in the Global Age 14 – 19 July 2008 in Seoul and related to one of the themes: "the imaginative representation of Asian-ness in world performance". (Arlander 2008 b)

performance took place. The traditional community of performance artists remains critical of this commodification, defending the value of the live moment or the live encounter – a rhetoric sometimes used within the context of theatre and contemporary performance as well.

Regardless of these contextual changes, my personal relationship to documentation really changed the moment I held a video camera in my hands. I still remember the occasion, shortly after several failed attempts at creating a reasonable documentation of an environmental show in an old factory hall, based on Italo Calvino's novel *If on a winter's night a traveller*. The performance I tried to document by myself was a performance of Beckett's *Quad* in the Zodiak space in Helsinki. I was sitting with a borrowed video camera in the back row during the performance, without really knowing how to use it, but the mere fact of being able to make choices myself made documentation less of a horror. And of course, the performance was really easy to document, too, being frontally arranged and very predictable.

Soon after that, I bought a small video camera, began playing with it, and took an interest in the world outside the black box. I realised I could create material directly, instead of transporting things onto the stage or changing them into words and actions for actors to perform. Today, my artistic practice is completely based on documentation. It could be called auto-documentary.¹⁵⁶ I am documenting my performances with a video camera and editing the material into video works. Of course, it could be called performing for the camera as well.

10.1.1 DISCUSSING DOCUMENTATION

During her visit to Helsinki, Heike Roms from the University of Aberystwyth discussed her archival project for Welsh performance art, and presented a short summary of the discussion on performance and documentation, which I will here rehearse in miniature. We can start with the much-quoted view on performance as disappearance by Peggy Phelan in *Unmarked* (1993), who views performance art as resistance to reproduction and commodification, and hence as a paradigmatic genre of political resistance. Philip Auslander in *Liveness* (1999) points out that a sense of the live is possible only as a result of the mediated, while Kathy O'Dell and Ame-

¹⁵⁶ I have discussed the related notion of autotopography in relation to some of my projects in "Performing Landscape as Autotopographical exercise", a paper presented at PSi #15 in Zagreb, 14 - 28 June 2009 (Arlander 2009 g), and published in *Contemporary Theatre Review* 22:2, 2012, 251-258. (Arlander 2010)

lia Jones remark that performance artists have been working with documentation from the start. Rebecca Schneider (2001) claims “Performance Remains” in bodies, practices and memories. And in *The Archive and the Repertory* (2003), Diana Taylor maintains that traditions are stored in the body through various mnemonic methods, and transmitted “live” in the here and now to a live audience. Heike Roms noted a current change of interest from documentation to archiving by an institution with authority, which keeps the legacy (of, for instance, performance art) alive.¹⁵⁷ This is perhaps reflected in the name of the Performance Studies international working group: “Documenting Performance: Performing Documents”.

This discussion has taken place mainly among scholars. What about the views of the practitioners of performance art? Jamie McMurry, a performance artist based in Los Angeles, refers in his Master of Fine Arts thesis of 2007 – *The Role of Documentation in Time-Based Work* – to an on-going discussion among an international community of performance artists who find problematic “the overwhelming use of the document as the art itself”. He rejects what he calls “object-centric treatments” and tries to focus on uses of documentation that follow the most fundamental aspect of time-based genres, their time-based quality. He wants the documentation of new genres of contemporary art to add more emphasis to the live experience or live aspect of the art, to have it retain a sense of the live work. McMurry lists the typical uses, functions and purposes of the document:

- 1) To propagate a once live work so that it can be used as a resource or simply appreciated long after the actual presentation or execution of the work;
- 2) To act as a proof or archive of the details, thus sustaining an accurate depiction that prevents a type of mythology from overpowering the actual events;
- 3) To create a product that can help economically sustain an artist’s practice;
- 4) To create a product that can help propagate an artist’s practice beyond the limited number of people who were present for the live manifestation of it.

That is, documentation can be used to record, to serve as evidence, to market and to distribute the work.

157 In the call for papers for PSi #17 in Utrecht, her ideas were referred to as follows: “What if we do not conceive of the archive as the opposite of the always perishable and never fully archivable present, but instead consider both the present and its remnants as apparitions of that which will have been (Roms)”. <http://www.psi17.org/page/themes-and-topics> (11.10.2012)

10.1.2 PERFORMATIVITY OF PERFORMANCE DOCUMENTATION

By performing primarily for the camera and only secondarily for the possibly present spectators, I place myself in the tradition of performance art and its paradoxical relationship to documentation, which Philip Auslander has explored in his influential text "The Performativity of Performance Documentation" (2006). Other examples of the debate include the exhibition catalogue published by Tate Liverpool, *Art, Lies and Videotape: exposing performance* (George 2003), as well as the anthologies and exhibition catalogues *Live Art on camera: performance and photography* (Maude-Roxby 2007) and *After the Act – The (Re)Presentation of Performance Art* (Clausen 2005). In Finland the issue has been discussed by, for instance, Teemu Mäki (2005).

In *Year of the Dog – Sitting in a Tree*, made in 2006 and shown 2007, I sat in a tree once a week for a year. The camera was on a tripod, always in the same place. With the same scarf on my shoulders, I climb up to sit on the branch, rest there for a while and climb back down to stop the camera. I repeat the same miniature performance 54 times. A year later I edited a video work of eight minutes out of the video recorded material. In the video you can see the shoulder of a human figure and the branch of a pine tree. Around them, the world is transforming with the changing seasons. The work is playing with the idea of sitting in a tree for a year. It looks as if the figure was sitting in the tree for all that time. Or does somebody think that the performer really was attached to the branch for the duration of a year? The work is a video work and performance documentation at the same time. The theatricality of it occurred to me after reading the aforementioned text by Auslander.¹⁵⁸

Auslander claims that documenting a performance art event as a performance makes it into a performance, that performance documentations are performatives (in the Austinian sense). According to him, "[I]t is not the initial presence of an audience that makes an event a work of performance art: it is its framing as performance through the performative act of documenting it as such" (Auslander 2006, 7). He discusses the difference between what he calls a documentary and a theatrical mode of documentation, and uses as exemplary models two legendary performances: Chris Burden's *The Shoot* (1971), which is a so-called authentic record, and Yves Klein's *Leap into the Void* (1960), which he contrived based on several images.

158 I found it for Pilvi Porkola when she was working with her performance project "Mitä kuuluu ja muita arjen dokumentteja" (*How Are You? and other everyday documentaries*). At that time, I made a note in the margins: compare your own video works (vrt. omat videotyöt). The text was mentioned by Maija Hirvanen and Suvi Parilla during the Live Art seminar in May 2007, but only when prompted by Tuija Kokkonen in the performance studies seminar in the fall 2007 did I begin to look at it more closely.

Chris Burden really received a bullet in his arm, whereas Yves Klein never did jump out of the window without a safety net.

Documentary documentation represents the traditional view: that is, the documentation of a performance is a record through which the performance can be reconstructed, although incompletely, and evidence that the performance actually took place. The relationship between the performance and the documentation is ontological: the event precedes the documentation and authorizes it. Most of the documentation of classical performance art and body art from the 1960s and 1970s represents this type of documentation. (Auslander 2006, 1) Amelia Jones has analysed the complementary interdependency of body art and photography: "The body art event needs the photograph to confirm its having happened; the photograph needs the body art event as an ontological 'anchor' of its indexicality" (Jones 1997, quoted in Auslander 2006, 2).

Theatrical documentations are related to various forms of "performed photography", from Marcel Duchamp's self-portrait as Rose Selavy through Cindy Sherman's various photographs of herself to Matthew Barney's Cremaster films. These performances were staged only for the camera and never existed as events performed for an audience. According to Auslander (2006, 2) "[t]he space of the document (whether visual or audio-visual) thus becomes the only space in which the performance occurs." Klein's *Leap* belongs to this category; only the photographer and some friends were present. Klein jumped several times using a safety net and the image is a composite of two shots. Auslander concludes: "The image we see thus records an event that never took place except in the photograph itself" (Auslander 2006, 2).

The term theatrical is slightly misleading, however, since theatre is traditionally associated with a live audience. Auslander refers to the artificial, constructed or fictional aspect of theatre. In that sense, semi-fictional would perhaps be a better word. In this text I will use Auslander's terminology and speak of documentary versus theatrical documentation, but please keep in mind my suggestion to think of theatrical documentation as semi-fictional documentation.

Traditionally, these two types of documentation, the documentary and the theatrical (or semi-fictional), are mutually exclusive. If a performance has to be an independent event prior to the documentation in order to be considered a performance, then the performances in the theatrical category are not performances at all, but something else, as Peggy Phelan insisted, such as performed photography or performances for the camera. However, in both categories the performances are staged for the camera. Performance artists soon realized their "dependence

on documentation to attain symbolic status within the realm of culture”, as Amelia Jones notes (Jones, 1997, 13, quoted in Auslander 2006, 2). Chris Burden staged each performance carefully, had it photographed or filmed, and chose one or two images for display in exhibitions and catalogues. Body artist Gina Pane explains how the photographer is positioned inside the action space, only a few centimetres away, and this sometimes means that the photographer obstructs the spectators so that they cannot see the event (Auslander 2006, 3). These performances were staged, in order to be documented at least as much as seen by a live audience. No performance that is documented is performed as an end in itself, Auslander claims: it is always at some level raw material for documentation. Ultimately, the photograph replaces the reality it documents. For Auslander

“[t]he only significant difference between documentary and theatrical documentation is ideological: the assumption that in the former mode the event is staged primarily for an immediately present audience and that the documentation is a secondary, supplementary record of an event that has its own prior integrity” (Auslander 2006, 3-4).

Auslander uses Vito Acconci’s performance *Photo-Piece* (1969) as an example that further complicates the distinction between these categories. Acconci describes his performance in the following manner: “Holding a camera, aimed away from me and ready to shoot, while walking a continuous line down a city street. Try not to blink. Each time I blink: snap a photo” (Auslander 2006, 4). The documentation of the performance consists of twelve black and white photographs from a street. The pictures provide evidence that he really performed the work and they could help us reconstruct the performance. Acconci took them while he was performing, and they were produced *by* the performance, rather than *of* the performance, so the ontological link between performance and documentation is exceptionally tight. But an audience could experience the performance only through documentation. Passers-by would see a man taking photographs and would not know they were witnessing a performance. Thus, Acconci’s photographs are more theatrical (or semi-fictional) than documentary since only through his documentation does his performance exist as a performance (Auslander 2006, 4).

Auslander argues that Acconci’s work demonstrates how documentation is in itself performative, in the basic sense of the Austinian performative. Performatives are verbal statements in which the utterance constitutes an action in itself (like the famous “I do” in marriage). The traditional view sees performance documents as constatives, which describe the performances and state that they occurred, while he thinks they are analogous to performatives, that is, “*the act of documenting an event*

as a performance is what constitutes it as such” (Auslander 2006, 5). Documentation does not just produce image-statements that describe an independent performance and claim that it took place. Rather, documentation produces an event as a performance and, as Frazer Ward suggests, the performer as “artist”. (Ward 1997, 40, quoted in Auslander 2006, 5) And, if we play with this analogy, we could ask: Could documentation turn a performance into research and the artist into a researcher?

Auslander refers to Richard Bauman’s definition of performance as “a mode of communicative display in which the performer signals to an audience, in effect, ‘Hey, look at me! I’m on! Watch how skilfully and effectively I express myself.’ That is to say, performance rests on an assumption of responsibility to an audience for a display of communicative virtuosity.” (Baumann 2004, 9, quoted in Auslander 2006, 5) Baumann also stresses that the means by which the performer may key the performance frame or send the message “I’m on” will vary according to the time and place, and the collaborative participation of an audience is important since performance is an interactional accomplishment. Virtuosity is a problematic concept in body art, Auslander adds; perhaps it resides in the originality and audacity of the conception and execution. Acconci’s actions are “framed as display” only through documentation and only in presenting the documentation did he assume responsibility for the audience (Auslander 2006, 6).

In all works in the category of theatrical (or semi-fictional) documentation the actions of the artist are available to the audience as performances only through their documentation, Auslander argues. By presenting photographs of their actions, the artists frame them as performances and assume responsibility for the audience, that is, the audience of the documentation rather than the audience of the live event. And this is true for my own video works as well, which I will return to later.

Works in the documentary category generally have a dual existence. They are framed as performances for the first audience of the live event and then for the second audience of the documentation. Sociologists and anthropologists (and most theatre researchers as well, with Erika Fischer-Lichte, 2008, as a prominent example) assume that the presence of an audience and the interaction between performers and spectators are important parts of a performance. The main purpose of performance art documentation, however, is to give a larger audience access to the work of the artist, and not to record the performance event as “an interactional accomplishment” between performers and spectators gathered into a particular place at a particular time. Performance documentation participates in the tradition of fine art, which reproduces artworks, as opposed to the ethnographic tradition, which records events (Auslander 2006, 6). This tradition is changing, though. In docu-

menting contemporary Live Art practices and performances in public spaces today, the tendency is to focus more on audience reactions.

Although the presence of the first audience can be important for the performers, it is of no importance for the documented performance, Auslander argues. When artists decide to document their performance, they take responsibility for a different audience than the one present at the site. And, in the last instance, that gesture removes the need for an audience to be present; in the long run it makes no difference if there was an audience present or not. According to Auslander (2006, 7) “[i]t is not the initial presence of an audience that makes an event a work of performance art: it is its framing as performance through the performative act of documenting it as such”. The claim that performance art is constituted through the performativity of its documentation holds true for both Burden’s and Klein’s work, and the difference between the images has not influenced their iconic status in the history of performance art (Auslander 2006, 7).

Auslander compares accusations of in-authenticity regarding Klein’s leap to a musical piece by the Beatles, which was never performed in concert but only on record. In recorded music two basic categories, *documentary* and *phonography* have been suggested. Documentary recordings are recordings of real sonic events, whereas phonography is the “sonic manipulation” of music. Musical philosopher Lee B. Brown would like to call them works of phonoart, as distinct from traditional musical performances. Auslander disagrees and suggests that phonoart is a subgenre of musical performance, which exists only in the space of recording. The phenomenological boundaries between documentary and phonography are blurry. The “duets” by Frank Sinatra and his colleague sound like documentations, though they were mixed in the studio; a meeting between the singers never took place (Auslander 2006, 8).

The same could be said about Klein’s photograph, Auslander maintains. It looks documentary, even though Klein’s unprotected jump from the window is sheer illusion. There is no direct way to distinguish whether specific performance documentation is documentary or theatrical (Auslander 2006, 8). He refers to Brown and argues that the crucial relationship is not between documentation and performance, but between documentation and its audience (which is easier to understand in music, perhaps, I would add). The authenticity of performance documentation is created in relationship to the beholder, and its authority is phenomenological, not ontological. As one can enjoy Frank Sinatra’s duets with singers he never worked with, one can have the pleasure of seeing Klein leap or contemplate Chris Burden allowing him to be shot. This enjoyment can be derived from the documentations, regardless of whether there was a live audience witnessing the original event or not.

And more radically, they might not depend on whether the event really happened. “The presence, power and authenticity of these pieces derives not from treating the document as an indexical access point to a past event but from perceiving the document itself *as a performance* that directly reflects an artist’s aesthetic project or sensibility and for which we are the present audience,” Auslander contends (Auslander 2006, 8–9). Thus, the difference between documentary and theatrical (or semi-fictional) documentation is of no importance in the last instance, Auslander states. Both Klein and Burden take responsibility mainly for the spectators of the documentation, not for the spectators of the live event.

A well-known contemporary example that plays with these issues – not mentioned by Auslander though – is Haley Newman’s *Connotations - Performance Images 1994–98* at the Tate Modern exhibition *Live Culture* in 2003, consisting of the documentation of twenty fictitious performances. The website declares: “Whilst addressing ideas of authenticity and forgery, the work explores how performance is transformed and mythologized when recorded and the ambiguity implicit in attempts to ‘capture’ a live performance within a still photograph.”¹⁵⁹

Auslander’s argument concerning the performativity of performance documentation is convincing, but if we follow him on this road we would need to give poetry or conceptual art precedence over an experiential, embodied and interactive approach to performance. In the last instance, there is no difference between whether a project was made or not, if only the documentation is convincing, since it all takes place in the imagination of the beholder. Based on my own experiences, I am not ready to wholeheartedly agree with that. I would maintain there is a difference between documentary and theatrical documentation.

10.1.3 THEATRICAL OR DOCUMENTARY DOCUMENTATION – IN APPLICATION

The two categories, the theatrical (or semi-fictional) and the documentary, spurred my interest, since I realised that my work with performing landscape could be placed somewhere in between them. For instance, *Year of the Dog – Sitting in a Tree* is both traditional performance documentation and an independent video work. It is a documentation of the performances that I repeated once a week for a year and diligently recorded on video, with automatic light balance and automatic focus, by placing

159 See “Connotations - Performance Images 1994–98” <http://www.haleynewman.com/artworks/show/15> (11.10.2012)

the camera on a tripod always at the same spot near a specific pine tree.¹⁶⁰ The final edited work contains a sequence of each session in chronological order. The work seems, thus, to be clearly within the realm of documentary documentation, with the one difference that there were no spectators present by the tree, no first audience, nor occasional passers-by (since the pine tree stands in a secluded place near the southern tip of Harakka Island). In that sense, the work is already a theatrical (or semi-fictional) documentation. The audience sees the performance only through the documentation.

Like Acconci, I take responsibility for the audience of the documentation by starting my camera. Probably I need the camera, and thus the potential future spectator, in order to be motivated to drag myself to the tree in rain or shine. Or, I divide myself in two, into a performer and a spectator, or a performer and a director who has the last word, that is, who can always, theoretically at least, remove that single performance from the final work. Unlike Acconci, I am not video recording what I see or executing a task (like taking a picture when blinking). Rather, I am performing for the camera. I frame my sitting as a performance; I consider it a performance already when I am sitting in the tree, although the audience will see it only later in its edited form.

The missing live audience emphasizes the constructed, theatrical dimension of the documentation, according to Auslander. In my mind the theatricality or construction comes into play mainly through editing. While Klein cropped away the safety net from the final image, I shortened the takes - not by manipulating the images, but by cutting away my entering and exiting the image. And that is one reason why video suits me better than still photography. The result is a fictional immobility, an illusion of continuity. The human figure is sitting in a tree and the seasons keep changing around her. But the illusion is not complete. The viewer hardly believes I have been sitting in the tree continuously for a full year. The sudden changes in the environment (and small shifts in the framing) speak of time passing between separate takes. Nevertheless, on a principal level, the situation is the same as in Klein's work. The one-year performance was created only in the image space. Recordings of all the performances where I climb up and down the tree do exist on videotape. The final work, however, shows a human figure sitting immobile in a tree, while the environment changes with the seasons. And a performance

160 I have framed the image by comparing it with the previous take, started the camera, wrapped the yellowish scarf around me, climbed up to sit on the branch of the pine tree, sat breathing and looking out to sea, climbed down, stopped the camera, removed the scarf, folded the tripod and returned to my studio. I have repeated this procedure 54 times.

of that kind never took place in reality. The coming and going has been removed from the video, like Klein's safety net from the final photograph. The theatrical (or semi-fictional) dimension of the documentation (the missing first audience and the completion of the performance in the space of the video only) is clearly part of the work regardless of its documentary starting point.

I basically agree with Auslander that from the point of view of the spectator, the difference is not crucial. In this work I take responsibility for the audience of the documentation, the viewer of the video work, who does not have to know how or in what kind of circumstances the work was performed. In the description provided to the distributors, I nevertheless describe the procedure because I want to present it both as performance documentation and as video work. The rough image quality is an aesthetically significant choice, which emphasizes the characteristics of a personal diary: the work is not a polished product created by a production team.

From the point of view of the audience, Auslander is probably right. Documentation is a performative act, which frames my action as a performance, produces the video as performance documentation and the work as performance art (of a kind). The work can be enjoyable regardless of whether it is the record of an authentic sports endeavour or an artificial image compilation. I could probably have sat in the tree only once and constructed the changing landscape through skilful post-production. (I could have video recorded the same landscape from the same place on the same occasions, leaving out sitting in the tree). For an audience accustomed to digital images, a striking manipulation might have a stronger impact. Or, as I noted while creating radio plays – though sound is easier to manipulate than images – manipulation could produce a result that seems more natural or lifelike; in this case, if the horizon and the framing would stay better in place, it would produce a more effective illusion of immobility.

From the point of view of the performer and artist, however, the situation is different. It is quite different for a performer to repeat an action than it is to create a constructed image once, based on a moment's insight. Repeatedly performed actions or practices have consequences for the performer. The idea or image of a diet is not the same as going on a diet and keeping it. An action can be important for the performer due to the experience. The difference between documentary performance documentation and theatrical (or semi-fictional) performance documentation has some relevance if we consider whether the performance takes place in the body of the performer in real space-time or if it happens only in the image space. For the performer it matters whether he hits the street or a net, whether he gets shot in his arm or not. If I would have sat in a tree for a year (like Tehching Hsieh, who spent

a year outdoors on the streets of New York) and would have asked my colleagues to start the camera once a week - instead of treating it as a weekly ritual where the sitting is realized as a repeated gesture - the viewers would perhaps regard the work with a different sense of serenity, and you, the reader of this text, would perhaps consider my reflections differently. In any case, my own attitude and my body, based on that lived experience, would be much different at this moment.

10.1.4 DOCUMENTATION AND RESEARCH?

So what about research? Could Auslander's argument be adapted to concern artistic research? If "*the act of documenting an event as a performance is what constitutes it as such*" (Auslander 2006, 5), could that statement be rephrased as "the act of documenting a project as research is what constitutes it as such"? In that case, we should look at what "documenting as research" might mean. If documenting a performance project as research could constitute it as research, it is important to consider what is documented and what is recorded: the work or the event, the research process or the final result? – What parts of the project should be made available to the examiners and the second audience in order to help them focus on the questions that are explored in the work, and so on?

An overview of recent debates surrounding the requirements for documentation in the context of practice-based research in performance has been presented by Angela Piccini & Caroline Rye (2009). Here, I would like to mention briefly two approaches to documentation and research: Caroline Rye's plea for a multimedia approach and Nancy de Freitas' presentation of active documentation as a research method.

Caroline Rye discusses the possibilities of DVD documentation in distributing the results of practice-based research in her article "Incorporating practice: A multi-viewpoint approach to performance documentation".

[N]ew forms of research methodologies inevitably produce new types of knowledge and in order to recognize this difference, new types of submission will have to be devised. A multimedia document is appropriate in its ability to contain a variety of diverse discourses: writing, sound, photography, video. (Rye 2003, 10)

She stresses the importance of acknowledging differences between media and argues for the use and development of multimedia documentations for distributing research outcomes since they can incorporate various forms of discourses. She

maintains that a variety of expressive forms does not suggest a totality, but recognizes that not everything can be conveyed by one single medium and acknowledges the different types of knowledge that different forms of expression can provide (Rye 2003, 10).

Nancy de Freitas considers active documentation as a possible research method in her paper “Towards a definition of studio documentation: working tool and transparent record”.¹⁶¹ She argues that the documentation of studio practice is the core issue for a better understanding of practice-based research. According to her, appropriate forms of practice documentation are the best tools for critique, strategic planning, decision making and also for writing up an exegesis. She explains:

[T]here is a difference between documentation used as an active research method and the straightforward recording of studio experiments and completed work. When documentation is applied to practice in direct association with critical and reflective engagement, it becomes an exploratory tool that has the potential to influence work in progress and be used constructively for this purpose. (de Freitas 2002, 3)

De Freitas describes how students often use documentation as evidence that sufficient work has been done in an assignment and that later they even associate documentation with “the verification of working processes rather than with the interrogation of ideas, reflection on practice and the initiation of new work”. (de Freitas 2002, 3) Based on interviews she conducted with students, she found that they described reflective practices as on-going while working, but that they did not necessarily conduct these activities in a manner that effectively distanced the students from the creation, or in a manner that allowed them to view the work from a critical perspective or that resulted in analytic writing (de Freitas 2002, 4). She further stresses that active documentation “should not be seen as the research itself, but the method through which ideas can be developed” (de Freitas 2002, 5).

According to her, active documentation, when used as a research method, could uncover difficulties with merging theoretical, personal and practical intentions at an early stage of the project (de Freitas 2002, 5). Active documentation is, according to her, a distinct research method appropriate to practice-based research projects. It is useful in identifying the evolution of the work process, in capturing problematic blocks, in articulating phases of work that tend to become invisible while the process evolves, and, finally, in providing the necessary record for abstracting research issues.

161 Her work was brought to my attention by doctoral student Antti Nykyri, who has experimented with documenting his working process in sound design by taking photos.

Active documentation could be developed as one of the distinctive research methods that characterise creative practice in postgraduate education, a method that reveals one of the fundamental differences between the research orientations of studio-based artists/designers and other academic researchers. (de Freitas 2002, 7)

So documenting a project as research could mean a) documenting a performance as the research outcome to be distributed, b) documenting a performance to produce data for research and further reflection, c) documenting the process of creation as a research process, or d) developing active documentation into a research method ... and more? Obviously, we will continue to document our performances and actions.

The question remains, could Auslander's distinction between theatrical and documentary documentation apply to research as well? And if so, what would it mean in a research context if the difference between documentary and theatrical (or semi-fictional) documentation were of no importance in the last instance, as Auslander states? What would it mean if all that remains were the experience of the viewer? – And would my argument then apply, that the difference remains valid for the performer if not for the viewer? In performance training, for instance, it probably would; you have to do something yourself in order to master it. But what about knowledge production? Is an interesting idea, a new concept and a compelling argument not enough? Why bother with experiments and experiential reflection? If the experts will define the work as research depending on their experience of the outcome, we might end up with people conducting research only in order to please the research connoisseurs. Or, do we then resort to artistic research for our own improvement only, as mere staff development, as a colleague provokingly suggested? Documentation remains an interesting topic, although not the only contested issue related to artistic research.

10.2 FINDING YOUR WAY THROUGH THE WOODS – EXPERIENCES OF ARTISTIC RESEARCH

In recent years, the term artistic research has gradually been accepted in Finland (Kiljunen & Hannula 2002; Nevanlinna 2008). What would be artistic research in the performing arts? There have been several attempts at approaching this question since the 1990's but few systematic explorations.¹⁶² Every artist carrying out artis-

¹⁶² The symposium *Theatre and Dance Artist Doing Research in Practice* in October 1994 was the first of its kind in Scandinavia to ask whether practical artistic work should be an acceptable part of

tic research as a postgraduate student has been more or less a pioneer in her field. This situation is now rapidly changing. Practice based or practice led research and performance as research have spread from the UK and Australia and challenge us to look at artistic research in terms of knowledge production (Sullivan 2005; Barrett & Bolt 2007; Smith & Dean 2009) rather than artistic excellence.

This text takes a winding route from the general to the particular, from a description of the institutional context to my personal research concerns today. It consists of four fairly independent parts: 1) Artistic Research at the Theatre Academy, 2) Notes on methodology 3) How does an artist encounter a philosopher's text? 4) Performing landscape in the Age of Breath. I will begin with a short account of the development of artistic research at the Theatre Academy in Helsinki (here abbreviated from the original), and continue by referring to some discussions on methodology and performance as research. Then I approach the question from an artist's point of view, what do I need theory or philosophy for, and end by reading Luce Irigaray for my postdoctoral research on performing landscape.

In *The Age of Breath* (2004) Luce Irigaray explores female spirituality and a third age of the spirit in the European (Catholic) tradition, and emphasizes the cultivation of breathing in order to secure autonomy as well as interiority as crucial dimensions of subjectivity. Breathing as an action and as a metaphor was central in some projects concerned with performing landscape; *Wind Rail* (2002), *The Shore* (2004) and in performances using variations of the same method, like *Year of the Monkey – Tomtebo* and *Midsummer of the Rooster* (2005). They were focusing on atmospheric and seasonal changes and used performing landscape as a strategy for drawing attention to the environment. They can be understood as attempts at creating a personal practice of breathing in Irigaray's sense. Re-examining them through Irigaray's ideas raises questions of how to combine critical environmental awareness and personal devotional practice, and leads me to stress the importance of the private (extreme local) when one experiences and/or performs landscape.

research in an academic context. The proceedings were published in the collection by Pentti Paavolainen & Anu Ala-Korpela (ed.) *Knowledge is a Matter of Doing*, Acta scenica 1, Theatre Academy 1995. Since then, artistic doctoral works in theatre or dance have been undertaken at the Theatre Academy by Annette Arlander (1999), Riitta Pasanen-Willberg (2001), Betsy Fisher (2002), and Kirsi Monni (2005), as well as by Ilari Nummi at the University of Tampere (2007) and Kaisu Koski at University of Lapland (2007), to name just a few.

10.2.1 ARTISTIC RESEARCH AT THE THEATRE ACADEMY - THE FIRST FIFTEEN YEARS OF COMPLETED RESEARCH PROJECTS

Postgraduate students at the Theatre Academy have been able to undertake doctoral degrees since 1988 with the possibility of attaining either Doctor of Arts (Theatre and Drama) or Doctor of Arts (Dance). Though, as in the original Finnish, the official title clearly states that it is a degree in Arts, long discussions over many years established a dichotomy between works with artistic emphasis and works with research (scientific in Finnish) emphasis.¹⁶³ The latter would be approximate to the approach of a traditional PhD. The term artistic research was shunned, since it suggested a dangerous hybrid muddling the “apartheid” between these two. In the beginning artistic work was in focus. The proceedings of the first Nordic symposium in Helsinki in 1994 were published as “Knowledge is a Matter of Doing” (Paavolainen & Ala-Korpela 1995, 11), referring to Grotowski. Pedagogical and historical studies, with clear models to follow, soon started to take over, however. Numerous studies in traditional format, dealing with issues related to teaching dance or theatre etc. were produced.¹⁶⁴ Works with artistic emphasis, with performances examined as parts of the dissertation, were the ones challenging academic conventions.

The first attempts at research at the Theatre Academy were so called licentiate works,¹⁶⁵ a degree that is still with us, though officially not encouraged, and is broadly comparative with an M.Phil. Director Raija-Sinikka Rantala was the first with a project related to acting (*The Clown*) 1991. There are only a few completed doctoral works with artistic emphasis. The first doctoral degree at the Theatre Academy was awarded

163 An earlier version of this description was included in a leaflet published for the IFTR/FIRT congress in Helsinki in 2006 by the Theatre Academy, “Theatre Academy – Research and Processes”, and it includes a presentation by Professor Pentti Paavolainen, who was responsible for research at that time, as well as abstracts of completed projects.

164 For instance, Soili Hämäläinen, Pia Houni, Timo Kallinen, Paula Salosaari, Tapio Toivanen, Soile Rusanen, Leena Rouhiainen, Eeva Anttila, Teija Löytönen, Maarit Rantanen, etc. A list of completed works can be found in Finnish with English abstracts at the website: <http://www.teak.fi/Tutkimus/Valmistuneet> (11.10.2012).

165 Rantala was followed by playwright Esko Salervo in 1993, then me, Annette Arlander, a theatre director at the time in 1995, and director Tarja Laine in 1997. The first licentiate work in dance was by choreographer Riitta Pasanen-Willberg in 1997. Artistic work was central in all of these works, and they were all conducted and reported in Finnish. A licentiate work in English, *Sharing WITH more than performing FOR*, was submitted 2003 by Ida-Lotta Backman for the Department of Acting (Swedish). The first licentiate in dance and theatre pedagogy was completed by Elina Rainio (an artist-pedagogue researching her own work) in 1998 and the first licentiate awarded from the Department of Light and Sound Design was to Ari Koivumäki for a work on spatial expression in radio plays in 2002.

to the writer of this text in 1999 for *Performance as Space* (Arlander 1998) a work on space and place for the Department of Directing and Dramaturgy. Riitta Pasanen-Willberg was awarded the first doctoral degree in dance in 2001 for her work on choreography (Pasanen-Willberg 2000). These works were followed by Betsy Fisher (2002) and Kirsi Monni (2004). Several doctoral works with artistic emphasis (following the old regulations) are near to completion or recently published.¹⁶⁶ The approach in these works varies greatly, and besides treating their respective topics, they offer their own suggestions as to what artistic research could be.

First, the idea of artistic work as equivalent and parallel to historical, sociological or pedagogical research was emphasized. The concern with equivalence encouraged supervisors and assessors to focus on the amount of work, the number of performances, instead of relevant research questions. Focusing on excellence easily creates expectations of doctoral students having to prove that they are “master artists”, which was soon discovered to be counterproductive for innovative or critical research work. Thus reflection and writing for other artists was emphasized. A tendency to do a double work – first an extensive and carefully assessed artistic production or several (up to five) productions, and then a full-length written thesis – has been recognized as a problem. A tendency for artwork – especially when it consists of ephemeral performances – to assume the position of research data to be reflected on, instead of constituting research outcomes, which present new knowledge and understanding and are evaluated as results, has also been discussed.

At the Theatre Academy new approaches in artistic research have been experimented with; there is, as yet, no common methodological approach, nor coherent research tradition. It is easy to explain this with the fact that all artists are born exceptions, and with the legally guaranteed “freedom of the arts”; or, with the notion of art prevalent in a performing arts academy – this does not always emphasize research, innovation or critical approaches as basic tools, but tends to focus on tradition, skilful interpretation and personal style or charisma. A lack of common approach or research tradition also reflects the ambition of the academy, which until recently has been to maintain the dichotomy and maintain credibility for its PhD-like works, leaving the artists to find their own way through the woods. – And

166 For instance, the works of Tomi Humalisto (2012), Pauliina Hulkko and Soile Lahdenperä. A recent dissertation by Helka-Maria Kinnunen (2008) is an interesting case, since she uses her own performances as data for narrative analysis, though her work does not have an artistic emphasis in the sense of the art works being examined as part of the dissertation. A list of all current doctoral students can be found at the website: http://www.teak.fi/Tutkimus/Jatko_opiskelijat (11.10.2012).

that is what a growing number of artists evidently really seem to do. Or what artists are generally supposed to do - find new ways where previously there were none.

In recent years things have changed substantially. Artistic research is no longer a curious anomaly but a common denominator for all research undertaken at the Theatre Academy. The Department of Research Development, in the beginning (2007-2009) led by the writer of this text, is today called the Performing Arts Research Centre. The professor of artistic research, Esa Kirkkopelto, and his colleagues are developing systematic models and theoretical grounding for artistic research in the performing arts. Artistic or practical parts are included in all new research plans. Developing artistic research is considered one of the main tasks of an Arts University.

10.2.2 NOTES ON METHODOLOGY OR WHERE DO YOU START?

Artistic research and practice based research in the creative and performing arts are developing fields of study, and they can be understood as methodological approaches as well. The theory-practice divide and the valorisation of textual over embodied knowledge within academia have long been criticized. For one eloquent plea for balance see Conquergood (2004). Researchers turn to practitioners for knowledge. (Aston 2007) But when artists start to carry out research on their own terms, complications can arise. Every new work of artistic research is important as a potential model for future research.¹⁶⁷ The role of the artwork varies according to context. In art universities it is often considered of prime importance. Practice based research, like pedagogical research, where artworks and processes are considered more or less as research data for qualitative analysis, has been more easily accepted in traditional universities than practice led research, where creating artworks function as the basis for the research process, not to mention artistic research, which in the end serves developments in art and tends to emphasize the freedom of the artist.

Research is a normal part of artistic work in many areas and research methods should preferably be developed from working methods, not imposed on an emerging field from the outside. Research "from the inside" of performing arts practices needs time to develop its own models. Many artists are ambitious and artistic research in the performing arts could provide a place for challenging experiments,

¹⁶⁷ Examples have also been developed outside the art universities. See, for instance, Kaisu Koski, *Augmenting Theatre – Engaging with the content of performances and installations on intermedial stages*, Acta Universitatis Lapponiensis 116, Enschede 2007.

which are impossible within ordinary “show business”. For those critically inclined it could offer a site to question some of the cherished assumptions of the craft. For those more conservatively minded, artistic research could provide a means to articulate and document the tacit knowledge of practitioners in the field, which is important for developing and teaching a tradition. For those who want to focus on the credibility, reliability and validity of artistic research as knowledge production, one starting point is to follow Henk Borgdorff¹⁶⁸ and combine all the various expectations in the field:

Art practice qualifies as research when its purpose is to broaden our knowledge and understanding through an original investigation. It begins with questions that are pertinent to the research context and the art world, and employs methods that are appropriate to the study. The process and outcomes of the research are appropriately documented and disseminated to the research community and the wider public. (Borgdorff 2006, 16)

In one of the few books discussing the methodology of artistic research in a Nordic context, the authors Mika Hannula, Juha Suoranta and Tere Vadén (2005) use two metaphors to describe their approach: democracy of experiences and methodological abundance, meaning basically that art should have the right to criticize science and science should be able to criticize art thereby emphasizing methodological pluralism, openness, criticality and ethical encounters. They stress the need for open-mindedness, patience and dialogue. Artistic research needs time to develop a research culture. “When artistic research is characterized by producing art works, theorizing, the dialogical nature of creativity, and the process-like nature of the work, the question then arises of how the reliability of such an academic dissertation can be assessed” (Hannula, Suoranta, Vadén 2005, 159) Using assessment criteria used in qualitative research for comparison they state explicitly: “The starting point for artistic research is the open subjectivity of the researcher and her admission that she is the central research tool of the research” (Hannula, Suoranta, Vadén 2005, 159).

They note that artistic research is often, “a tapestry-like weave of many factors – the read, the known, the observed, the created, the imagined and the deliberated

168 I first encountered the quotation in his lecture handout at the ELIA conference, Berlin 13.10.2005, in the following form: “Art practice is research, when it intends to advance our knowledge and understanding, by way of an original investigation into art objects or creative processes, starting with questions which are relevant in the research context and the art world, with experimental and hermeneutic methods articulating and revealing the tacit knowledge which is situated and embodied in singular art works and processes, and with the research routes and outcomes adequately documented and disseminated to the research community and the wider public.” (Henk Borgdorff, Amsterdam School of the Arts, 2005)

– where the author does not so much strive to describe reality but to create a reality for her work with its own laws” (Hannula, Suoranta, Vadén 2005, 160). As a criterion for research (as art and as language) they stress the convincingness of its rhetoric and point out as the main meaning of reliability that the research is inter-subjective, so future readers can assess the reliability. They name five points that are of prime importance for artistic research, which might seem rather self-evident, namely: 1) presenting the research context and delineating the problems, 2) credibility and explanations, 3) the internal coherence and persuasiveness of the research, 4) the usability, transferability and novelty value of the results and 5) the meaning and importance of the research results to the artistic and research communities. These five points are not so easily fulfilled in practical work, however. Much depends on to what extent research is included in the “normal” artistic practice in question.

The performance as research working group of IFTR/FIRT (International Federation for Theatre Research), started by Jacqueline Martin and Baz Kershaw, has approached key issues related to practice as research in performance from the point of view of a predominantly theory-led research context, shunning the word art as is often the case with performance.¹⁶⁹ Some of the questions addressed by the working group at its first full series of sessions at the Theatre Academy in Helsinki, 2006 were:

What field(s) of activity does ‘performance as research’ describe?

What knowledge(s) can performance generate and to what extent are knowledge and understanding increased by performance as research?

What are appropriate modalities through which to communicate the research in performance as research?

What are the implications of developing bodies of practice and theory specific to performance as research?

Instead of attempting general answers, I narrowed my scope and began with my own experiences.¹⁷⁰

169 “Performance as research investigates creative-academic issues raised by performance as research across the performance media: dance, film, television and theatre. A number of key issues are driving the formation of the working group focusing on Performance Research, including the following: The nature of Performance as Research /--/ Significance /--/ Dissemination /--/ Institutional and academic frameworks.” (Jacqueline Martin/Baz Kershaw) For a current version, see <http://www.firt-iftr.org/working-groups/performing-practices/performance-as-research> (11.10.2012)

170 The call for proposals to the meeting of the working group in Helsinki was open:

“The focus of the Group is on the potential of creative performance/theatre practice as a method of research and as research in its own right. There has been strong interest in the group so far and we are keen to build a wider international membership. Presentations can range from traditional discursive papers, through displays and discussions of documentation,

10.2.3 PERFORMING LANDSCAPE AS A METHOD

Do we need distance in time to be able to reflect upon our own work? What can I say about a work that is in progress or finished very recently? This was my question at the meeting of the working group in Helsinki the day after my exhibition ended.¹⁷¹ Performing landscape for video has been one of my means of artistic research since 2000, and I have edited the materials thus created into multi-screen or multi monitor installations as well as combined them with still act performances and real time video. What is new in these works compared to what I have done before, I asked. What is the knowledge and understanding I am trying to increase? Will the mere act of repetition result in variations or mutations, some kind of new insight? - The answer is, probably, yes. However, I do not necessarily stop when I have attained the knowledge or understanding I was looking for. As an artist I could go on “singing” for the joy of it.

At the meeting of the working group in 2007 in Capetown we discussed methodological issues.¹⁷² A panel from the Theatre Academy (Pauliina Hulkko, Soile Lahdenperä and me) asked: How do we understand working method and/or research method? What is their mutual relationship in our work? How do we apply them to our PAR project? How does one transform a working method into a research method, and vice versa? Each of us tried to answer those questions.¹⁷³ For my part, I under-

to live performances and demonstrations followed by analysis and debate. If you are interested in presenting a short performance or other forms of practice we would be delighted to facilitate this, as far as possible, with the Congress organizers on behalf of the Working Group. This is an internationally emergent field of research and we would encourage researchers from all areas of relevant practice to make a proposal.” (Jacqueline Martin and Baz Kershaw)

- 171 My presentation for the working group was called “Performing landscape as artistic research”. (Arlander 2006 d) For information about the exhibition *Year of the Rooster* in the Ammunition cellar on Harakka Island, 19 July - 6 August 2006, see <http://www.harakka.fi/arlander/kukonvuosi/> (11.10.2012)
- 172 The call for proposals for the meeting during the IFTR/FIRT conference in Stellenbosch, South Africa, 10–14 July 2007 described the current project of the working group: “To investigate the methods of performance as research, and in particular to explore approaches to developing such methods through reflexive (and, where appropriate, participatory) performative presentations. Relevant issues in this investigation include knowledge-types, aesthetic values, contextual responsiveness, practice-theory problematics, training methods and so on. For the purposes of the Group, ‘performance’ is understood to include a range of media, from theatre through dance to film/video, and interlocking research interests, from aesthetic through thematic to contextual.” (CFP for performance as research meeting in Stellenbosch)
- 173 The presentation, together with Pauliina Hulkko and Soile Lahdenperä, at the IFTR/FIRT-conference in Stellenbosch 10–14.7.2007, was called “Working Method and/or Research Method: Three Approaches”. (Arlander 2007 d)

stand working method to mean a more or less personal way of proceeding when producing art works. I understand research method to mean a more or less commonly approved way of proceeding in order to produce knowledge (or perhaps data) for a specific research community. What is their mutual relationship in my work?

In performing landscape I try to show time taking place. While performing a simple pose in front of a video camera, the events taking place in the background, in the landscape, can come to the fore. By repeating this at regular intervals during long periods of time, and condensing the material by editing, the slow happenings, not discernible in real time, can be seen and shown. Could this working method and/or method of presentation be developed into a research method? - The answer is, probably, yes. However, the question is for what, a research method for what exactly?

I use a three stage working method for performing landscape on video. First, I repeat a still act or a simple action in the same place in front of a video camera with the same camera positioning, at regular intervals during long periods of time. Secondly, I condense the material by editing: preserving the chronological order, but choosing only a fragment of the action and using various durations. Thirdly, I combine several video works to form an installation or exhibition in a specific space. For the fourth stage, I describe the work and reflect upon some aspect of the material (the videos, the working notes and the documentation from the exhibition) in relationship to some concept from another field and write about it in a research context. The still act, for instance, borrowed from anthropology and dance studies.¹⁷⁴

The above working method is, in itself, quasi-systematic. The data gathered by video documentation could be used as research for a study in weather and climate changes, for instance. But they do not really say anything about performing landscape, except as a form of demonstration, an example: "perhaps in this way". However, I prefer to use my artwork as research data, rather than as demonstration of research outcomes, perhaps because I want to go on "singing". "In the artistic research experience studies experience, producing new experiences." (Hannula, Suoranta, Vadén 2005, 59).

174 "The 'still-act' is a concept proposed by anthropologist Nadia Seremitakis to describe moments when a subject interrupts historical flow and *practices* historical interrogation. Thus, while the still-act does not entail rigidity or morbidity it requires a performance of suspension, a corporeally based interruption of modes of imposing flow. The still acts because it interrogates economies of time, because it reveals the possibility of one's agency within controlling regimes of capital, subjectivity, labor and mobility." (Lepecki 2006, 15) See also Seremitakis, C. Nadia. "The Memory of the Senses, Part I: Marks of the Transitory" and "The Memory of the Senses, Part II: Still Acts" in C. Nadia Seremitakis (ed.) *The Senses Still – Perception and Memory as Material Culture in Modernity* Chicago, University of Chicago Press 1994, 1-18 and 23-43.

Producing material and choosing what to do with it depending on what you get, resembles approaches in qualitative research. Still, there is something unsatisfactory in considering the artistic process as a tool for producing research data only, and regarding the critical reflection on the working process afterwards as the “real” research outcome and knowledge production. And, although theorizing, like methods, preferably evolves out of the work itself, most artist researchers need some theory to challenge or support reflection. So let us turn the question upside down, and start from another angle.

10.2.4 HOW DOES AN ARTIST ENCOUNTER A PHILOSOPHER’S TEXT?

How does an artist (or a director, choreographer, performer etc.) encounter a philosopher’s text? What is the use, help or value of a philosopher’s text if the aim is to create an artwork that is interesting, innovative or of “high quality” (the formulation used in official decrees)? What do artists need philosophy for? What do we look for or long for in philosophy? Inspiration, material, understanding, support... These questions lead to ethical concerns. How can the encounter with a philosopher’s text take place on the terms of art, according to the requirements of creating art or performances? How can the encounter with a philosopher’s text and the use of it be “ethical” with regard to the philosopher? Is it possible to respect and appreciate both the specificity of the philosophical text and the needs and particularity of the artist and the work of art? Do we have the right to use everything or anything? Do we have the right to describe or represent everything or anything?¹⁷⁵

Regardless of these ethical concerns an artist can in practice approach a philosopher’s text in various ways: A philosophical text can function as a) an impulse or inspiration for creating an artwork or a performance, b) part of an artwork or performance, as material for it, like poetry or c) an aid, support, challenge, or dialogue partner in reflecting upon or describing artistic work. Expressed in terms of time and process, the encounter with a philosopher’s text can be fruitful before creating a work, as part of it during the actual work, and afterwards when discussing the work or writing about it.

¹⁷⁵ I posed these questions in a presentation, “Performing Landscape: Reading Merleau-Ponty”, in the opening plenary roundtable, Chiasmatic encounters in art and philosophy, organized by Kuisma Korhonen at the IAPL (International Association for Philosophy and Literature) Conference Chiasmatic Encounters in Helsinki 2 - 7.6.2005. (Arlander 2005 c).

To take my own work as an example, I sometimes use philosophical texts as inspiration or as material. Some older philosophers, like Friedrich Nietzsche, are well suited for that. However, in reflecting upon my work or writing about it, I mostly relate to discussions within performance research or art theory, rather than philosophy. In previous works I have been inspired by Martin Heidegger, mainly via Christian Norberg-Schulz (1971 and 1980) in architectural theory, and by Maurice Merleau-Ponty, mainly via Arnold Berleant (1997) in environmental aesthetics. The only philosopher, closer to theology, whose texts I have worked with in any detail recently, is the medieval scholastic Ramon Llull. For a sound work called *Murmuring Valley* I read and recorded his meditations in the Catalanian Mountains, and thus used his text as material directly (as discussed in Chapter 4). I could also imagine reading some other philosopher in order to see if his/her texts could challenge me to perform landscape differently, or to understand my work differently while reflecting upon it later.

To mention one example: I tried to read *Eye and Mind* by Maurice Merleau-Ponty (1993) while preparing *The Shore* for the exhibition *Vision and Mind* at Kiasma 28 May-19 September 2004. The text was offered by the curators as a starting point to create a shared context. Returning to a cherished text, which I used many years ago to support my own intuitions regarding environmental scenography (Arlander 1998 a, 23) I realized that at that time I had not tried to understand the text as a whole or within its own context, but only used parts of it to my own ends. This attitude is fairly common among artists, since everything you encounter tends to be sucked into and consumed by the work being created. I did not plan to “better my ways” and begin a philosophical investigation, nor suggest that others should do it. Rather, I thought I should try to use my working method of “eating texts” more consciously, subtly and perhaps respectfully.

Thus I began by treating the text as text, as poetry, and by reading it aloud, in Finnish. To make the task challenging and to have so called 100% recordings, I read the text in strong acoustic environments, first on the Atlantic shore, like a latter day Demosthenes. And perhaps also to play with the idea of being bodily situated, to see what that could give.

Scientific thinking, a thinking which looks on from above, and thinks of the object-in-general, must return to the 'there is' which precedes it; to the site, the soil of the sensible and humanly modified world such as it is in our lives and for our bodies... (Merleau-Ponty 1993, 122)

However, I abandoned the idea of reading after a mere two chapters and two environments. It seemed too silly, or perhaps not silly enough. I made other sketches

too, like placing a crystal ball in various places to reflect the environment in different ways. In the end I made something completely different for the exhibition – simply stood at the shore – and never used all these drafts. The text stayed with me, though, as a companion for private working notes.

Another example illustrates the possible dilemmas mentioned above. While I was reading texts by the French philosopher Luce Irigaray, ethical problems immediately arose. Her writing interests me only in parts. Her attempt to rethink philosophy practically is fascinating. I am not so inspired by her argument concerning sexual difference, which is the main focus and true *raison d'être* of her work, and which cannot be bypassed without doing injustice to her thinking. To interpret her superficially could easily mean to misread her work as a curious form of “biologism” (Robinson 2006). In order to really understand her I would have to study her philosophy in depth. Can I exclude the main part of her work and focus only on the dimension that inspires me? In the following I will use her ideas eclectically as an aid, challenge, and dialogue partner in describing some of my recent work. I am not qualified to discuss her views on gender in a deeper sense. It is her attempt at creating bridges towards embodied practice that interest me here.

10.2.5 PERFORMING LANDSCAPE IN THE AGE OF BREATH

How to perform landscape? How to combine critical environmental awareness and personal devotional practice?¹⁷⁶ In her text, *The Age of Breath* (2004, 165–170), Luce Irigaray explores female spirituality and a third age of the Spirit in the European Catholic tradition. She emphasizes the cultivation of breathing in order to secure autonomy as well as interiority as crucial dimensions of subjectivity.

Breathing as an action and as a theme was central in some projects concerned with performing landscape. They focused on atmospheric and seasonal changes and used repeated performing for a video camera as a strategy for drawing attention to the environment. Reading *The Age of Breath* and *Fulfilling Our Humanity* (Irigaray 2004, 186–194) led me to re-examine those video works or performance documentations

¹⁷⁶ This section has developed from a paper “Performing Landscape in the Age of Breath” presented at the IFTR/FIRT (International Federation for Theatre Research) congress in Helsinki 7–12.8.2006. (Arlander 2006 c). I am very grateful to Dr. Karen Wedel for her helpful comments on the final version of it.

as well as the choices behind them.¹⁷⁷ Initially, the practice resulting in those works had no explicit spiritual aims and no conscious feminist agenda – the main attempt was to create artworks that would focus the spectator’s attention on the environment rather than the performer. In retrospect they can be understood as attempts at creating a personal practice of breathing in Irigaray’s sense. Thus, I argue that a performance practice for video can be developed as an exercise in breathing. And more generally, that Irigaray’s thoughts on how to enhance women’s spirituality through breathing, returning to the self, active receptivity, and praying as a daily ritual, can be inspiring and valuable in developing creative performance practices.

10.2.5.1 THE AGE OF BREATH

Irigaray maintains that the religious dimension is an important aspect of our culture, which cannot be neglected. We have to situate ourselves in our tradition in order to create possible bridges with other traditions. Not only through abstract discourse but through “daily behaviour, which allows us to be faithful to ourselves and to communicate with the other(s).” (Irigaray 2004, 145) According to her, the best way to understand a spiritual path today is to consider our time as an Age of Breath. “By cultivating breathing, we can gain an access to our autonomy; open a way for a new becoming and for sharing with other traditions.” (Irigaray 2004, 146) For those not familiar with the Christian Roman Catholic tradition: the first age of the Father (the Old Testament) and the second age of the Son (the New Testament) are to be followed by the third age of the Spirit. Irigaray considers the age of breath as a new age that would correspond to this third age of the Spirit, though not in the sense of a strictly masculine Trinity. According to her, women seem to be the privileged initiators of this age of the Spirit, understood as a time in which humanity itself becomes divine through cultivation and a sharing of the breath. (Irigaray 2004, 147) She suggests that we have to return to an awareness and cultivation of the breath before and beyond any representation or discourse, understanding the breath as divine presence, in ourselves and between us. (Irigaray 2004, 169) What interests me here is not so much the theological dimension, however, but her interpretation of traditional female virginity-divinity in terms of autonomy and integrity.

The Age of Breath begins with the assertion that the divine appropriate to women is first of all related to breath. (Irigaray 2004, 165) In order to cultivate the divine in

¹⁷⁷ Pauliina Hulkko, a colleague and doctoral student was the first to mention Irigaray to me; another was Heidi Fast, at that time MA student in performance art and theory.

herself, a woman has to attend to her own breath, more even than to love. She must preserve her autonomy and virginity by cultivating her breath, which is related to her soul, not by conserving a physiological hymen but by protecting her own interiority. In this way she can also welcome the other, without a regression to fusion or loss of differentiation. (Irigaray 2004, 147) Breathing corresponds to the first autonomous gesture of a human being and it is not possible to be divine without being autonomous with respect to the mother and the father, the lover, the child, or others in general. (Irigaray 2004, 165)

To remain faithful to herself, to turn back to herself, within herself, to be born again free, animated by her own breath, her own words, her own gestures, this corresponds to the most decisive conquest for women. (Irigaray 2004, 166)

The task for a woman is to incessantly reunite earth and heaven through breath, to move and to remain within herself, to communicate with the soul of the world or with the soul of others and then to return to the solitude and silence of her own soul, listening to her own breathing, "appeased and attended". In this way, a woman can welcome the other in her soul, and not only in her body, and generate humanity spiritually and not only naturally. (Irigaray 2004, 167)

Historically, God and spiritual powers demonstrate their strength through a creative breath, by setting in motion that which was motionless. While the diabolic, on the contrary, adapts to fire but not to air, takes away air from the others, suffocates and annoys with its pretensions to dominate without being able to remain in itself. If a woman forgets to cultivate her breathing and does not respect herself, she runs the risk of becoming diabolic. (Irigaray 2004, 166)

Becoming divine is accomplished through a continuous passage from nature to grace, a passage that everyone must realize by oneself, alone. Nobody can accomplish this process in my place, for me. The instructions given to me have to remain a testimony of someone else's experience and way; they cannot substitute my own path. (Irigaray 2004, 165)

The necessity of realizing a process by oneself is evident to anybody involved in a health regime or training process – nobody can go on a diet for me – though sometimes hard to grasp for those with a background in performing arts. The traditional division of labour designates the director or designer to influence performers, in order for them in turn to influence spectators, etc. To do something for yourself, on your own, can be a real challenge, or seem like a betrayal of the collective and often authoritarian ethos of theatre practice. However, many performers are familiar with ideals of autonomy and interiority in the sense of centring oneself, which is

regularly combined with breathing in body-mind regimes from dance to yoga, from relaxation and meditation techniques to various performing practices.¹⁷⁸

A call for autonomy, for realizing your own process, can seem like a paradox in a time propagating extreme individualism and celebrating the illusion of the autonomous, self-sufficient and self-mobilizing subject of modernity.¹⁷⁹ However, the call is directed mainly to women, who often play the supporting part in maintaining that illusion for others. According to Irigaray, the difficulty for a woman is to remain in fluidity as well as in her interiority, and the cultivation of breathing, a culture of the breath, is a possible way for uniting these two. "I do not know if there is another path, but this one can be (re) discovered and practiced. It grants to the woman autonomy as well as interiority, two indissociable dimensions of subjectivity", (Irigaray 2004, 170) she concludes. And here I wholeheartedly agree - concentrating on breathing is a good way to start.

10.2.5.2 WIND RAIL AND THE SHORE

The first work, where I used breathing as a conscious motive, was *Wind Rail* (2002), a small stage performance based on two performance documentations on video (described in Chapter 5). Breathing is mentioned briefly in the two essays I used as voice-overs. The first one, *Being on a Mountain*, combines a historical figure (Ramon Llull), a sanctuary, the wind and breath and ends as follows:

178 Irigaray discusses breathing related to the practice of yoga in her book *Between East and West – From singularity to community*, Columbia University Press 2002

179 André Lepecki writes concerning modern subjectivity: "First and foremost, it locks subjectivity within an experience of being severed from the world. In modernity, subjectivity is trapped within a solipsistic experience of the ego as the ultimate subject for and of representation" (Courtine 1991, 79) that views the 'body as independently existing and governed by immanent laws (Ferguson 200, 7). Brennan is particularly insistent on the centrality of this subject experiencing his or her being as fully independent and ontologically severed from the world as constitutive of the modern process of subjectification." (Lepecki 2006, 10-11.) He continues: "Since there is no such thing as a self-sufficient living system, all mobilization, all subjectivity that finds itself as a total 'being-towards-movement' must draw its energy from some source. The fantasy of the modern kinetic subject is that the spectacle of modernity as movement happens in innocence. The kinetic spectacle of modernity erases from the picture of movement all the ecological catastrophes, personal tragedies, and communal disruptions brought about by the colonial plundering of resources, bodies, and subjectivities that are needed in order to keep modernity's 'most real' reality in place: its kinetic being." (Lepecki 2006, 14)

Ramon Llull is buried in the church of the monastery of San Francisco in Palma, the lights of which I look at in the evenings. Here, I have not encountered him. I have not even called for him, not properly. On this island-mountain, where people are far and the sky is near, I have encountered only the wind.

*Here, where everything is beautiful as one sees it from afar
Where everything is beautiful as one watches it for long,
Where one has space to breathe
Here the wind breathes into me, within me, me*

This work, started almost by accident as a video diary in 2000, turned out to be the starting point for a practice I have developed since then, (discussed in section 10.3 and in Chapter 11) which could be compared with Irigaray's ideas on breathing, although I encountered her ideas much later.

Breathing was the main action in another work as well, *The Shore* (2004). In the tradition of Fluxus event scores, a short text was both a script describing how the videos were made and a recipe, an invitation to the spectator to try something similar:

*Take a scarf,
Go to the shore,
Stand at the shore.*

*Look at the horizon,
Look at the water's surface,
Breathe.*

*Until your eyes rest,
Until your mind rests,
Until you are cold, tired, having enough.*

*Take the same scarf,
Go to the same shore,
Stand at the shore.*

*Look at the horizon,
Look at the water's surface
Breathe.*

And so on.

Rather than develop an explicitly spiritual practice, I tried to find something to do, which would do myself good and which I could unreservedly recommend for anybody else: To create a personal ritual or routine to sustain oneself - a moment of peace or communion with nature - whatever nature is available within the Lebens-

welt. To focus on the breath and try to breathe deeply is perhaps the simplest form of instant relaxation. In this work, breathing was combined with a repeated, concentrated action, in a way resembling Irigaray's notion of in-gathering. The spiritual dimension of the practice I realized only in retrospect.

10.2.5.3 NATURE AND LANDSCAPE?

To find oneself in a beautiful landscape is a kind of grace, Irigaray notes in *The Redemption of Women* (Irigaray 2004, 150-170). Not to respect and celebrate nature seems to her a threefold failing, since it means:

- 1) *not to respect the indispensable conditions for life: our own, that of the other, present and future,*
- 2) *not to respect creation, human or divine, not to welcome and praise what has been given and received from the beginning.*
- 3) *not to be faithful to the feminine spiritual traditions which respect and celebrate nature: outside or inside oneself, and have allowed the union of nature and grace, of the cosmic universe, the body and the word. (Irigaray 2004, 155)*

According to Irigaray it is the task of woman to overcome the nature-culture divide in our tradition. In *Spiritual Task for Our Age* (Irigaray 2004, 171-185), she emphasizes how "the emancipation and liberation of women require that we rework the relationship between nature and culture." (Irigaray 2004, 183-84) We need to overcome the two dead ends in our tradition: the over-valorisation of nature in procreation, and its annihilation in a culture, where the historically male subject appropriates nature and attempts to dominate it. (Irigaray 2004, 176) The ethical task for a spiritual conception of sexual difference is to avoid both of them. "We must thus refuse to divide sex roles into, on the one hand, guardian of nature, and on the other hand, guardian of culture." (Irigaray 2004, 178)

10.2.5.4 FULFILLING OUR HUMANITY

How to become what we are, Irigaray asks in her text *Fulfilling Our Humanity*. (Irigaray 2004, 186-194) To approach the religious dimension requires passing from simple survival to a spiritual level. One has to have energy at one's disposal and to be able to transform it. "This process always remains present, always in action, never realized. It is incumbent upon each man and woman to accomplish it. No one

may carry it out for another.” (Irigaray 2004, 186) The same goes for many artistic endeavours as well. (These projects do not require skill or virtuosity - anybody could do them - but dedication or perhaps devotion.) Many of the issues Irigaray discusses have practical implications: how to conserve and to create; how to become actively receptive; how to come back to oneself and open oneself up to the other; and how to pray.

According to Irigaray, our age corresponds to a time of cultural mutation, and a simple religious regression cannot satisfy the necessities that present themselves to us. To conserve means to take care of oneself and one's body in moments of crisis or mutation. Then protection of life prevails over the pursuit of more subtle tasks. In a manner, which inspires both the making and enjoying of art - events or objects, man-made or found - she notes:

To safeguard life requires, for example, cultivating perceptions without claiming to reduce the spiritual to the mental. Listening to music – beginning with that of the voice of humans or with the song of birds – contemplating nature or a work of art, tasting flavourful foods, breathing in certain perfumes... can be spiritual gestures. They lead to concentration, to communication with the world, to gratitude and beatitude. (Irigaray 2004, 187)

According to her, such gestures not only maintain life but also make it pass imperceptibly from a natural existence to a spiritual existence, from the satisfaction of needs to the cultivation of a desire that is not satisfied with annihilating by consuming. (Irigaray 2004, 187) Mediations that allow becoming between activity and passivity are vital. It is necessary to learn to be actively receptive, active in a way that does not prevent receptiveness to grace, to a qualitatively unpredictable gift. (Irigaray 2004, 187-88)

Cultivating perceptions is crucial for a receptive attitude to nature and the environment. And it is in concordance with the demands of a documentary performance practice centred on stillness, with the camera as a patient witness. Performing still-acts in a landscape involves a form of active receptivity; it requires effort, discipline and a focus on perceptions. For the performer this type of practice has an active dimension (creative concentrated performing) and a receptive one (sensing, waiting, listening and looking). Repeating the task demands an active effort, while appreciation of changes in the situation requires awareness and receptivity. And of course the chance occurrences encountered, like changes in the weather or vegetation, can feel like gifts.

Irigaray notes that to come back to oneself is necessary in order to assess becoming, and to open oneself to the other is indispensable for the respect of the other.

(Irigaray 2004, 188) In performing landscape I focus on the return to the self, though encountering natural phenomena like the wind or the sea can feel like an encounter with the other. A return to the self is aided by returning to the same place. Repetition creates an experience of safety and familiarity, and each session of resting in oneself reinforces the following attempts at experiencing tranquillity.

Irigaray claims that prayer should be part of daily activity, since personal prayer corresponds to an active in-gathering. (Irigaray 2004, 190) A posture of the body can make you attentive, as is the case with reading, writing, drawing, and even a ritual chant or recitation. Each person must discover the way of praying adapted to each day. Sometimes repetition is important to maintain faithfulness, sometimes creation is needed to clear ways for becoming. To accomplish an activity with concentration or a spiritual intention can serve as a prayer. (Irigaray 2004, 191) Thus, returning to a particular place to make a video, or simply to breathe, to look around, to rest, can be a form of prayer.

Praying in a traditional sense often involves addressing a divine power, asking for help and guidance and so on. As I prefer to understand Irigaray, an active in-gathering can take place in silence without this kind of prayer. To accomplish a task in a dedicated manner is already an act of in-gathering. It would be misplaced or useless to demonstrate praying or meditation for a camera, to represent praying in a theatrical sense. However, the presence of a witnessing camera can aid awareness and support concentration, besides being necessary for the documentation. A dedicated returning to a specific place – whatever place that may be – can function “as a gathering of the self in oneself and as a bond with the universe and the other.” (Irigaray 2004, 192) Any activity, and thus art making as well, can be utilized to function as meditation, healing or as a devotional practice.¹⁸⁰

10.2.4.5 YEAR OF THE MONKEY

As an example of a gathering of the self in oneself and bonding with the environment, I will describe and compare two works, *Year of the Monkey – Tomtebo* and *Day and Night of the Rooster*, presented for the first time in the Telegraph on Harakka Island, 20 July – 31 July 2005. In these works, breathing was the focus of my attention while performing, not a theme or motive but a working method. To focus on

180 The term “devotional practice” is here used as an equivalent to the Finnish “hartaudenharjoitus” and the Swedish “andaktsövning”, which are perhaps more open in their religious connotations than devotion.

your breath is an easy way of enhancing your awareness of the now, of bringing your mind in tune with your body, your surroundings and the passing moment.

A cliff on the northwestern shore of Harakka Island was the place I chose to return to. My action was simple – going to the cliff with a red scarf and placing my video camera on a tripod on the same spot in order to maintain the framing as exact as possible; standing in front of the camera turning my back to it, looking out to sea; walking to the ledge and sitting there breathing, looking; returning to the camera and waiting for a while to record the “empty view”, that was all. This I did once a week for a year.¹⁸¹ To accentuate the seasonal changes I chose a spot with some vegetation unlike the bare cliffs of *Year of the Goat* the previous year. During summer, the plants grew to my surprise so vigorously that they almost hid me from sight, which was further emphasized by editing. For the exhibition *Year of the Monkey – Tomtebo* I edited two versions of the work: *Year of the Monkey – Tomtebo*, for a projector (22 min.), with 30 seconds of sitting in each take, *Year of the Monkey (installation)*, for three monitors (3 x 3,40 min.), with five seconds of standing, sitting and the empty view alternating. Later I combined the first two into *Year of the Monkey 1–2* (7 min.). The name Tomtebo (Gnome’s home) was inspired by Elsa Beskow’s picture book *Tomtebo barnen* (1919), which describes the life of a family of tiny gnomes living in the forest through the seasons.¹⁸²

To record a day and night, a smaller cycle to compare with a year, I chose mid-summer, the time of the year when the day is longest. For *Day and Night of the Rooster* I used two cameras simultaneously, placed them on two sides, closer to the ledge, and sat with a red scarf on my shoulders on the ledge from 24th June at 14.30 to 25th June at 12.30, at two-hour intervals. The duration of each session was open. I edited a version for four monitors, *Midsummer of the Rooster* (4 x 1, 30 min.) with five-second takes and a longer version for two monitors, *Day and Night of the Rooster* (2 x 6 min).

In terms of performing experience these two time variations, one year weekly and one day and night, were almost opposite. The weekly visit to the ledge was a breathing experience, a returning to one self and to nature, relaxing and meditative, an active in-gathering. The day and night was a kind of endurance test, more of a chal-

181 Actually, I did it between 11 April 2004 and 20 March 2005, and only 43 times. There were a few weeks when the ice was too soft to walk on or too strong to row through, so I could not reach the island.

182 The name Tomtebo sometimes occurs in various folklore contexts, and it caused perplexity in some visitors. I had the original book available in the exhibition space and quoted one verse in the information sheet. As a rough prose translation, it went something like this: “So they live nicely in the forest and enjoy their happy ways. What else they do, you must make up yourself, and continue the tale, which thus never ends.” (Beskow 1919)

lenge, with the task of keeping exact intervals and staying awake through the night, exhausting and thus self-validating in some way.

In terms of artistic aims I focused on the landscape and the possibility of editing a video showing the changing seasons, the shifting light and the incredible alternations in the landscape. Chance, or providence, helped me by growing the weeds so high that associations of nature "taking over", the human figure disappearing or turning to dust were accentuated. Clearly the environment played the leading part. However, in terms of artistic means and performing experience rather than artistic aims, I really wanted to create a "breathing routine", a personal practice. And as such it could be understood in Irigaray's terms as a way of "gathering of the self in oneself and as a bond with the universe and the other". Besides functioning as an ordinary artwork or performance documentation, to be enjoyed and interpreted accordingly by spectators, the work thus meant to me a chance to rest in myself and to be receptive to the environment. It turned into a restoring, healing and even spiritual experience, and thus into a devotional practice. And as such it could, perhaps, be developed and used by others for similar purposes.

10.2.6 *SO WHAT?*

This section began with an institutional approach describing artistic research at the Theatre Academy Helsinki and with some notes on methodology. It ends with a reading of Luce Irigaray, linking her ideas on breathing and on fulfilling our humanity with a practice of performing landscape on video. This is an example of the scope or range that is at stake when we try to develop research practices that support artist's sensibilities as well as articulations of knowledge that can be assessed intersubjectively. If we add the question of context – local, global, artistic – the range grows wider still.

10.3 ANIMAL YEARS – PERFORMING LANDSCAPE BY THE CHINESE CALENDAR

A year seems to be a frequently used time span for performance projects extended in time. If working in cycles, what could be the next step after one year? The popularized version of the Chinese calendar, which spans twelve years and in which each year is named after an animal, forms a cycle of time beyond one year for a project

concerned with performing landscape, here tentatively called “Animal Years”. A still-act and performance for the video camera repeated approximately once a week for a year in 2002 and named *Year of the Horse* after that particular year in the Chinese calendar, turned out to be a starting point for a series of performances and video works on Harakka Island, in Helsinki. So far, the project comprises the *Year of the Goat*, the *Year of the Monkey*, the *Year of the Rooster*, the *Year of the Dog*, the *Year of the Pig*, the *Year of the Rat*, the *Year of the Ox*, the *Year of the Tiger* and the *Year of the Rabbit*, (and will probably include the *Year of the Dragon* and the *Year of the Snake*) all performed and video recorded once a week in different places on the same island, one place for each year (see appendix 5).

In the following text I first describe the calendar as a basis for the project and ask whether the choice of naming the years according to the Chinese calendar should be seen as an act of appropriation or, rather, as a symptom of the hybridization of global culture, where *Chinese astrology* is included in our common cultural property, like feng shui, tai chi or noodle soup. Then, I will create an artistic context for the project by looking at classical durational performance projects, like Tehching Hsieh’s one-year performances and Linda Montano’s “colour years”, as well as a recent project by Jamie McMurry called *365 performances*. All three artists try to fuse art and life in some way; they all work with an element of ordeal and their work can be understood as heroic feats, though in very different ways. The project “Animal years”, however, has no heroic ambitions, but tries rather to combine art making and life into a sustainable and possibly even therapeutic practice.

10.3.1 THE POWER OF NAMING

Naming these performances and the subsequent artworks by using the animals of the Chinese calendar can be understood as playing with the hybridized elements of global culture, or as an act of appropriation, and criticised as such. What are the implications of taking the superficial elements of a culture, without any deeper understanding of the philosophy behind those features or myths, and using them lightly, in the way I have done in this project? Could this be seen as profanation, or as hurtful in some other way, by those who value the mythology thus borrowed? Intercultural and multicultural issues have been extensively discussed and debated in performance by such artist researchers as Grotowski (Schechner & Wolford 1997), Barba (1991), Schechner (2002) and Gomez-Pena (2001), or by scholars like Patrice

Pavis (1996), not to mention the whole area of postcolonial discourse in cultural studies. Scholars have discussed appropriation, collaboration, exchange and hybridization in depth; I prefer to approach the question personally. How would I react if a Chinese artist would use the characters of the Finnish mythic epos Kalevala, like Väinämöinen, Lemminkäinen and Kullervo, to name some of his projects dealing with questions completely unrelated to those characters? I would probably be amused and perhaps slightly irritated, especially if the artist would, in my opinion, be spreading some crazy misunderstandings about those characters and their context.

Based on that analogy, it seems clear that the dimension of "Animal Years" that might be criticised is perhaps not the naming as such, but the carelessness with which the implications of that choice have been followed up on in the work itself (in details like colours and directions). However, today global culture has been transformed into such an amalgamation of ingredients from all over the world that we could ask whether the Chinese calendar really is Chinese anymore. Perhaps the twelve animals and the idea of each year being guided by one animal is common property much in the same way as the stories of the Bhagavad-Gita or the Bible? So, using the twelve animals of the Chinese calendar for naming these yearly projects would be the most natural thing to do. Nevertheless, the act of naming is not innocent, since a whole field of ideas, associations and equivalencies are opened by that choice.

Naming the years after the Chinese calendar has practical consequences for the work. In one sense, the naming of the years functions only as an extra flavour, an added nuance, creating associations with animals in general, with components of nature that are not human, or else it gives a vague New Age flavour to the work, hinting at Eastern thought. The years could be named in some other way as well, simply by using numbers or years (2002, 2003, and so on), as is often customary, or by the place (the year at the shore, the year on the ledge, the year by the dying birch, and so on), or by the colour of the scarf (first year in blue, second year in blue, first year in red, second year in red) or then by my age, like my 50th year. But that choice would definitively change the focus from the shared environment to the personal.

In another sense, the naming of the first year according to the Chinese calendar created the possibility of considering the whole calendar, and thus gave a possible limit and duration to the project. The naming thus functioned as a stronger structural element than what was obvious to begin with.

10.3.2 THE CHINESE CALENDAR

Twelve animals form the basis of the popular version of Chinese astrology common in the West. A small publication called *Chinese astrology*, in the series Collins Gem (Diagram, 2004), can serve as an example of the many popular booklets that are available in most European languages. It is a short introduction to the twelve symbolic animals and the five elements that form the basis of oriental astrology, with the emphasis on finding out one's animal sign and personality type according to one's year of birth.

Although this astrological system originated in China, it is widely practised in other countries that, historically, came under the influence of China. For example many Japanese and Vietnamese people use Chinese astrology as a guide to interpreting their lives. For this reason it is often referred to as oriental astrology. (Diagram 2004, 3)

The system is presented as an interesting substitute to other types of astrology: "Despite being complex in its analysis, it is easy for the novice to access, as all you need is your date of birth... a refreshing alternative to Western Astrology" (Diagram 2004, 3). According to this introduction, the origin of the twelve animal signs is unclear. Chinese legend attributes them to the Yellow Emperor in 2637 BC, who is a semi-mythical figure in Chinese history. Other legends credit Buddha (c. 563 - c. 483 BC) with creating the animal cycle. According to legend, he invited all the animals to visit him, but only twelve animals showed up. Buddha dedicated a different year to each animal according to the order in which the animals arrived (Diagram 2004, 7).

There are twelve animals and they always appear in the same order (rat, ox, tiger, rabbit, dragon, snake, horse, goat, monkey, rooster, dog and pig). The cycle of animals therefore repeats itself every twelve years. The Chinese calendar is based on the lunar year (the orbits of the Moon around the Earth). The Western calendar is based on the solar year (the orbit of the Earth around the Sun). Since the two do not correspond exactly, each lunar year begins on a slightly different date of the solar year (Diagram 2004, 9). The Chinese New Year, the first new moon after the winter solstice, normally occurs in January or February.

Besides being ruled by an animal, each year is governed by an element. Chinese astrology has five elements, rather than the four found in the West (fire, water, earth and air). The Chinese elements are water, metal, fire, wood and earth. Each animal sign is considered to have its own natural element. According to this guide, rat and ox correspond to water, tiger, rabbit and dragon to wood, snake, horse and goat to

fire, monkey, rooster and dog to metal, and pig to water again. Besides these natural elements that go with the animals, each year is ruled by a different dominant element. Each combination of animal and element occurs only once every 60 years. Thus, the twelve-year cycle turns out to be a 60-year cycle (Diagram 2004, 18).

I began the project during the year 2002, which was ruled by the Water Horse, followed by the year of the water goat (2003), the year of the wood monkey (2004), the year of the wood rooster (2005), the year of the fire dog (2006), the year of the fire pig (2007), the year of the earth rat (2008), the year of the earth ox (2009), the year of the metal tiger (2010) and the year of the metal rabbit (2011).

The colours assigned to the animals vary according to source. If we follow Collins Gem, the colours would be as follows: for the rat: white, black and blue; for the ox: yellow and blue; for the tiger: orange and dark gold; for the rabbit: white; for the dragon: yellow and black; for the snake: green and red; for the horse: orange; for the goat: sky-blue; for the monkey: white; for the rooster: yellow and white; for the dog: black and dark-blue; and, for the pig: black. Other sources mention other colours. (Walters 2008)

In "Animal Years" these colour schemes are not followed strictly. The possibility of using the colours traditionally associated with the animals to define the colour of the scarf I wore occurred to me only later. A dark blue scarf was used for the year of the horse and the year of the goat, a bright red one for the years of the monkey and the rooster, a pale orange scarf for the year of the dog and a grey one for the year of the pig. For the year of the rat, I wore a pale lavender blue scarf, for the year of the ox a rust brown scarf, for year of the tiger a white scarf and for the year of the rabbit a dark green one.

The animals are related to the different directions of the compass (which are, in turn, related to the different elements and colours as well). The cardinal directions are rat in the north, rabbit in the east, horse in the south and rooster in the west. If we place the rest of the animals around the compass, ox and tiger are situated in the northeast, dragon and snake in the southeast, sheep and monkey in the southwest and dog and pig in the northwest.

The points of the compass associated with the animals are not followed strictly in "Animal Years" either. The geographical directions on the island and/or the direction the camera is facing have been more or less to the west or southwest for the horse, west for the goat, south-southwest for the monkey, west for the rooster, west and southwest for the dog (with two additional directions: southeast and northwest for secondary images), northwest for the pig (with two additional images and directions: southeast and northwest), north and northeast for the rat, northeast and

southeast for the ox, east for the tiger (or actually west, north, east and south) and southeast for the rabbit. The directions shift depending on whether we think of the place on the island (for instance, an old stone base on the cliffs in the Southeast for the year of the Tiger) or the direction the camera is facing (in the last case, four different directions for four different images).

The possibility of following an exact system of correspondences arises from the choice of naming—but it is not followed strictly in this project, partly because the work was not fully structured in advance, but, rather, has developed every year.

10.3.3 TEHCHING HSIEH'S YEARS

The One Year Performances of the renowned Taiwanese-American artist Tehching Hsieh are classic examples of extreme durational projects. As Steven Shaviro (2000) explains in "Performing Life: The Work of Tehching Hsieh", the introduction to a DVD that documents his life work, *Tehching Hsieh One Year Performance Art Documents 1978-1999*, Hsieh is an artist whose medium of expression is not words or sounds or paint, but his own life. His work consists of five One Year Performances done between the years of 1978 and 1986, and *Earth*, a thirteen-year performance that stretched from the end of 1986 to the end of 1999. Each of these performances involves a particular vow or task, a particular constraint and a particular mode of being. Each of them is documented in a manner appropriate to its content.

For the first One Year Performance, the *Cage Piece*, Hsieh spent an entire year locked inside a cage that he had constructed in his loft. He had nobody to talk to, nothing to read or listen to, and nothing to do except think and count the days. Each day, he documented the ordeal by making a mark on the wall and taking a photograph of himself. An assistant, with whom he did not exchange words, brought him food and disposed of his waste (Shaviro 2000).

For the second One Year Performance, the *Time Piece*, Hsieh punched a time clock every hour on the hour, twenty-four hours a day, for an entire year. An observer verified each day's time card. To illustrate the process, Hsieh shaved his head before the piece began, and then let his hair grow freely. Every time he punched the clock, a movie camera shot a single frame. The resulting film compresses each day into a second, and the whole year into about six minutes (Shaviro 2000).

For the third One Year Performance, known as the *Outdoor Piece*, Hsieh stayed out of doors, mostly around Lower Manhattan in New York City, for a whole year. He did not enter any building or roofed structure. Each day, he recorded his wan-

derings on a map, noting the places where he ate and slept. Hsieh's fourth One Year Performance, subtitled *Art/Life*, was realised in collaboration with Linda Montano. They spent a year tied together with an eight-foot-long rope and tried to avoid actually touching. They did not know each other before the piece began. Each day, they kept records of their time together by taking photos and recording audiotapes (Shaviro 2000).

Hsieh's fifth and final One Year Performance was a *Year without Art* - a year without making art, talking or reading about it, viewing it or in any other way participating in the art world. Unlike the other One Year Performances, the documentation for this one is minimal. Since he was doing nothing special, there was nothing to record. *Earth*, Hsieh's last project, lasted from his thirty-sixth birthday to his forty-ninth birthday, 13 years in total. He said that he would make art, but only in secret. He did not reveal the content or the purpose of the performance until the day after it was over. Only then did he give his report: "I kept myself alive" (Shaviro 2000).

Hsieh's work has recently been elaborately documented and discussed by Adrian Heathfield in the voluminous publication *Out of Now* (2009). In an interview, Hsieh explains to Heathfield his difficult circumstances as an illegal immigrant in the beginning of his career, and how he decided to give his thinking process an artistic form by spending the duration of one year in isolation.

I knew that to present life, I needed to use a long duration. One year is a basic unit for human beings to calculate their life, and it is also the time the earth takes to circle the sun completely. [...] The whole series of one year performances was not constructed at one time. I was not certain I would have a series at the beginning of that first piece; it was only during it that I came to know how I should do my next work. (Heathfield and Hsieh, 2009, 319)

10.3.4 LINDA MONTANO'S 7 YEARS

The work of Linda Montano is another, perhaps closer, context for the "Animal Years". She has investigated the relationship between art and life through life-altering ceremonies, some of which lasted for seven or more years. According to Peter Huttinger (on her website) Linda Montano is interested in the way artistic ritual can be used to alter and enhance a person's life and to create the opportunity to focus on spiritual energy states, silence and the cessation of art/life boundaries. Montano describes her best-known work, *7 Years of Living Art*, or the chakra project 1984-1998:

Immediately after spending a year tied by a rope to Tehching Hsieh in his endurance titled, ART/LIFE: ONE YEAR PERFORMANCE, I began 7 YEARS OF LIVING ART. At first I performed very strict disciplines but later allowed the natural flow of the Chakras to become an internal discipline. However, throughout the seven years, I wore clothing of one color religiously, each year. After seven years, I repeated the process in ANOTHER 7 YEARS OF LIVING ART. - We all need a goal, an ideal, a job and I use art to give myself that. My goal is a compassionate mind, a silent mind. Wearing all red, all white, does this for me! (Montano, website)

According to her, this time-based endurance performance focuses the mind in a directed way so that art becomes a vehicle for meditation. By wearing one colour of clothing each year that corresponds to the colour of a specific chakra (according to the Hindu energy system), she was able to stay attentive to her intention and to “train the mind not to wander, shop around, or buy into the millions of distractions that impinge minute-to-minute.” (Montano, website) According to her definition, “performance art is a tool which assists artists to ecstatically feel/face Life/life.” (Montano, website) She is an example of an artist who is transforming her life into art, performing life by practicing life.¹⁸³

10.3.5 JAMIE MCMURRY'S 365 DAYS

A recent one-year project is Los Angeles-based artist Jamie McMurry's *365 performances*, created during one year, with a single action performed every day. In the “About” section on the DVD produced by Christopher Hewitt and Liveartwork, McMurry explains:

On Sept 23, 2005 I began a project called 365 performances in which I set out to do a performance action every day for a year. The context, content and methods of documenting the daily actions varied greatly. Many took place in and around my studio, in very much the same way that daily practices or rituals of other kinds are centered around one's home. I sought to use this project as a means to better understand fundamental aspects of performance as contemporary art, to see the performativity in the everyday by forcing performance into the everyday and to have the creation or process of the project be the work itself, without the limitations of the live viewer and venue that is typically quintessential to time-based work. (McMurry 2007, 1)

¹⁸³ Kristina Junttila, in her MA thesis “Exercises of Freedom in Personal and Institutional Site-Specific Events”, discusses Montano's work as an example of the strategy of making your life become art, and also compares her with a religious practitioner practicing life. (Junttila 2010, 36-38)

He began the work unofficially, with a single preparatory action on September 16th 2005, in which he had the date when he would begin tattooed on his left forearm to remind him to make manifest his daily actions. He posted images from the daily actions on his website and made notes:

Each performance also involved the completion of a daily tracking form that notes details about the action, location, method of documenting, the date and number of the performance. /-/ I came to consider these ongoing and integral aspects of 365 Performances as almost the foundation or control track that the periodic daily activities rest upon. (McMurry 2007, 2-3)

McMurry explains his feelings about the project:

I have found that the sometimes burdened and sometimes joyful daily ritual bears better personal insight into not only locations of everyday life but also into a base human need for routine. (McMurry 2007, 3)

He attempts to confuse art and life with his art, which is autobiographical in its foundation. Physical intensity and aggression are common features in his actions, but for him the pain of the work is circumstantial. The life and artwork of an internationally active performance artist today are mixed in a different, seemingly more hectic and productive, way than the life and work of the previous generation.

10.3.6 ANIMAL YEARS

Unlike the work of Hsieh, Montano and McMurry, the initial aim of the project, which I here call “Animal Years”, was to focus on the environment, not the performer. When starting these works, my aim was to document the changes in the environment and, thus, returning to exactly the same spot was important. After deciding to continue with the years, perhaps for the entire twelve-year cycle, the notion of making time visible became another important aim. The blurring of the boundaries between art and life was not a central concern to begin with. However, over the years the project has evolved and now has affinities with the works mentioned above. It deals with creating a “sometimes burdened and sometimes joyful ritual”, to use McMurry’s words, and with developing “a compassionate and silent mind”, to use Montano’s expression.

The cycle of years began as a singular work, documenting one year in one place in two different versions – standing on the hill near the camera with a blue scarf and sitting on a rock down below, further away from the camera. The name *Year of the Horse* was more or less a coincidence, perhaps referring to the rock I was sitting

on. Only when I decided to do another year in another place on the island and with another action – walking past the camera and standing on the shore – did I realize I could again use the name of the animal of the year. At first, the idea of continuing for the full twelve-year cycle was an open possibility rather than a decision or a commitment. This explains why the cycle starts in the middle, with the year of the horse rather than with the year of the rat, which traditionally is the first year in the calendar.

Since the “Animal Years” was not instigated by a deliberate decision, but evolved into a twelve-year project slowly, I have also left open the possibility that some of the years will not take place on the island, but in some other place. And I have not decided whether I will repeat the year of the horse once more (in 2014) or stop with the year of the snake in 2013. Since I was born in the year of the goat, I could perhaps consider the year of the horse as a test year and go on until the next year of the goat (2015). Something must be left to chance. Perhaps this openness or fluidity, the possibility of chance and change, has transformed the work into less of an ordeal or obsession, less of an endurance piece, or an exercise in doing one’s duty, and more into a pleasant and voluntary routine with a life-enriching quality and possibly therapeutic effects.

10.3.7 DURATION AS ORDEAL OR COMFORT

Should commitment to projects of a long duration be understood as heroic feats or endurance tests, or could it, on the contrary, be seen as the development of a comforting or meditative practice?

Cyclical time is easy to combine with a reassuring (or perhaps horrifying) idea of “eternal return”, in contrast to the idea of linear time, of existential time, which always runs out. We are moving towards death and cyclical time is a kind of antidote, or consolation, most evident in the seasonal cycles. Nature dying in fall and winter implies the return of spring and new life, and so on.

Hsieh’s first performance was about solitude and isolation. As Shavíro (2000) notes, “the piece certainly resonates with the plight of political prisoners in solitary confinement around the world. But Hsieh’s willing embrace of such a state of deprivation remains mysterious and unsettling.” It has the character of a spiritual ordeal. However, solitude can be rest and relief, almost a luxury, taken in small doses – while performing landscape, for instance.

Hsieh’s second performance focuses on the nature of time. He took on the work of punching the time clock, instead of using the clock to measure a different sort of

work. In this way, the passage of time itself became the sole object of his labours. Enormous willpower is needed to endure the ordeal of not being able to really sleep for one year. He shows the passage of time on his body by letting his hair grow and repeating the same image again and again. In "Animal Years" I show the passage of time through changes in the landscape, though the repetition of the action occurs only once a week.

Hsieh's third performance can be viewed as the inverse of the first. He tested his powers of survival outdoors, in circumstances that were typically beyond his control. There are many involuntarily homeless people compelled to live on the streets of New York City. In this work, the task required daring and courage rather than mere endurance. And here the contrast with performing landscape is obvious. Standing by the shore or sitting on a rock is sheer enjoyment when you can go back inside as soon as you feel like it.

Hsieh's fourth performance explores the dimension of intimacy. Where does the self end and the other person begin? How close can two people get, and to what extent must they always remain strangers to one another? Compared to the works endured in isolation, this collaboration offered quite different challenges, but was no less an ordeal for that. (Shaviro 2000) In "Animal Years" the intimacy is not between people, but with natural elements, and there is no bondage or compulsory dimension.

Hsieh's fifth performance puts the previous ones into perspective by designating the absence of art as a work of art, by making an art of just going on with life. An interesting question is could this be understood as an ordeal as well? Is art so important for the daily existence of an artist that abstaining from art becomes a heroic achievement? According to Shaviro, the work is an endeavour to make art and life coincide. But does this mean that life is transfigured, given a special richness and significance by being turned into a work of art? Or, does it mean that art is demystified and brought down to earth by being absorbed into the textures and rhythms of everyday life? (Shaviro 2000) This is a question relevant for "Animal Years" as well, and perhaps the answer is yes in both senses. Or, as Linda Montano says: "We all need a goal, an ideal, a job and I use art to give myself that." (Montano, website)

According to Shaviro, Hsieh's performances exemplify and embody the problems they raise. However extraordinary the tasks Hsieh had to perform the most important thing in each of his pieces was this: that through their repetition, and their absorption into daily routine, these tasks became as ordinary as anything else. He lived them in their full existential density. Doing this required an incredible force of discipline and dedication. But it also required an extraordinary willingness to

let go, to give oneself over to time and chance and materiality. This combination of discipline and dedication with a willingness to surrender is certainly a heroic achievement (Shaviro 2000).

Though Jamie McMurry does not emphasize the character of ordeal, the challenging dimension in his work is in the demand to produce a performance every day (whether completely new or a variation of previous performances). He explains himself, perhaps referring to Hsieh, among others:

Unlike other artists who have made such works center around their lives in an effort to blur the line between existence and practice, I seek to more overtly show the merging of my life and my work. (McMurry 2007)

Tehching Hsieh's years are concerned with an endurance related to self-appointed tasks and deliberate, severe restrictions, which now, in retrospect, are easily associated with the modern project of stripping things to their essentials. The discipline required by McMurry's year seems to evolve around creativity and productivity, the demand to constantly perform, present and produce oneself, and the incessant requirements on efficacy, efficiency and effectiveness, as analysed by Jon McKenzie (2001). Linda Montano's work, on the other hand, is more openly spiritual and focuses on self-development.

In contrast to these projects, "Animal Years" is deliberately low key, soft and undemanding for the performer. It is relatively easy to repeat an action once a week as opposed to doing it every hour. It is fairly simple to wear a specific colour once a week rather than all the time. It is not hard to create an action once a year and to perform the same action once a week compared to performing something new every day. Some discipline is needed, of course, to maintain the repetition, but the aspects that remain the same – the place, the scarf, the pose and the position of the camera – are not very hard to keep relatively constant. Keeping, for instance, the same time of the day or the same duration of each session would be more difficult. I usually do the performance on Saturday or Sunday, but I am not absolutely committed to those particular days. Even the repetition every week is not absolute – visiting a conference or festival creates a break in the on-going sequence.

One feature, which makes the project softer and not so demanding, is the idea of developing it according to occurring needs. Each year, I experiment with something new, or make changes and improvements compared to the previous year. For instance, during the year of the rooster (2005) I was walking and standing rather close to the camera, so the human figure was dominating in the images. And I did not think about my clothes, other than the scarf. Thus, the video (which I usually look at only the following year, when editing) turned into a curious form of fashion

show; skirts and trousers of all kinds and colours combined with the red scarf were catching the viewer's attention. Consequently, the next year (2006) I chose to wear a uniform black outfit with the scarf each time, in order to turn the viewers' attention to the movement and the environment.

The demand to return to the same place once a week is actually very soothing, like a comfort, and could probably be recommended to many people – to find a place worth visiting once a week and then to really visit it can be a meditative and healing practice (as discussed in section 10.2). If the repetition forms a pleasant routine rather than a demanding task, it can have a reassuring, stabilizing, comforting or invigorating effect on the subject. In response to the question of whether commitment to projects of a long duration should be understood as heroic ordeals or whether such projects could, on the contrary, be seen as a comforting or meditative practice, I would suggest the latter. But perhaps this contrast is artificial. Sometimes an element of ordeal is a necessary ingredient in creating a meditative or comforting routine. The aims and implications of this kind of practice can be discussed on many levels.

A group of youths wander in the streets, repeat Situationist slogans and encounter an old man sitting on a light pole:

- *Hey, old man, what you doing up there?*

- *I'm not sure.*

- *You need any help getting down, sir?*

- *No, I don't think so.*

- *Stupid bastard.*

- *No worse than us. He's all action and no theory. We're all theory and no action.*

Unlike the aimlessly wandering group of youths, the old man is drifting in his thoughts, stationary. He performs place.¹⁸⁴

In the following chapter I will reflect upon how landscape moves me or how to perform landscape by letting oneself be moved by it. My work can be compared with the action of the old man sitting on the light pole in the quotation above, since it is site-specific, embodied and stationary in a literal sense; it includes repetition, stationary drifting and waiting for the unexpected. Thus, I will also touch on the corporeality of site-specific performance. I will first reflect on landscape and then on stopping or stillness as an action, a still-act, beginning with André Lepecki's (2006) thoughts on the ontology of dance. Then, I will look at stillness (silence and immobility) as actions in performance with the help of Anthony Howell's analysis of action art. I will use as examples some of my video works, where I have video recorded myself once a week for a year in the same place in the same landscape, while keeping the framing constant in order to see and show changes in the landscape.

Movements in the landscape can be approached first and foremost as temporal processes.¹⁸⁵ The cycles of a year and a day and night that I have documented dem-

184 Sher Doruff comments on the episode "A Situationist gang hones in on mr Debord" in Richard Linklater's film *Waking Life*, 2001 in her paper "From Psychogeography to Cybertopology: Situating 'Place' in the Disoriented Dérive", in November 2006 at the seminar *Performing Places in the Theatre Academy Helsinki* as follows: "The event of a *dérive*-like chance encounter occurs when they meet the old man up the pole. He is stationary yet presumably disoriented. He doesn't know why he's there yet seems open to suggestion. He is comfortable, positioned, *dériving* through movements of thought. Perhaps he's a seer. The gang does recognise that the disoriented old man is 'all action'. He performs place."

185 I have discussed the temporal dimension of my work for instance in "Performing Landscape – Performing Time?" at the conference *Sensuous Knowledge 5 – Questioning Qualities*, 24–26.9.2008. (Arlander 2008 e)

onstrate how stillness can be used to focus attention on changes in the environment. The changes become obvious, on the one hand, by repeating the same image with a fixed framing and, on the other hand, through the (relative) immobility of the performer, against which the slow movement and gradual changes in the landscape come to the forefront.

According to environmental aesthetics, a landscape is not an image to be looked at from the outside, but rather an environment and an aspect of the world, which we experience with all our senses through movement and action (Berleant 1997). I would like to add that, according to my own experience, one could strengthen the feeling of an embodied connection to a place by returning to the same place repeatedly and by staying there for a moment, motionless.¹⁸⁶

11.1 LANDSCAPE AND THE YEARLY CYCLE

How does the landscape move me? And why does the landscape matter to me? In Finnish the questions sound almost similar.¹⁸⁷ The landscape really moves me, and it really does matter to me. I am not only generally concerned about the environment, our common breathing air, the living conditions of trees, and so on. Physical location is important to me in an immediate sense, in each moment. Where I happen to be is not irrelevant. Unlike when younger, when I wanted to be among people, and preferably on some adventure in faraway countries, the environment matters to me in terms of my mood as well. They say that middle-aged women start to walk to work through parks, and that is exactly what has happened to me. The landscape moves me; besides helping me to accept my many emotions, it also invites me to move.

“If landscape is a way of seeing, there are potentially as many landscapes as individual modes of seeing, or at least as many as cultural ways of seeing” (Lippard 1997, 61). Landscape is understood as an environment seen from a human perspective and it is often linked with a viewer’s position, a view. Landscape is nature framed

186 A (longer) version of this text titled “Miten maisema minua liikuttaa” [How the landscape moves me] has been published in Olli Mäkinen & Tiina Mäntymäki (eds.) *Taide ja liike* [Art and Movement] University of Vaasa Publications 282, Vaasa 2007 (Arlander 2007 c). I began developing the themes in a paper titled “The elements of action art and landscape” at the colloquium *Tutkija toimijana, taiteilija teoretikona?* [Researcher as activist, artist as theoretician?], which was organised by the Finnish Society for Aesthetics and University of Art and Design in Helsinki 18–9.2 2005. (Arlander 2005)

187 In Finnish: Miten maisema minua liikuttaa and Mitä maisema minua liikuttaa...

and shaped or perceived as a whole (Simmel 2007, 22-23). In English, landscape refers both to landscape as a view and as a painting (Andrews 1999, 4-5). Landscape is the encountered, sensed and perceived environment, as well as its visual, verbal or sonic interpretation (Johansson 2006, 48). In German and Swedish, landscape is also an area like a county (Landschaft, landskap), related to geography and politics. In fine art, landscape is associated with the 19th century and with Romanticism, and represents a traditional genre of painting from a contemporary perspective (Karjalainen 2006, 10-11).

In many contexts the broader term environment, rather than landscape, is preferred. Nevertheless, one of the trailblazers of environmental aesthetics, Arnold Berleant, who claims (referring to Merleau-Ponty) that the environment is experienced in a multi-sensory way by actively moving and engaging with it, rather than in terms of classical aesthetics as a disinterested outside observer, uses the term landscape (1997) in order to emphasize the specific quality of natural environments. Often, natural and cultural environments are indistinguishable and in my examples we could speak of urban nature (Haapala 2006, 9-10). A connection to nature, or at least to large outdoor vistas, is included in the mental associations of the word landscape. The scale of a landscape is larger than the human scale.

The landscape moves me, I am not moving the landscape, although many of the landscapes we encounter in our daily *Lebenswelt* are in motion – flying past car or train windows or flickering on screens in front of us. Movement influences our experience of the environment more and more; we could speak of a culture of mobility (Naukkarinen 2006) and an age of mobility (Parviainen 2007). Perhaps we can think of driving a car, riding a bicycle or running as ways of moving the landscape as well as ways of moving in the landscape, in the kinaesthetic field, as Jaana Parviainen (2007, 32-39) suggests.

How does the landscape move me? And why should it move me? Is it not enough to linger – stand or sit – in or near a landscape? What about my breathing, the small spasms of the muscles keeping me upright, the tiny shivers in my face caused by thoughts and emotions, shudders and contractions due to weather conditions, tics and reflex-like reactions to changes in my perceptual field, or the turns and twists of my gaze? Are they not movements? Of course landscapes often produce movement on a larger scale as well, tempt one to move from place to place, to see what is behind that particular cliff ledge and the next one, to venture on quests or adventures in one way or another.

The landscape moves me from year to year, from day to day. When I travel to my studio by rowing, I am afraid of storms and windy nights, I enjoy the calm summer

evenings, and so on. The landscapes of our daily life influence our mind and our way of moving in the same way as our immediate environment does. Places function through memories; they shape our Lebenswelt and our environmental experiences. Through them, we have a geographical biography, a geobiography (Karjalainen 2004, 59–65). Important places in the sensory landscape, with all of their emotional and historical sedimentation, can provoke and ignite gestures, discourses and actions (Seremitakis 1994, 7).

By choosing which places to return to, I can to some extent shape my experiential world. This is true for the performances or actions on Harakka Island near Helsinki, where I compile my video works. Through them I shape my daily life as well. I am to continue the sequence of years – *Year of the Horse* 2002, *Year of the Goat* 2003, *Year of the Monkey* 2004, *Year of the Rooster* 2005, *Year of the Dog* 2006 (and so on) – in one way or another, for the whole twelve-year cycle of the Chinese Calendar, as mentioned in section 10:3. (While re-writing this, I was working on the *Year of the Rabbit* 2011.)

In these performances I am still in the landscape. My staying there is a form of personal stillness, an exercise of breathing, contemplation and enjoyment, or an act of devotion, and also a performance for the video camera. I stop in order for the world around me to move, to emphasize the changes of the landscape in the image. In a moving image something is expected to move, if nothing else, then the clouds. I stop in order to give them space. I wrap a scarf around myself and wait for the wind to move through it.

For each year, I have chosen a slightly different site on the same island, and I return to that place with my video camera every week. Besides staying still in one place, I have used simple movements, or modes of being, so the yearly cycles differ from each other by way of actions, too: for *Year of the Horse* I stood on the hill and sat on a rock, for *Year of the Goat* I walked and stood on the shore, for *Year of the Monkey* I stood on a cliff ledge and sat in the crevice of a rock, for *Year of the Rooster* I walked, stood and sat on a cliff (next to a dying birch), and for *Year of the Dog* 2006 I sat in a pine tree and lay on the cliff as the shadow of a pine tree.

On the same sites, I have video recorded cycles of a day and night, too, with two-hour intervals and as a more tightly framed image – one Easter I sat on a rock, the following Easter I stood on the shore, one Midsummer I sat in a crevice, one Christmas I walked, stood and sat on the cliff and one Halloween I sat in a pine tree. I have emphasized stopping and stillness through editing as well. By cutting away all entrances and exits, an artificial, fictional stillness is produced as the seasons change around a stationary human figure.

The landscape causes me to stop, to stand or sit, to watch and listen, to smell and breathe; it invites me to walk, to follow its paths, to lie on the cliffs or to climb into a tree. Moreover, the landscape invites me to return to the same place repeatedly. More than a desire for specific sites or for certain kinds of favourite places (Kantonen 2005, 191-192) this has to do with repeating a conscious sensory experience, a desire for repetition as such. I repeat in order to notice the changes taking place in my environment. And that is why I repeat, not only the actions, but the video recording as well. I repeat in order to produce time for myself.

The changes in the landscape created by shifting light and weather conditions are visible through repetition. Within only a few hours, everything changes – light, colours, shades, emphasis – everything except the most basic compositional elements in the image, like the horizon, or some entities like a tree or the arch of a cliff. The change of seasons, not to mention changes in the vegetation, is noticeable only by repetition. Over time, one can discern changes from year to year; like the year when the first snow fell early but melted away and the winter only arrived close to spring, or the year when the sea froze only for a few weeks, and so on. The cycles that a human being can perceive and document are short compared with the time of the elements in the landscape, like trees and rocks. A cyclical conception of time differs from the linear time conception of contemporary thinking. Life today is not determined by the changing seasons in the same way as in nomadic and agricultural societies (Debord 2005, 119).

How does landscape move me, or does it? When does movement seem like stillness? Complete, unchanging immobility is almost an absurd thought. Even a dead body rots or shrinks; it moves while changing. A living human being is constantly in motion just by breathing. And there is always movement in the landscape, at least with the wind. Nevertheless, staying in one place, being stationary as when sitting, is easily seen as stillness compared to the constant movement around us today.

11.2 STILL-ACTS, IMMOBILITY AS ACTION

Dance scholar André Lepecki has analysed stillness in contemporary dance as a counter reaction to the definition of modern dance as the art of movement. His main interest is in the ontology of dance. According to Lepecki, choreography and philosophy share the same political, ontological, physiological and ethical question: what can a body do? (Lepecki 2006, 6)

Lepecki combines stillness with a critique of modernity's idealisation of movement and change. He refers to cultural historian Harvie Ferguson's idea that the only changeless element of modernity is the propensity to movement, which thus becomes its permanent emblem. He also refers to the German philosopher Peter Sloterdijk's claim that the project of modernity is basically kinetic, characterized by a being-toward-movement. (Lepecki 2006, 7)

Subjectivity, like modernity, is one of Lepecki's key terms, and he understands it as a dynamic concept, a process of subjectification, and following Deleuze, as a performative power, as life's possibility of becoming invented ever anew, as intensity rather than a personal subject (Lepecki 2006, 8). Modernity can be understood as a specific type of subjectivity; modernity produces subjectivities by interpellating bodies to a constant display of movement, to kinetic excess. Within the ubiquitous and ontological-political demand for movement, subjectivities create their escape-routes and becomings and negotiate their subjection (Lepecki 2006, 9-10). This form of subjectification is characterised by an experience of being separated from the world. The experience of oneself as completely independent and ontologically severed from the world is basic for the process of subjectification in modernity (Lepecki 2006, 10-11).

Lepecki understands modernity as a project of a long duration, which metaphysically and historically produces and reproduces a specific psycho-philosophical frame. Within this frame, the privileged subject of discourse is always a heteronormative racially white male, who experiences his truth as a ceaseless striving for autonomous, self-motivated, endless and spectacular movement (Lepecki 2006, 13). And this produces problems. Since there are no self-sufficient living systems, all mobilisation, all subjectification that appears in the form of being-towards-movement, must take its energy from somewhere. The fantasy of the kinetic subject of modernity is that this spectacle of movement in modernity happens innocently. The kinetic spectacle of modernity renders invisible all ecological catastrophes, personal tragedies and social disorders resulting from the colonialist robbing of resources, bodies and subjectivities, which is needed to maintain the "most real" reality of modernity, its kinetic being (Lepecki 2006, 14).

Many theorists of movement (like Randy Martin, Gilles Deleuze and Félix Guattari) seem to associate movement with the politics of progress, or at least with critical formations that could be considered progressive. Lepecki emphasizes, referring to Sloterdijk, that critical theory should take into account how nothing is fixed in the dominating order today. The kinetic impulse of modernity appears in the form of a militarisation of subjectivity, articulated as mobilisation, and is combined with

widespread demands on the efficacy, efficiency and effectiveness of performances, to use the terms of Jon McKenzie (Lepecki 2006, 12-13).

Against the ideology of constant movement, Lepecki brings forth the idea of the political power of stopping, of stillness, proposed by anthropologist Nadia Seremitakis (1994). He analyses still-acts by artists as aesthetical, ethical and political reactions to contemporary demands for constant movement. The still-act is a concept used by Seremitakis to describe moments when a subject interrupts the historical flow and poses questions. Stillness does not presuppose stiffness or death-like immobility, but, rather, demands a suspension or temporary cessation of movement, a bodily interruption in situations that call for a certain amount of flow. The still-act acts because it questions the economy of the use of time and reveals the possibility of agency within a regime that controls capital, subjectivity, labour and mobility (Lepecki 2006, 15). For instance, in situations where things seem to move inevitably towards a new conflict or disaster, the mere act of stopping, to enable reflection, can be a strong political act.

Stillness as action creates, according to Lepecki, the possibility to understand the self-criticism of contemporary experimental dance as a critique of the political ontology of dance. To use stillness in dance, as well as various techniques of slowing down movement and time, is a way of proposing that we think of action and mobility in other ways, through still-acts rather than through constant movement (Lepecki 2006, 15). To open up the unquestioned association of dance and movement with the help of stillness shapes anew the dancer's participation in movement. Stillness can function as a performative critique of complying with the general economy of mobility, which controls, supports and reproduces the ideological formations of late capitalist modernity (Lepecki 2006, 16).

The important aspects of Lepecki's ideas for my own work are, firstly, the critique of an independent subjectivity that is ontologically severed from the world, or, to put it in another way, acknowledging the dependency of the subjectivity with regard to the environment. Another important idea is the notion of stopping, interruption or stillness as critical action. When I focus my attention on the small changes in the environment and juxtapose a human being with the elements of a landscape, like cliffs or trees, I emphasise interaction with the environment, and on an experiential level, I engage with it as well. Nevertheless, stillness obviously has a different meaning in relation to the tradition of dance, where it is more of a provocation and an exception, than within the tradition of performance art, where it is one of the basic tools, beginning with Emma Hamilton's poses in the 19th century or the living sculptures of Gilbert & George (Howell 1999, 4). However, within film, and

partly within video art as well, the use of a static camera can be considered almost an anachronistic exception, or then a reference to Andy Warhol's movies.

We could claim that the task for an artist is to show the spectator where to look, to direct the gaze of the viewer. We can understand art making as making something special, as making it into something worthy of attention. Sometimes a mere stopping will be sufficient for that. By placing oneself like a pointer, a hunting dog pointing in some direction, one can hope the viewer will direct his or her attention that way, too. By standing still, one can show one's refusal to participate in the dominant culture of mobility, for a moment at least. Following Seremitakis' and Lepecki's ideas, it is in principle possible to generate a space of questioning and critique with a mere interruption. However, virtuosic performances of immobility by street artists, who manage to win money from a surprised bystander through some trick, like posing as a sculpture which merges with a building, only to suddenly cock its eye, are only jokes among others; a way of earning one's living comparable to that of street musicians.

The tradition of still poses or so-called living sculptures within performance art could be combined with the tableau vivant fashion of the 19th century, as well as with the development of the art of posing through painters' use of live models. One possible way of narrating the history of performance art is to see it as a development from model to author. As the legacy of the Renaissance, the artist-author composes his image and places his models in front of him as he pleases into a tableau and then documents what he sees by painting. In the twentieth century the artist-author can use himself or herself as a model in a tableau, rather than use somebody else, and invite a photographer-assistant to document the work (rather than paint a self-portrait), or even invite the audience to come and see the pose as a live performance. What remains when we move from composing people (or things) into an image to placing oneself in the image, is the act of posing - arrest and stillness.¹⁸⁸

11.3 STILLNESS AS AN ELEMENT OF PERFORMANCE ART

Anthony Howell, a poet who began as a dancer and became an influential figure in the development of British Live Art, suggests in his *The Analysis of Performance Art*

¹⁸⁸ Nora Lähtenmäki (later Rinne) writes about posing in her MA thesis "Tunnustuksia Omakuvasta: narsismi, oma kuva ja katse esityksellisessä omakuvassani" [Confessions of a Self-portrait: narcissism, image of self and the gaze in my performative self-portrait] and refers to Craig Owens's text "Posing" (1994). (Lähtenmäki 2007)

– *A Guide to its Theory and Practice* (1999), that performance art or action art has lacked a grammar because it became independent as an art form only in the latter half of the 20th century. The Futurists and Dadaists were still creating ballets, not actions or performances.

As an art-form, it liberated action from being muffled:

by speech – which is drama

by music – which is dance

by illustration – which is mime

by effect – which is conjuring

by purpose – which is sport

All the above are either mixed media or they serve two purposes. It has been necessary for performance art to become an unmixed medium, serving only the specific dictates of action, in order for it to become evocative and resonant – that is, in order for it to become a language. (Howell 1999, 155)

Howell has identified the elements of action art and devised a theory for creating performances. He developed a grammar for action art, with colour theory as his model, in a manner that does not begin with imitation or representation but with an analysis of the elements of action. As there are three primary colours in painting that can be mixed to create all other colours, there are, according to him, three primaries of action in performance art – although one of them can be considered the basis for the other two – and these can be mixed to create other actions. The basic actions are stillness, repetition and inconsistency (Howell 1999, xiii). Interestingly, he understands stillness both as the basis for either repetitive or inconsistent action, and as one of the three elements of action together with repetition and inconsistency. As it is corporeal, embodied and performed, stillness is always an action that demands concentration and strength. A human being can be naturally still only in a horizontal position (Howell 1999, 6-7).

Howell discusses stillness, repetition and inconsistency in relation to psychoanalytic theories and also Deleuze's critique of psychoanalysis. When discussing concepts of performance art in light of psychoanalytical concepts, he stresses that he approaches the various schools of psychoanalysis as a layman. For instance, repetition is a term much used in psychoanalysis, whereas inconsistency is not used as a concept in the same way. In psychoanalysis repetition is linked to obsessions, and the example used by Freud – a child's fort-da play (in order to sublimate the absence of the mother with something controllable) – led to the notion of transference. Howell wonders what notions like inconsistency and stillness could mean in psychoanalysis. He refers to the term "difference" used by Gilles Deleuze, noting

that difference is not the same as inconsistency, but rather something that repetition needs in order to be considered repetition (Howell 1999, xiv). Difference taken to the extreme becomes inconsistency, he adds.

Although inconsistency is not a fundamental concept in psychoanalysis, it is one of the primary elements of action in performance art because action can develop out of inaction either in a repetitive or in an inconsistent way. We could say that pure inconsistency (or contradiction) is impossible, and the same goes for repetition. Behind our inconsistencies there is always repetition, starting with our heartbeat and breathing. Repetition is plural, while inconsistency refers to a singular action. Inconsistency can be formed through a sequence of singular actions, but in that case we are repeatedly (or consistently) inconsistent, which is a different thing than repeating something (Howell 1999, 72).

Howell calls his approach creative psychoanalysis, a performer's investigation of psychoanalysis and an analysis of action art. The theory includes practical exercises and it is interesting as a "recipe theory" for performance art, as an attempt to juxtapose terms of performance practice with terms of interpretation, as well as in its striving to understand performance art and its history. The work is intended as a handbook for performance art and I have often used it in my teaching. I have not applied it directly in my own artistic practice, but the examples I describe could be evaluated through the primaries of action as well.

Here, I will not problematize or further contextualize Howell's rather modernist theory, which emphasizes the specificity of art forms and their so-called own language. In my examples action is not developed into a language or turned into "an unmixed medium, serving only the specific dictates of action" (Howell 1999, 155). Rather, the three elements of action can, if translated into basic principles, be understood as tools in performing landscape and concretising time. My examples are mainly linked to stillness, so I will present Howell's ideas on that element more in detail.

11.3.1 STILLNESS IN PERFORMANCE

Stillness does not refer to exactly the same quality as immobility or silence; it is related to arrested stillness as well as to tranquillity, which represents a certain aspect of stillness. There is a Zen dimension to stillness, stillness gone into itself, a meditative mode. Zen stillness is related to a state that deepens when you take a position that is easy to maintain (Howell 1999, 1).

From the point of view of a performer, stillness can mean arrested stillness (when you stop performing, doing something), or the stillness of a witness (when you watch and listen). A spectator can associate stillness with the stillness of death and collapse, the stiffness of madness, and so on. From a performer's perspective, moving out of stillness is important (to leave a meditative state, to rise from exhaustion or collapse). We can also emphasise the difference between a peaceful stillness and other types of stillness such as the stillness of being stuck, stillness due to constrictions, the stillness of catatonia or the shivering stillness produced by a dynamic tension between different muscle groups (Howell 1999, 2).

In a performance stillness can form the background for actions. Howell speaks of stillness as a stillness/emptiness continuum, into which the performance is poured – like a painter who begins with an empty canvas or a composer who begins with a sequence of silence, that is to say, it is the ground against which the action will appear. The performance artist begins with empty space¹⁸⁹ and a specific duration of stillness within which the actions will take place. Moreover, a performance can contain moments of stillness, which structure the actions like the pauses in music. Thus, we can consider stillness as the foundation or ground that supports the two other elements of action, repetition and inconsistency (Howell 1999, 6-7). Often, the best way to begin working with a performance is with a minute of stillness (Howell 1999, 12).

We can develop a performance by simply adding one action after another without defining any special spatial or temporal continuum as a limit. Or, we can define a limit for time and space and then insert actions into that specific area. According to Howell, painters often "insert", whereas many sculptors "add". Inserting is safer, the limits have been defined, while those who add can enlarge or diminish their works accordingly (Howell 1999, 6).

My examples are actually mixtures of adding and inserting. After beginning with an action, I add material by repeating the same action in the same place and video recording it in the same way without knowing exactly what I will do with the material in the future. On the other hand, I am really inserting, since with the first performance I have already defined the limits within which I will act, chosen the place to return to, the action to repeat, the point of view of the camera, and so on. These choices determine my actions during the following cycle. These kinds of limitations could be frustrating if I would not regard them as a safety structure and support, as an enabling meditative basis, as a halting of other possible options and choices.

189 Empty space can here be understood as relative, since actually there is no empty space, not even neutral space.

Stillness can also be an action, a performance. It is actually hard to perform stillness, except while lying down, since the simplest action can become exhausting if one arrests it and tries to keep it. We must distinguish between time and stillness in a performance, Howell stresses. Whereas time is durational, stillness, in performance terms, is physical. Stillness and arrest are always performed, enacted as it were, regardless of how still they are. That is why stillness can be considered not only as the basis for, but also as one of the primaries of action, which we can use to form secondary actions (Howell 1999, 6-7).

Stillness can be interpreted as uncanny. On the one hand, it can be a pause, a break in the conversation, a kind of lack. On the other hand, it can refer to many kinds of meanings, which in this case contain more than just a Zen dimension. Stillness can be linked to physical or psychotic entrapment, to violent constriction and a break-out from that. Stillness can mean trance or sleep, or then it can mean an embodiment of a painting or the denial of theatrical conventions, like dialogue and plot development. Stillness can refer to coldness, the stability of sculptures, and to timelessness. But stillness can also be seen as a mere demonstration of physical endurance (Howell 1999, 5-6).

Howell makes an interesting observation when he notes that stillness enables the viewer to watch a performance in a way that resembles watching a painting. The spectator does not have to “follow” the action, but can develop her or his own thoughts in the same way as when watching sculptures. Stillness in performance provides the spectator with the possibility of an active thought process, of letting the mind wander on the surface of the performance. It offers the spectator a chance for contemplation (Howell 1999, 9-10).

Stillness for Howell is linked to Artaud’s sense of a “body-without-organs”, which was further developed by Deleuze and Guattari, or to the shield that a turtle carries with it. In order to enter its shell, the turtle has to pull back its head and feet, to withdraw from the world.

A sudden catastrophe rips us out of the humdrum world into a state of shock, inertia or enlightened meditation. The Zen of stillness is forever balanced by that other stillness, which is death. (Howell 1999, 10)

To function as a witness, to watch somebody else working in rehearsal or in a workshop, is also a form of stillness. At the same time, it is a condition, one which includes listening and watching and often also means being seen.

What, then, do we look like? What, then, do we sound like in this preliminary stillness in which we look, listen and consider our appearance? In the emptiness of this preliminary stillness there is no performance except us looking, and in this there is already fullness. (Howell 1999, 9)

11.4 AS WITNESS IN THE LANDSCAPE

Small performances repeated in the same place and documented on video could be analysed as a type of witnessing as well. While performing landscape, I function both as performer and viewer; through the camera I act as a witness to myself. First and foremost, I witness the changes taking place in the landscape by looking and listening (and sometimes also by thinking about how I look). I perform a repeated still-act in the same place while the wind moves my scarf and while the changes in the weather, season and time of day transform the environment. I witness the world changing around me. In these small projects of a long duration, witnessing or being still (in practical terms, standing or sitting) repeatedly (once a week for a year or with two-hour intervals for a day and night) form the only action. Principles that are comparable with stillness provide the guidelines for video recording (static camera, fixed framing), while repetition guides the editing process (synchronised image durations, non-stop loops) and the display of installations (versions of the same images juxtaposed).

The basic elements of action - stillness, repetition and inconsistency - could be translated into the question, "what is changing, what remains the same"? Or, formulated in a more specific way: what remains (stillness), what recurs (repetition), and what changes (inconsistency)? What aspects are maintained or repeated as similarly as possible, with the sense of being static or even still? What aspects are allowed to change, move, shift and produce surprises? What is one's attention focused on? Thus, the third element of performance art, inconsistency (surprise or catastrophe) comes into play through chance. When certain aspects are fixed, either by arresting or by repeating them, attention will turn to those aspects that change, which otherwise would remain secondary or in the background. In these examples, I have tried to fix and make static my dress, my pose, my actions and the action of the camera in order to focus attention on changes in the landscape.

When I place myself in the landscape I do it as a body, in a corporeal, embodied way. Depending on the landscape and my placement in it, I react in various ways. During different years, I have chosen different modes of being and played with slightly different approaches. The very first tests I did by walking into the landscape away from the camera and finally out of view. I walked along a path next to a field or fence in Ireland, and along the circling footpaths, which resemble mountain brooks in the Pyrenees (as described in Chapters 2 and 4). Repeating an image framed in the same way and video recording it from the same place, I did for the first time in a monastery on Mount Randa in the autumn of 2000, when I wanted

to record the constantly changing colours of the sky (as described in Chapter 5). I stepped in front of the camera, into the image, in order to show the movements of the wind and to create a diary of sorts. I created a sequel to the diary on Harakka Island and experimented with standing at two different distances from the camera: standing closer to the edge of the image, like a shepherd leading the viewer's gaze into the landscape in a classical landscape painting, or then deeper in the image, as a smaller but central figure, a focal point. In the last images on Harakka Island, I finally walked along the path out of the image. I wrote a text for the video and used it later as a recorded voice-over speech in a performance. After these experiments, exploring changes in light and weather conditions, I decided to document a full year and thus to record the seasonal changes in the landscape.

11.4.1 STANDING NEARBY, SITTING FURTHER AWAY

Year of the Horse 2002 (edited and shown in 2003)¹⁹⁰ was the first work where I video recorded the same action in the same place once a week for a year. I chose to investigate distance, scale and the relative position of the human figure in the image. The changes in the colour of my blue scarf became important, too. I exaggerated a close-up by standing on the stairs in front of the camera, covering half of the image with my back. As a contrast, I walked down into the landscape to sit on a rock, as a tiny figure in a wider image. While editing, I removed the walk and combined the images into two cycles: all of the standing images into one cycle and all sitting images into another.¹⁹¹ The first one uses an exaggeratedly subjective point of view; the human being, the viewer, literally covers the landscape. The second one uses a point of view that seems more objective, with the camera recording the human figure in the distance, merging with the landscape.

190 The synopsis for *Year of the Horse* in the catalogue of the AV-archive is as follows: "Part 1. I am standing with a blue scarf on my shoulders close to the camera, obscuring part of the view from the cliff, on Harakka Island, 64 times, approximately once a week from January 2002 to January 2003. Part 2. I am sitting with a blue scarf on my shoulders on a rock in the landscape below the cliff, 64 times, on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) The work was shown for the first time in the exhibition *Year of the Horse on Harakka* – diary and performance documentation, in the Telegraph on Harakka Island from 3 to 16 June 2003. <http://www.harakka.fi/arlander/hevosenvuosi/yearofhorse.shtml> (11.10.2012)

191 I thought that standing and sitting could be shown juxtaposed as two projections, but the materials video recorded with automatic light balance had such differences in colour shades that I preferred to show them in sequence.

When I posed with a blue scarf on my shoulders in front of the camera, I watched the landscape below and the path in front of me, enjoying the view and the open vista before me. I walked down into the landscape and sat down on a big rock. In my very first explorations I utilized the stairs and played with each step as a deliberate action. When I looked at the test images,¹⁹² those controlled steps, those stepping performances, stood out from the simple structure of the images. Why make such a fuss about the stairs and create an act of walking on them if my aim was to document changes in the landscape? Later, I walked down to the rock as simply as possible. And while editing, I finally removed the walks altogether. Thus, an illusion of a yearlong stillness was created; I was sitting on a rock for a year while the seasons were changing around me. I have since then repeated this practice, which I began on Mount Randa – the figure remains stationary because the act of entering and exiting the image is not shown – during other years.

Besides the cycle of the year, I wanted to show the cycle of a day and a night, and brought the camera closer to the rock for *Day and Night of the Goat*.¹⁹³ Now the act of sitting and the way in which I was sitting took on a new meaning. I was no longer a tiny speck in the landscape, an outgrowth in the shape of a Buddha statue on the rock, but a human figure with a back showing her attitude and mode of being, with the neck and the messy hair revealing the tiredness of a sleepless night. On the rounded rock I could sit as if on a chair, high enough above the ground, which afforded stillness, tranquillity. At night, it was a clearly recognisable and safe place. In the night landscape, I was moved by the shrieks of spring birds, scared by the infrared light of the camera, the ghostly lights of a ferry to Sweden passing by, the cold radiating from the ground. I wrote a short text of my experience and the length of the night, *Sitting on a Rock*¹⁹⁴, to be listened to with headphones on that same rock or in the exhibition space together with the videos. Some notes that I wrote during the night after each session were also displayed in the same space.

192 Usually, I watch the material only when the whole year has been recorded, in order to be able to concentrate on the performative and experiential dimension, sensing the environment, and not to think too much about the possible final outcome.

193 The synopsis for *Day and Night of the Goat* in the catalogue of the AV-archive is as follows: "I am sitting with a blue scarf on my shoulders on a rock in the landscape, 13 times during a day and a night, with two-hour intervals, during Easter, April 20 noon to April 21 noon 2003." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012)

194 The text for *Sitting on a Rock* was later added to a video as well, *Sitting on a Rock (Rock with Text)*, spoken in Finnish with English subtitles. The text is actually a process description. For the full text in translation, see footnote 92.

Later, I video recorded sitting on a rock in various tourist resorts, wrapped in the same scarf, and placed a crystal ball on the same rocks as well. From these experiments, mainly the images in which something is repeated, for instance sitting on a similar kind of square landmark, provided the possibility to focus on changes in the environment and to create a meaningful whole.¹⁹⁵

11.4.2 WALKING AND STANDING

The *Year of the Goat* (edited and presented in 2004)¹⁹⁶ was a sequel to the *Year of the Horse*, and this time I started to look for a landscape resembling a landscape painting on Harakka Island. I chose the well-known romantic, nearly abstract painting by Caspar David Friedrich, *The Monk by the Sea* (*Der Mönch am Meer*, 1809), as a starting point; the human figure is tiny and the horizon is low, with a light foreground and a dark sea and sky. I found a relatively bare cliff by the shore at the southwestern tip of the island and decided to experiment with simple movement. I walked in line with the shoreline, with the horizon and the image frame, moving across the image from left to right, towards the North (or Northwest), that is, I circled around the camera on the shore and passed the camera twice at two different distances.¹⁹⁷ With the help of a camera and with the aid of editing, I managed to turn myself into a perpetuum mobile, to condense my walking into an eternal wandering. During that particular year, I consciously looked for spectacular changes in the landscape and often went out to video record the performance when the sky had an interest-

195 From these materials, I compiled the two-channel video installation *Crystal Ball* for my inauguration performance *Kristallipallo* [*Crystal Ball*] at the Theatre Academy on 7 November 2003.

196 The synopsis for *Year of the Goat* in the catalogue of the AV-archive is as follows: "Part 1. I am walking with a blue scarf on my shoulders from south to north (or left to right in the image) past the camera on Harakka Island, 54 times, approximately once a week from March 2003 to March 2004. Part 2. I am walking with a blue scarf on my shoulders past the camera but a little further away from it on Harakka Island, on the same occasions. Part 3. I am standing with a blue scarf on my shoulders on the shore on Harakka Island and looking out to sea, on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) The work was on display for the first time in the exhibition *Vision and Mind* in the Museum of Contemporary Art Kiasma from 29 May to 26 September 2004 as a three-channel installation *Year of the Goat – Harakka Shore* (13:28 min).

197 Only after video recording for a while did I realise that my horizon was much too high compared to the horizon in Friedrich's painting, but I did not interrupt the project. In later experiments I used a lower horizon, though.

ing colour or when the weather conditions were somehow exceptional, though still approximately once a week.

Did the shoreline invite me to walk along it? Perhaps it did so by affording me a direction, although, by moving, I wanted rather to demonstrate time passing. The landscape moved me through changes in the weather. I quickly learned to know the uneven surface of the cliff, its holes and bumps. Sometimes, however, they turned into pools that froze or disappeared under the snow. A small hollow in the cliff was a sign for where to stand and look out to sea. A boulder where the grass began marked the spot for the camera. The marker to help keep the framing constant – this time I tried to keep the horizon strait – was a small rock on the cliff (down to the left in the image). With the snow, only the largest signs in the surroundings were of any help. The various elements of the landscape shaped my movements. When a family of geese landed in the pools on my route, I had to wait for them to pass slowly before repeating my performance, and I realised (or perhaps realised again) what I wanted to show with the video – the landscape is not uniform, singular or static, but varied and always different. It is constantly changing and full of events, even when the site is only a bare cliff without any vegetation.

In this work, too, repeating my stillness while standing, using the same framing of the image, the same point of view, the same distance, the same place to stand, the same pose and facing the same direction were prerequisites for showing changes in the landscape and the environment, and tools to focus on those changes. I ended up editing the work into four cycles, with the same images having the same duration, so that I could show them next to each other in synchronised form. I chose the duration according to the longest walk. Immediately when the figure disappears to the right, the image changes and the figure re-appears on the left. For the viewer it might seem that the horizon moves me, since the shoreline determines my movement. As an experience, while performing the horizon was important only when I stopped and stood looking out to sea.

I video recorded a day and a night on the same site during Easter in 2004, and brought the camera closer. I called the work *Day and Night of the Monkey*.¹⁹⁸ At night,

198 The synopsis for *Day and Night of the Monkey* in the catalogue of the AV-archive is as follows:

"Part 1. I am standing with a blue scarf on my shoulders on a cliff on Harakka Island and looking out to sea, for a day and a night during Easter, 12 times, with two-hour intervals, from April 10 at 19:00 to April 11 at 17:00 in 2004. Part 2. The same shore filmed 12 times, on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) An installation version, *Day and Night of the Monkey (Installation)*, juxtaposes the two parts. The work was on display for the first time in the same exhibition *Vision and Mind* in the Museum of Contemporary Art Kiasma as the *Year of the Goat*.

I did not walk past the camera, but stood still looking at the sea, feeling cold, breathing and waiting for daybreak. My new camera provided a surprise: the night view function was not based on infrared light reacting to temperature, so the night images show nothing but darkness, the flickering lights of distant buoys and lighthouses, and of course the sound.

11.4.3 SITTING IN A CREVICE

Year of the Monkey 2004 (edited and presented in 2005)¹⁹⁹ was a sequel to *Year of the Goat*, and the first performance where I utilized a literary text for inspiration. The children's book *Tomtebo barnen (Children of the Forest)* by Elsa Beskow depicts the seasonal changes during one year in the forest (and the conventional ideals of family life of the time, 1916). I changed into a red scarf, searched for a new site on a cliff ledge and sat down in a crevice, as part of the landscape, (as described in section 10.2). This time I tried to be more exact when repeating the framing and I included some vegetation to increase the impact of the changing seasons. I could not anticipate that my wishes would come true beyond my wildest dreams. The thistles grew that year to be exceptionally tall and covered me during summer like grass that covers the ruins of old buildings, but revealed me again in the autumn when withering away.

The action that I repeated (described in section 10.2) was the following: I put on the red scarf, went to the ledge, placed the video camera on a tripod in the same place using a root as a marker and tried to keep the framing as constant as possible. I stood in front of the camera with my back to it, always on the same spot (my ankle against a small stub), looked out to sea for a while, went further down on the ledge and sat in the crevice for a while, returned to the camera and stood for one minute beside it, while letting it record the "empty" view. I repeated this sequence of actions once a week, usually on Saturday or Sunday, for a year. But I started at the Spring Equinox rather than at the time of the Chinese New Year. In reality, there were only 43 repetitions, since at times the ice was too fragile to walk on and too strong to row

199 The synopsis for *Year of the Monkey* in the catalogue of the AV-archive is as follows: "Part 1. I am sitting with a red scarf on my shoulders on a ledge on the northwestern shore of Harakka Island, 43 times, approximately once a week from April 11, 2004 to March 20, 2005. Part 2. I am standing with a red scarf on my shoulders on a cliff on the north-western shore of Harakka Island and looking out to sea, 43 times, on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) The work was presented in the exhibition *Tomtebo – Apinan vuosi Harakassa (Tomtebo – Year of the Monkey on Harakka)*, in the Telegraph on Harakka Island, 20–31 July 2005. <http://www.harakka.fi/arlander/apinanvuosi/> (11.10.2012)

through, so I could not go to the island. I edited two versions of the video material for the exhibition in the Telegraph of Harakka.

Besides a yearly cycle, I wanted to include a day and night. This time I chose Midsummer, the lightest time of the year.²⁰⁰ I video recorded a single day and night while sitting in the same crevice, again with two-hour intervals, and using two cameras simultaneously, recording from slightly different perspectives. The duration was open; I sat for as long as I felt like. For the exhibition, I edited a version for four monitors with images lasting five seconds. I called the work *Midsummer of the Rooster*, since I recorded it during Midsummer 2005, in the year of the rooster, just before the exhibition. The character of the work changed, since now I did not sit with my back to the camera. In my flowery summer dress and wrapped in my scarf while sitting in the crevice I looked like some fisherwoman mourning her husband lost at sea. The landscape turned into a backdrop.

11.4.4 WALKING, STANDING AND SITTING

Year of the Rooster 2005 (presented in 2006)²⁰¹ represented a kind of combination of the two previous years. I walked past the camera, stood at two different heights on the cliff looking out to sea and sat on the cliff. I chose a place where I could walk in

200 The synopsis for *Day and Night of the Rooster* in the catalogue of the AV-archive is as follows: "Part 1. I am sitting with a red scarf on my shoulders on a ledge on the north-western shore of Harakka Island, during Midsummer, for a day and a night, with two hour intervals, from June 24, at 14:30 to June 25 at 12:30 in 2005. Part 2. The same situation filmed with another camera from a different position, on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) The work was on display for the first time in the exhibition *Tomtebo – Apinan vuosi Harakassa (Tomtebo – Year of the Monkey on Harakka)* in the Telegraph on Harakka Island, 20 – 31 July 2005.

201 The synopsis for *Year of the Rooster* in the catalogue of the AV-archive is as follows: "Part 1. I am walking with a red scarf on my shoulders past the camera from left to right, from south east towards north west on the western cliffs of Harakka Island, 48 times, approximately once a week 8.1. – 31.12. 2005. Part 2. I am standing with a red scarf on my shoulders with the camera behind me on the western cliffs of Harakka Island looking out to sea 48 times, on the same occasions. Part 3. I am standing with a red scarf on my shoulders with the camera behind me further down on the western cliffs of Harakka Island looking out to sea, on the same occasions. Part 4. I am sitting with a red scarf on my shoulders with the camera behind me on the western cliffs of Harakka Island looking out to sea, on the same occasions. Part 5. The cliff on Harakka Island, video filmed 48 times on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) The work was on display for the first time as a three channel installation *Year of the Rooster (installation)* in the exhibition *Year of the Rooster* in the Ammunition cellar on Harakka Island, 19 July – 6 August 2006. <http://www.harakka.fi/arlander/kunvuosi/> (11.10.2012)

line with the horizon, as I did in *Year of the Goat*. I sat with my back to the camera on a cliff with some vegetation; a small birch almost dead from drought functioned as a landmark, support for the framing and marker of seasonal changes. The red scarf stayed with me, but I was careless with the rest of my clothes. Only while editing did I realize that I had walked fairly close to the camera and that my constantly changing dress would draw unnecessary attention. I was no longer a part of the environment or a figure performing the landscape, but walked as a protagonist, with the landscape as scenery.

I edited the work to form a triptych, somewhat resembling *Year of the Goat*, but now the combinations were changing cyclically. Five parts, each approximately six minutes in duration, alternated in various combinations, with the human figure sometimes moving and sometimes not. Schematically, the changes could be presented thus (with “landscape” referring to images without a human figure):

Walking – standing – standing
Standing – standing – sitting
Standing – sitting – landscape
Sitting – landscape – walking
Landscape – walking – standing
Walking – standing – standing
And so on

When I saw the work with three projectors for the first time, I realized the power of movement. As long as the walking figure was visible in one of the projections, it drew all the attention. Immediately when the movement stopped, the figure was almost like an element of the landscape, a tree among trees. This was probably influenced by the fact that the duration of the images was timed according to the walk. In any case, movement in the image, especially human movement, catches the attention of the viewer.

As *Day and Night of the Rooster* was already video recorded at the site of the *Year of the Monkey*, I chose Christmas, the darkest time of the year, to record a single day and night at this site and create *Christmas of the Rooster*.²⁰² A book of fairy tales from my

202 The synopsis for *Christmas of the Rooster* in the catalogue of the AV -archive is as follows:

“Part 1. I am standing with a red scarf on my head and a light in my hand with the camera behind me on the western cliffs of Harakka Island looking out to sea, 13 times, at Christmas time from 25.12. at 3 p.m. – 26.12. at 1 p.m. 2005, with two-hour intervals. Part 2. I am standing with a red scarf on my head and a light in my hand further down on the western cliffs of Harakka Island looking out to sea, on the same occasions. Part 3. I am sitting with a red scarf on my head and a light next to me on the western cliffs of Harakka Island looking out to sea, on the same occasions.” http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) *Christmas of*

childhood, found by chance, contained Viktor Rydberg's poem *Tomten (The Gnome)*, which I decided to "illustrate". I wrapped the red scarf around my head as a substitute for a gnome's red cap and bought a small candle lantern. I walked with the light in my hand so that something would be visible in the darkness of the night. The site, the actions and the distance to the camera remained the same as when recording throughout the year. Due to cloudy skies (the snow and the clouds reflect the lights of the city), and because of the direction (lights from the western harbour), the night sky of Helsinki turned out to be a spectacle of orange-coloured streetlights.

During the year of the rooster, I turned fifty years old and realised another project, where I returned once a week to the summer cottage of my childhood, in Kalvola, to sit on an old birch tree. *Sitting on a Birch*²⁰³ was on display in the same exhibition as *Year of the Rooster*. I also did another project in the same place, called *Secret Garden*²⁰⁴, where I walked up the old stone steps in a garden of lilacs, vanished among the trees, turned around in the woods and returned down the same steps.

These projects moved me, literally, although the movement cannot be seen in the final works. Once a week, on Sunday mornings, I travelled by local train from Helsinki towards Tampere, to Iittala station, walked on the road or by the rails 4-5 kilometres to Koivumäki (Birch hill), video recorded a sequence with me sitting on the birch and walking in the garden of lilacs, then walked back another 4-5 kilometres to the station and returned by train to Helsinki. When I began this task, I imagined it would be a meaningful way to relate to an important place in the past. In actual fact, the work turned into a strange sports endeavour, which really distanced me from that site of my childhood summers.²⁰⁵ Nevertheless, I continued

the Rooster was on display as a three-channel installation for the first time in the exhibition *Year of the Rooster*. There it contained the poem *Tomten* by Viktor Rydberg spoken as a voice over and translations into Finnish (Yrjö Jylhä: *Kotitonttu*) and English (Judith Moffet: *The Gnome*) as subtitles. The version in the AV-archive is without text. A short version for screening, including only the walking part, is called *Christmas of the Rooster – walk* (trailer).

- 203 The synopsis for *Sitting on a Birch* in the catalogue of the AV -archive is as follows: "I am sitting with a red scarf on my shoulders on a birch tree trunk in Koivumäki, Kalvola, 48 times approximately at noon on Sundays 22.5.2005 – 14.5.2006." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012)
- 204 The synopsis for *Secret Garden* 1+2 in the catalogue of the AV -archive is as follows: "Part 1. I am walking with a red scarf on my shoulders and the camera behind me up the stairs in Koivumäki, Kalvola 48 times approximately at noon on Sundays 22.5.2005 – 14.5.2006. Part 2. I am walking with a red scarf on my shoulders and the camera in front of me down the stairs in Koivumäki, Kalvola 48 times on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) A version for screening, *Secret Garden* 1, includes only the first part.
- 205 I have described this project in "Performing landscape as autotopographical exercise" CTR 22:2, 2012. (Arlander 2012 b)

by walking there once a month to lean on an old pine tree during the year 2006, as part of that years project.

11.4.5 SITTING IN A TREE

During *Year of the Dog* 2006 (edited and presented in 2007),²⁰⁶ I performed the landscape by sitting in a tree, (as described in section 10.1). There are several twisted pine trees on the cliffs on Harakka Island and I chose the biggest one, which is situated in the middle of the southern part of the island. The large crooked pine tree was strong enough for me to climb onto its lowest branch to sit. I chose another pine tree as well, one on the shore, which I video recorded from two opposite directions. I repeated a few simple poses on the cliff, and video recorded them once from both directions. When I checked what my movement looked like, I noticed that I was too far away from the camera (actually behind a cliff) in one of the images, for my lying as a shadow to be visible. But I continued the actions in any case. Was I not performing for my own pleasure as well, and not only for the camera? Although I was not always sure whether I was creating a video work or doing a devotional practice, there was no reason to stop. I was interested in recording the two opposing landscapes. In one image the sea and a small bush are on the left and the cliff and the pine tree are on the right, with the city in the background. In the other image the sea and the small bush are on the right and the cliff and the pine tree on the left, with the open sea in the background. The two images differ regarding their atmosphere, although they contain mostly the same elements. This sequence of images was probably the most mobile of all those that I had made so far – there was a lot of stretching, throwing myself onto my stomach into pools and snow, and so on.

The yellowish scarf was smaller than the scarves of the previous years. I played with it on the cliffs in various ways, since its colour resembled the meandering patterns in the granite, and turned those images into a separate work *Lying on a Cliff*.²⁰⁷

²⁰⁶ The synopsis for *Year of the Dog – Sitting in a Tree* in the catalogue of the AV - archive is as follows: "I sit with a yellowish scarf on my shoulders in a pine tree on southern Harakka Island 54 times, once a week 7.1.2006 – 11.2.2007." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012) It was shown in the exhibition *Three Pine Trees in the Year of the Dog* in the Telegraph of Harakka 4th – 22nd July 2007. http://www.harakka.fi/arlander/kolme_mantya/three_pine_trees.html (11.10.2012)

²⁰⁷ The synopsis for *Lying on a Cliff* in the catalogue of the AV - archive is as follows: "Part 1. I am lying with a yellowish scarf covering my head fourteen times on the rocks on the western shore of Harakka Island. Part 2. A yellowish scarf is lying on the rocks on the western shore of

In these works I changed from somebody experiencing the landscape into a body tumbling around in it. The step towards a performance activity removed from everyday actions was significant mainly from my point of view. To lie on the cliffs with one's head downwards and watch the horizon upside down is stronger as an experience than as a video image filmed from afar.

11.5 WHAT IS REPEATED, WHAT IS CHANGING?

The five works described above – *Year of the Horse*, *Year of the Goat*, *Year of the Monkey*, *Year of the Rooster* and *Year of the Dog* (as well as the one I was working on while writing this, *Year of the Pig* 2007) form only half of the cycle of twelve years. The project began almost by accident with some experiments and has developed and transformed year by year (see appendix 5). Thus, it is not a deliberately planned whole. So far, all the works have been video recorded on Harakka Island, and so far all of them had as a starting point some kind of sea view. A personal geo-biography turning into a documentation of the changing climate is only one possible development on this journey of gathering material.

Regarding the works described above, we can consider the following questions, which are related to method or procedure: Is the performer more or less the focal point? What is the unit of time or repetition? What is the character or quality of the environment? What seems to be the crucial variable that changes in each case? One such variable is the colour of the scarf that I wear.²⁰⁸ Not only does the quality of stillness or the temporal cycle of repetition provide variations, but the editing principles and the techniques of display do so as well. The question "what is changing, what stays the same?" can be applied on all levels.

How the elements of action art (stillness, repetition and, in some sense, inconsistency) can be used as principles is perhaps best illustrated with an example. *The Shore*, which was part of the exhibition *Vision and Mind* in Kiasma,²⁰⁹ consisted of three separate video installations, which I compiled out of performance documen-

Harakka Island on the same occasions." http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012)

208 In my first experiments I used a black silk scarf. In *Year of the Horse* and *Year of the Goat* I wore a dark blue scarf, in *Year of the Monkey* and *Year of the Rooster* a similar red one. For the *Year of the Dog* I chose a yellowish scarf of the same material, which was unfortunately much smaller. And during the *Year of the Pig* I used a thicker grey scarf.

209 *Silmä ja mieli - Vision and Mind* was open in the Museum of Contemporary Art Kiasma 29.5 - 19.9.2004. The curators were Marja Sakari and Otso Kantokorpi.

tations realised with the same method. I video recorded the main work, *Three Shores*, in three different tourist resorts during three different trips. It was on display as a triptych for three projectors (32 min.) without sound. The *Year of the Goat*, described previously, was shown as a triptych for three monitors (13 min.), with headphones providing the sound, and with the title *Year of the Goat - Harakka Shore*. A third work, *Day and Night of the Monkey – Kiasma Shore*, consisted of two parts and had the same duration (13 min.) as the previous work. In it, I juxtaposed *Day and Night of the Monkey*, a video recorded on Harakka Island during Easter 2004, as mentioned before, and *Kiasma Shore*, the video documentation of a performance that was repeated outside the museum every Sunday at 1 p.m. for the duration of the exhibition, with a video re-edited once a week.²¹⁰

These three (or actually four) works had as their starting point the theme of the exhibition “what does being an artist mean” as well as the text *Eye and Mind* by Merleau-Ponty, which had given the exhibition its name, *Vision and Mind*. They were of course also sequels to my previous works. I had already started to work on *Year of the Goat* when I was invited to participate. The basic premises of the exhibition, the situation and the site nevertheless influenced the form of the works. I wrote a text related to all three parts as a score or recipe in the spirit of Fluxus (Dezeuse 2002, 78–94) only after video recording the material. In this case the realisation preceded the instructions, since I wrote the recipe as a description of a work that had already been completed (as described in section 10.2). In the exhibition I placed the score next to *Day and Night of the Monkey*:

Take a scarf, / Go to the shore, / Stand at the shore.
Look at the horizon, / Look at the water's surface, / Breathe.
Until your eyes rest, / Until your mind rests, / Until you are cold, tired, having enough.
Take the same scarf, / Go to the same shore, / Stand at the shore.
Look at the horizon, / Look at the water's surface, / Breathe.
And so on.

My main action as a performer was stillness. In all these works I stood motionless on the shore. In *Three Shores* I included passers-by in the images and in *Year of the Goat - Harakka Shore* I walked past the camera, too. In *Kiasma Shore* I stood on

210 The duration of the video remained the same, but each week I re-edited a new version of it, where I added a fragment from the latest performance. During the week of the opening, the right monitor showed a 13 min. video of the performance video recorded between 9 May and 16 May (6 min. 30 sec. of each). The following week a fragment from the performance on 30 May was added to the video in such a way that all three fragments were now 4 min. 20 sec. long. And, in this way, I continued during the whole exhibition; the total duration remained the same, but individual images became shorter when new images were added.

the edge of the pool outside the museum. As a pair to that work, I video recorded *Day and Night of the Monkey* on Harakka Island. In every performing and recording situation, I tried to repeat the same action, the same image, the same direction and place as exactly as possible, in order to have the landscape or the environment be the only thing changing according to season, time of day, weather conditions or occasional passers-by and traffic. I did not stick to a specific time, however, except in *Kiasma Shore*, which was created during the exhibition.

In addition to the movement in the landscape, I video recorded the movement of fellow human beings in *Three Shores*, which was produced in three tourist resorts during three weeks in 2004 – Puerto de la Cruz in January, Agya Napa on Cyprus in March and Playa Blanca on Lanzarote in April. Instead of editing out passers-by and other “disturbing” elements, I became interested in watching people and started video recording longer and longer sequences in order to be able to include as many passers-by as possible. The strangest creatures were passing along the shore and in the weirdest ways.

In all of the works I used the same basic principles of action, though with a slightly different emphasis each time. Stillness and repetition formed the basis for video recording; in using a static camera on a tripod, I strived to repeat the same framing of the image. In terms of action, the same scarf, the same pose with my back to the camera and the same look at the horizon were repeated (with the exception of the walks).

With regard to the action of the performer, stillness was realised in various ways:

1. In *Three Shores* I stood still in the same place, while the passers-by were walking;
2. In *Year of the Goat* I stood still in the same place or walked across the image in the same place;
3. In *Day and Night of the Monkey* I stood still in the same place, while in the dark, too;
4. In *Kiasma Shore* I stood particularly immobile in the same place for a defined period of time (15 min.).

The scale of the repetition varied as well:

1. In *Three Shores* the performance was repeated 2-4 times a day for a week, during three separate weeks;
2. In *Year of the Goat* the performance was repeated once a week on the weekends for one year;
3. In *Day and Night of the Monkey* the performance was repeated with two-hour intervals for one day and night;
4. In *Kiasma Shore* the performance was repeated once a week on a defined day and time of day for the duration of the exhibition (nearly four months).

The performer was more or less in focus in the image:

1. In *Three Shores* the performer stands in the centre or to the right and seems to be a very small figure with regard to the size of the image;
2. In *Year of the Goat* the performer is strongly in focus due to the walking, either closer or further away from the camera, or then standing as a small figure to the mid right in the image;
3. In *Day and Night of the Monkey* the performer is tall and centrally placed in the image, although she is invisible in the night shots;
4. In *Kiasma Shore* the performer is tall and centrally placed in the image.

Kiasma Shore was created because I wanted to include something literally site-specific and something more clearly like a performance. I ended up standing by the pool outside the museum, with the building site for the extension of the parliament as the horizon. The wall of the museum defined the distance to the camera and I thus necessarily became a rather tall figure in the image. I video recorded the day and night on Harakka Island to function as a pair with *Kiasma Shore*, at the same site as *Year of the Goat*, and moved the camera closer in order for the human figure to be the same size as in the image by the pool. I edited *Day and Night of the Monkey* so that it would be of same total duration as *Year of the Goat* (13 min.) in order to be able to have them synchronized, if needed. Thus, the same duration of material was required from outside the museum. I stood by the edge of the pool on Sundays at 1 p.m. for fifteen minutes, and video recorded the “empty view” for fifteen minutes as well.

My standing was not a public performance in the sense that the time would have been announced to the public. Since the place was a public space, my standing was nevertheless understood as a performance. This was further accentuated since I stood in a strange place by the pool and was deliberately immobile. At a short distance, performed immobility is clearly visible. I performed stillness as a living sculpture next to the riding statue of Marshal Mannerheim. (I did not perform a lifeless statue, however, although I tried, for instance, not to shift my weight from one foot to the other.) The time was defined as fifteen minutes (I held a timer in my hand). Performed in a public space, this action turned into a still-act of sorts.

In these two videos, *Day and Night of the Monkey* and *Kiasma Shore*, which were presented together side by side, a sea view and the city horizon, stillness and performed immobility, were juxtaposed. On the shore, I allowed the landscape to stop me and to silence me; by the Kiasma pool I actively performed the arrest.

11.5.1 ENVIRONMENT AND CHANCE

Stillness or stasis and repetition were consciously used as tools. Inconsistency or chance was added through the environment. In all of the works I was on the shore, by the water, and in all of them (except outside Kiasma) the horizon was emphasised, though the nature of the environment varied:

1. *Three Shores* was created in suburban environments populated by tourists. The first one was video recorded with the camera facing north, and the second and third ones with it facing more or less towards the south, which had an impact on the colours of the sky;
2. *Year of the Goat* was created in a more or less natural environment, on Harakka Island, which is officially within the Helsinki city limits. The place is relatively deserted; passers-by were seen on the ice only in a few winter images, and those I cut out while editing. The camera was facing west;
3. *Day and Night of the Monkey* was created in the same place as *Year of the Goat*, with the camera closer the human figure;
4. *Kiasma Shore* was created in an urban environment, in the centre of Helsinki, in front of the museum of contemporary art, with the busy Mannerheim Street and the building site of the parliament in the background. The shore was constructed by the edge of the pool, the buildings hid the horizon and the camera was facing west.

Variations were produced by the following factors:

1. In *Three Shores* the passers-by and changes in the weather provided surprises. Inexactness in the framing and shifts in the standing position might seem like surprises as well;
2. In *Year of the Goat* the cassette or the battery was sometimes finished unexpectedly and thus some part of the performance remained unrecorded. While editing, I filled these gaps with "empty" landscape instead of walking or standing, and this functioned as a surprise, a break in the otherwise orderly repetition;
3. In *Day and Night of the Monkey* my new camera did not work with infrared light reacting to the temperature, so the night shots consist mostly of complete darkness;
4. While performing *Kiasma Shore*, the setting up and taking down of the stage for the URB festival provided a surprisingly dramatic change and some young girls rehearsing a dance were included in the image.

The inconsistencies and possible "surprise-catastrophes" produced by chance were in most cases rather small. The changes of season and the time of day, as well as the small variations produced by nature, the weather and passers-by, were accentuated due to simplicity and repetition.

11.5.2 PRINCIPLES OF EDITING AND DISPLAY

While editing, I followed the same principles in all the works. I retained the original order and the chronology of the images and used all the “bad” images as well. On the one hand, I cut out my entering and exiting the image in the performances where I was standing still. This creates an illusion of immobility, an artificial stillness, a fiction of sorts, as I had discovered when sitting on a rock in *Year of the Horse*. On the other hand, I divided the takes that consisted of several actions into parts in order to present variations simultaneously and to emphasize the horizon. I formed the parts in various ways depending on the work:

1. *For Three Shores, I edited five versions of each performance: a) passers-by before the still-act, b) the still-act (standing still), c) passers-by after the still-act, d) the largest number of passers-by and e) the shore when it was as empty as possible. The result was five series of video images of equal length, which could be presented in synchronised form. For the final work, I chose to use the three first ones, that is, the still-act (in the centre) and the passers-by before (on the left) and after (on the right) the still-act to form a triptych;*
2. *For Year of the Goat, I edited four versions of each weekly performance: a) walking past the camera close to it, b) walking past the camera further away from it, c) standing and looking out to sea and d) the landscape without a performer. Thus, four series of video images of equal length, which could be presented in synchronised form, were created. In the exhibition the first three were shown together;*
3. *For Day and Night of the Monkey, I edited two versions of each performance made with two-hour intervals: a) one while I was standing and b) the other of the landscape without a performer. I condensed both of them to fit the total duration of Year of the Goat. Only the standing version was used in the exhibition;*
4. *For Kiasma Shore, I edited two versions of each weekly performance during the exhibition: a) one while I was standing and b) the other of the view without the performer. Only the standing version was used in the exhibition.*

An unremarkable beginning and ending was added to all videos, that is, a short fade from black or into black without texts, so they could be shown as nonstop loops. I added small cross fades between all of the images to soften the sound changes and to make the synchronisation easier. The main question was whether to edit the images according to the length of the action or to use a fixed duration to produce a regular rhythm. The duration of the images was determined differently in each work:

1. *In Three Shores the duration of the images followed the duration of my standing and differed from performance to performance. I also tried to include as many passers-by as I could and, if possible, to show their movement in its entirety;*

2. *In Year of the Goat the duration of the images was determined by the slowest walk and varied from performance to performance. The aim was nevertheless to make the rhythm as tight as possible;*
3. *In Day and Night of the Monkey the duration of the images was basically determined by the length of the standing and varied each time. I shortened them to modify the total duration to equal the duration of Year of the Goat;*
4. *In Kiasma Shore the duration of the images was fixed according to the length of my standing and the total duration of Day and Night of the Monkey. I edited a new version of the work each week and always kept the total duration of the work the same. When the number of performances increased, the duration of each image became shorter. In the beginning I used one image for the whole duration, the next week two images of half the duration, then three images, and so on. The images in one edited version were always of the same length and were not related to the image changes in Day and Night of the Monkey.*

When displayed, the videos were placed next to each other and synchronised so that the images changed at the same time.²¹¹ This could be understood as a variation on the repetition. The same landscape image was repeated three times horizontally in both triptychs. By placing the projections or monitors horizontally, the horizon in the images was extended and emphasised. (I had in mind a scale that would equal the museum visitor for the projections, which turned out to be a complete miscalculation.) The aim was to produce stasis via repetition. All of the videos were running nonstop as loops without a marked beginning, end or rhythmical development, and they were thus adapted to the viewing conditions provided by the exhibition. The technique of display varied:

1. *Three Shores was presented as three large projections next to one another horizontally from left to right: the images recorded before standing, while standing and after standing on the shore, without sound;*
2. *Year of the Goat was shown on three monitors placed horizontally from left to right: images of me walking nearby, walking further away and standing. Sound was audible through headphones;*
- 3 & 4. *Day and Night of the Monkey and Kiasma Shore were displayed on two monitors that were next to one another but not synchronised. They were placed facing in the same direction as the view in Kiasma Shore. The same landscape, the performance site, could be seen from the nearby window.*

Other things influenced the display of course, like the wooden monitor stands of the exhibition architecture or the choice of whether the viewer should have the pos-

211 At least they were meant to change at the same time, but there were unexpected technical problems with the synchronisation. The guides re-started the works presented on the monitors every day, but they could not reach the video players for the projectors.

sibility to sit down or not. As these examples demonstrate, stillness and repetition can be varied in many ways. Despite all the stillness, movement was a prominent factor in the images. The passers-by had the leading role in *Three Shores*. The figure walking in two of the images defined the whole in *Year of the Goat* more strongly than the small figure standing and looking out to sea in the third image. And the passing traffic was quite dominating in *Kiasma Shore*.

11.6 PERFORMING FOR A LIVE AUDIENCE

What about performing landscape for a live audience? How does stillness function in live performance? With the exception of *Kiasma Shore*, my examples so far have referred to the perspective of an exhibition viewer and to a performance related to producing a representation by way of the action of performing landscape, enacting or executing it, as it were. I have combined these video recorded representations of performances with live images projected in real time from a camera showing a similar action taking place there and then. I have combined real-time performing (either live or through a camera) with the cycle of a year or a day and night recorded on video. The combination of material previously recorded elsewhere and condensed through editing with material projected live on site in real time (roughly combining representation and presentation) enables a juxtaposition of various levels of time as well as of different landscapes.

My first experiment and perhaps the most ambitious performance was *Tuulikaide - Wind Rail* (described in Chapter 5). I combined video images of myself in the landscape and images of "mere" landscape with live performing, posing immobile in relation to the moving image. This performance forms a kind of prototype for my future explorations. In the performance *Pikkukivet - Pebbles* (described in Chapter 3), I used stillness combined with recorded material in another way. I had video recorded pebbles on a light table and added fragments of sound recordings made for a radio play. My stillness as a performer alternated between listening (with a pebble in my hand next to my ear) and looking (with a pebble in my hand next to a lamp) and was more active than the stillness in my other performances.

The performance *Kristallipallo - Crystal Ball*²¹² consisted of a talk, a fragment of a radio play with projected subtitles, and a video of me performing landscape, in which

²¹² *Kristallipallo - Crystal Ball*, inauguration lecture and performance, Theatre Academy, Helsinki, 7.11.2003. The program included an official speech, a fragment of the radio play "Ecce Homo – Om bildningens land" from 1983 and the *Crystal Ball* performance. The speech was called

I sit wrapped in a blue scarf on landmarks resembling armatures on the islands of Lanzarote and Fuerteventura during Christmas 2002-2003. I placed the crystal ball on the same armatures as well. The material was edited into a two-channel installation (2 x 20 min). In the image on the left I sit in the landscape on the armatures, and in the image on the right the crystal ball is video recorded on the same armatures from various distances. In the live situation with the audience, I sat in front of the two projected images on an armature built to resemble the ones in the images, wrapped in the same scarf and holding in my hand the crystal ball, with a small spotlight directed at it. I announced to the audience that I would try to see into the future, and suggested that the spectators either participate in my attempt or then relax and enjoy the landscapes, that is, the video installation behind me. Thus, the performance was not a still-act or a performance of stillness in a strict sense (nor a combination of real-time and recorded video images), but functioned nevertheless as a kind of interruption in its context. The performance was part of my inauguration lecture as professor of performance art and theory at the Theatre Academy Helsinki.

The first live performance related to "The Years" was *Istun kivellä Muussa - Sitting on a Rock at Muu* (Muumaanantai/ live, Muu gallery, 14.9.2003) In it, I juxtaposed the videos *Year of the Horse* and *Day and Night of the Goat* with a real-time image of me sitting on a rock by the sidewalk in Nervander Park outside the gallery. There were two video projections on the wall in the gallery: *Year of the Horse* on the left and the real-time video image from the nearby park on the right, and below them a monitor showing *Day and Night of the Goat*. At the beginning of the performance, I distributed a leaflet to the audience with the text *Sitting on a Rock*, started the video players and went out to sit on the rock in front of the camera. In the end, following the duration of the edited videos (12 minutes), I returned to the gallery to turn off the video players. In this way I juxtaposed three different times – a year displayed with rapidly changing images, a day and night with fewer image changes and the real-time, unedited live image from the street. In all of the images the performer was still, immobile, while the world around the performer was moving and changing.

In the performance *Mene rantaan – Go to the Shore* (at the Fluxee club in Turku, 27.11.2004), I continued exploring the strategy I had used in the performance at Muu. I combined the videos *Day and Night of the Monkey* and *Kiasma Shore* with a real-time image of me standing by the riverside. In the performance with three projectors and a performer, I juxtaposed recorded images and a real-time image of myself standing in a landscape that resembled the recorded one. This time I uti-

"Valoa ja ihoa kristallipallossa" [Light and Skin in the Crystal Ball] when published in the magazine Teatterikorkeakoulu-lehti 2/2003 (Arlander 2003 d).

lized the edited “empty views”, too. In the performance the video from the shore on Harakka Island and the Kiasma shore were shown one after the other, not simultaneously as in the exhibition, and both of them were coupled with an “empty view”.

The structure of the performance was as follows: three video projectors were placed next to each other horizontally, the ones to the left and in the centre showed images from two DVD players and to the one to the right showed a real-time image from the camera placed by the dark riverside approximately 60 meters away. In the image on the left I stand still in the landscape – in the centre image the same landscape is shown without a human figure – in the image on the right I stand still in real time along the riverside. The chronology of the performance was as follows: first a prologue,²¹³ followed by the video *Day and Night of the Monkey* (13 min.), then *Kiasma Shore* (13 min.) and, finally, an epilogue. After a brief presentation, I took the scarf, spoke the recipe-text, started the video players and walked out to the riverside. I stood there for 26 minutes, then walked back to stop the video players and to say thank you. Due to the cold weather and the darkness of the evening, the stillness of the performer was emphasised as an action and an idea, less as a visual effect – the human figure was barely visible in the real-time image.

Using the same logic, I performed small demonstrations related to lectures in Tampere and Kuopio. In Vapriikki, in Tampere, I sat for the duration of *Year of the Monkey – Tomtebo* (22 min.) wrapped in a red scarf next to the Tammerkoski Falls, which partly simulated sitting on the ledge on Harakka Island. In the Talks and Deeds event organised by the contemporary Art festival ANTI in Kuopio, I combined the second part of *Wind Rail* – a performance video recorded on Harakka Island (15 min.) – with a real-time image of me standing outside the library next to a bronze sculpture depicting “Pohjan akka” [The Hag from the North]. These lecture demonstrations were not performances in the same way as the previous examples, although they utilized the same technique of juxtaposing recorded and live images combined with stillness as performance action.

The performance *Tuulenpesä - Noidanluuta / Wind Nest – Witches’ Broom* at the Amorph! Festival (described in Chapter 8) differed from the previously mentioned performances, though it was an interruption or a still-act as well, albeit not in a pub-

213 As prologue, I spoke the same text that was presented as a score in the exhibition *Vision and Mind*: Take a scarf, / Go to the shore, / Stand at the shore. / Look at the horizon, / Look at the water’s surface, / Breathe. / Until your eyes rest, / Until your mind rests, / Until you are cold, tired, having enough. / Take the same scarf, / Go to the same shore, / Stand at the shore. / Look at the horizon, / Look at the water’s surface, / Breathe. / And so on.

In the video adapted for the performance, the text was added as subtitles in Finnish and in English in the night images.

lic space. A video image of me sitting on a cliff with a witches' broom on my back looking out to sea (20 min.) was projected onto the back wall of the gallery. As a kind of replica, in the live performance situation I sat with the same witches' broom on my back looking at the projected image in front of me. Both the performance documented on video and the live performance was based on stillness. Sound added a mobile and interactive dimension to the work: whispers were audible from eight pairs of earphones with long cables. I distributed them to the audience and suggested that they could be passed around. The performer was still in the video image and in the live situation, while the audience was moving and exchanging earphones with surprising eagerness.

These performance explorations have been additional experiments to my longer projects performed for the camera in a particular landscape. They all have in common the use of stillness, which is emphasized by the expectations of a live audience present at the site, a public urban space. They use stillness as a performance, as an action to be displayed, though stillness can of course produce concentration and a silencing of the mind as a side effect. To what extent I have produced real still-acts, interruptions in the historical flow, in the sense Seremitakis and Lepecki suggest, can be questioned. According to my own estimation, the interruptions created by these performances have been modest, but nevertheless present.

11.7 SUMMA SUMMARUM

So what? How does landscape move me? As the previously described examples have shown, it mostly arrests me. My working question has been "how can I perform landscape?" and I have tried to respond to that question in various ways. Often, my decisions have been made on the spur of the moment, but I have been faithful to them. The problematic behind my choices are as follows: What can I do that has intrinsic value and is good for me? And the subsequent question, what can I do that I could imagine anybody else doing? Although my starting point has been to do something beneficial for myself, I have also considered what I could unreservedly recommend to somebody else. The question can be linked to the philosophical, political and very practical question posed by Lepecki: "What can a body do"? And furthermore: What is this body, my specific body capable of doing?

This kind of work can be understood as a personal devotional or contemplative practice, but it could be utilized for political action as well, as a way of using one's body as a focusing tool in a community that is discussing, for instance, some hotly

debated environmental issues. Perhaps this kind of activity can be seen more generally as an ethical challenge to art: How can one create action models for viewers, which they could potentially utilize and repeat in their daily lives? Probably that is to demand too much of art.

Here, I have pondered how landscape moves me and how to perform landscape by letting oneself be moved by it. After referring briefly to some notions of landscape, geo-biography and urban nature, I considered stillness and still-acts as a way of commenting on the contemporary culture of pervading mobility, and of modernity's being-towards-movement. I mentioned the illusion of the independent subject of modernity analysed by Lepecki, which forgets that all subjectification must take its energy from somewhere. I also mentioned the possibility of resistance produced by stillness or interruption.

I looked at stillness as action in performance with the help of Anthony Howell's three elements of action and emphasised his distinction between stillness as the basis for all actions in performance and stillness as a performed action. I presented the video works where I have video recorded myself on the same site in the same landscape once a week for a year and repeated the same image and the same framing of the video image in order to give space to changes in the landscape. I compared some of the examples with the elements of action (stillness, repetition and inconsistency), understood more broadly as principles of action to be used in video recording, editing and display.

With the help of my examples, I distinguished between on one hand stillness as a kind of resting in the landscape and, on the other hand, stillness as a performed immobility, a still-act. In these examples, stillness as resting or contemplation, becoming silent in the landscape, was central in the cycles of a year, while stillness as a performed action was emphasized in the live performances due to the presence of a live audience and the use of public space.

A future task for others to explore is to investigate the possible socially interesting forms of stillness, and to study how still-acts or interruptions that resemble acts of resistance could produce a common space for moments of reflection in the midst of our culture of mobility.

I have tried to demonstrate how stillness can be used to focus attention on changes in the landscape. I proposed that the changes will come to the forefront on one hand by repeating the same image and a fixed framing and, on the other hand, by the stillness of the performer, against which the slow movement and gradual changes of the landscape become visible. By focusing on the small changes in the environment and by juxtaposing the human figure with elements in the landscape,

the interaction of the performer and the environment is emphasised and also made possible on an experiential level.

Based on these experiences, what can be said of the corporeality of site-specific performances? As I proposed in the beginning of the chapter: although the environment is often experienced most strongly by moving through it, in order to experience a corporeal connection to a site it can be useful to remain repeatedly still in it for a while.

12 *PERFORMING PLACE AS INTERRUPTION*
OR AFFIRMATION

In this chapter I look at performing place in terms of scoring interruptions in the everyday and relate it to event scores in the tradition of the Fluxus movement. Producing time through meaningless work, still-acts or repeated interruptions challenges contemporary notions of efficacy, efficiency and effectiveness. Thus, in section 12.1: Event Scores for Performing Interruptions²¹⁴ I consider the possibility of performing landscape as a form of resistance. In section 12.2: Performing Landscape as an Affirmative Practice²¹⁵, I suggest, referring to ideas of Elisabeth Grosz and Rosi Braidotti, that performing landscape could function not only as a form of resistance, but as the basis for an affirmative practice, one which is available for artists and non-artists alike.

12.1 EVENT SCORES FOR PERFORMING INTERRUPTIONS

In the Fluxus tradition,²¹⁶ an event score can be realized as a performance, as an object or as private contemplation – why not as a video documentary or as an everyday ritual as well? A score has been expanded to mean a script for action, not only a notation of a musical composition, but can you score “an interruption that repre-

214 This section is based on a text previously published in Olli Mäkinen and Tiina Mäntymäki (eds.) *Art and Resistance*, University of Vaasa Publications 290, Vaasa 2009. (Arlander 2009 a). A short preliminary version was presented in the panel “Site-Specificity: The Spatial Politics of Interruption” at PSi #13 in New York, 8–11 November 2007. (Arlander 2007 e) The other participants on the panel were Laurie Beth Clark, Bertie Ferdman, Melanie Kloetzel and Simon Persighetti.

215 This section is based on a paper “Performing landscape as affirmative practice” presented at the 4th Cristina conference on Gender Studies: Gender, Nature and Culture, 20–22 May 2010 in Helsinki. (Arlander 2010 c)

216 Fluxus is an art movement which developed in the 1960s in the wake of previous movements that had it as their aim to break down the distinctions between art and life, like futurism, surrealism or Dada, on both sides of the Atlantic. Important contributors were George Brecht, George Maciunas, Dick Higgins, Alison Knowles, Eric Andersen, etc. Artist celebrities like Yoko Ono, Nam June Paik and Joseph Beuys have been associated with Fluxus. For a short history of Fluxus, see *Fluxus: The History of An Attitude* by Owen Smith 1998 or *Fluxus Experience* by Hannah Higgins 2002.

sents the not-yet-imagined new”²¹⁷? I would like to suggest that you can, for instance by formulating simple tasks like returning to the same place repeatedly, so that the alterations in the environment or your own attitude become discernible against the background formed by the repetition. By scoring interruptions as routines, a space and time for something to happen can be created.

In the following text, I discuss briefly the use of performing in making a site “specific” and inversely, explore the possibilities of using a particular place as an aid in creating a personal practice or routine related to meditative event scores, in the tradition of “meaningless work”. Small performances, repeated and recorded weekly for a year in the same place, have resulted in video installations, therapeutic effects in the daily life of the performer, an increased understanding of the changes taking place in the environment and some event scores (rather than events). These performances serve as examples of a particular kind of relationship between a score and an event, a performance and a site. In these cases the site is chosen and the performance repeated before it is scored.

12.1.1 REPEATED INTERRUPTIONS

The score can be appreciated in an instant as a conceptual work or a poem. So why perform it? You can perform a score as “meaningless work” in the Fluxus tradition (discussed in the following), or as an exercise in everyday life, a secular meditation practice. To change your body, you train at a gym or go on a diet. To change your attitude or relationship to the environment or to a specific place you initiate new practices. Creating habits takes time, since learning and unlearning are processes. The same is true of your relationship to a place. One relatively easy and rewarding way of “meaningless work” is to visit the same place repeatedly, to return to it regularly, for long periods of time. This certainly makes the most insignificant place special, specific, at least for you. And if you document your visits in some manner, the place can become specific for other people as well. Perhaps this way of returning to a place, of creating repeated interruptions in your own life, could also function as a practice of resistance. However, the idea of resistance has its limitations. As Elisabeth Grosz (in Kontturi & Tiainen 2007, 255) has pointed out, critique eas-

217 “The event has been theorized as an occurrence that is ultimately an interruption that represents the not-yet-imagined new.” This formulation in the call for papers to the PSi #13 refers to Alain Badiou’s theorization of the event. Available at www.psi-web.org/psi13/callforpapers.html (visited 29.9.2009)

ily affirms the primacy of what is being critiqued, thus producing what it wants to problematize. The same could be true concerning resistance. So, perhaps we should speak of alternatives instead.

Work that functions directly as an interruption of the flow of activities in public spaces, where the interruption consists of breaking the conventions and norms of how that space is ordinarily used in the expectations of the passers-by, is a common strategy for artistic interventions. However, the examples I will describe include an interruption of the flow of everyday events in the life of the performer or practicing artist. An interruption can be achieved by creating a task, which is developed through repetition into a new norm or personal counter-convention, as it were. In my examples, visiting a particular place repeatedly and without purpose functions like such a self-induced norm, a convention or a task. Thus, the interruption is not a surprise or an unforeseen accident or an exception breaking a routine. Rather, it is developed into a practice or routine in itself, creating a recurring gap, as in many meditation practices, though in a simplified and externalized way. A chosen place is utilized to make the interruption of everyday life into a habitual event, to reinforce the experience of repetition, to create a fixed point to help produce a sense of time, an experience of extended time.

Leaving aside the futility in the attempts to evade death by repetition or some other form of obsession, we can focus on the importance of repetition as a life-sustaining activity. To create repetitions, to create routines instead of only adjusting to what is suggested by the circumstances or the surroundings can be an invigorating and even an empowering experience. To turn deliberate and repeated interruptions into a tactics of living, to incorporate regular interruptions or gaps, like moments of peace, reflection or enjoyment, into the everyday life flow – that is the task to be scored.

12.1.2 EXAMPLES OF PERFORMING PLACE / PRODUCING TIME

Artistic interventions in my examples have taken place through performing landscapes with the technical help of a video camera. I choose a public space or a landscape and perform a simple action (walking, standing, sitting) with a video camera on a tripod as a witness. Following the late environmental aesthetician Arnold Berleant (1997, 12) I use the word landscape here to refer to a lived environment. The land (and sea) on the island of Harakka that is the raw material for the landscapes (Andrews 1999, 2–3) belongs to the city of Helsinki, where large urban areas look like countryside, so that any nature/culture or rural/urban dichotomy is hard to

maintain. I have used the same performing method in the city centre and in various tourist resorts but with different time schedules. Rather than repeating the action weekly for a year's time, I have performed four times a day during one week, or every second hour for a day and a night (as discussed in Chapter 11).

Returning to the same place once a week for a year with the same scarf and a video camera has been my way of trying to produce time both in the private sense, by finding a place worth returning to and the time to actually do it, and in the social sense, by documenting a more or less public landscape and the seasonal changes in it into a rather impersonal diary of the year, to be presented as installations the following year. The camera is used almost as in surveillance; it is immobile on a tripod, with an automatic focus and the same framing every time. The camera functions neither as a personalized gaze to pose for, nor a self-reflecting mirror to address, but rather as a general witness, an impersonal recorder.

When the first choice of landscape, of framing the image and the choice of action or body position on site is made, the rest is repetition, routine and enjoyment of the minute details that are changing in the landscape and my reactions to it, and also a sense of a kind of security. When everything else is in a constant flux, at least something remains almost the same: the place, the pose and the pause. Afterwards, there are the traces, the documentary materials to be edited and condensed to produce a private historical record – a comforting sense of (non-human) cyclical time – or a score.

The performances or actions video recorded during the year of the dog, 2006, and presented in an exhibition titled *Three Pine Trees in the Year of the Dog in 2006*, provide examples of the process, which I have repeated yearly with different actions or poses in different places on the island since the year 2002. The following scores for *Year of the Dog – Sitting in a Tree, Day and Night of the Dog, Shadow of a Pine* and *Year of the Dog in Kalvola - Calendar* were formulated only after completing the performances and editing the videos. What I actually did, can be abstracted and scored into instructions as follows:

Find a pine tree with a branch you can sit on for a moment once a week for a year

Find a pine tree with a branch you can sit on for a day and a night, with two hours' intervals.

Find a pine tree you must travel to, and visit it regularly, once a month.

Find a pine tree you can lean on or hang from repeatedly, for a year.

Find a pine tree you can sit next to, lie down by or be the shadow of, repeatedly for a year.

Or, as even more general scores:

Lean on a tree. Hang from a tree. Sit on a tree. Lie down by a tree. Be the shadow of a tree.

12.1.3 EVENT SCORES AND MEANINGLESS WORK

The event score, usually credited to George Brecht but used by virtually every Fluxus artist, is according to Hannah Higgins (2002, 2) one of the most durable innovations emerging from John Cage's famous class in musical composition in 1958–59. She has pointed out that "[i]n the Event, everyday actions are framed as minimalist performances or, occasionally, as imaginary and impossible experiments with everyday situations." (Higgins 2002, 2)

Focusing on performing a task for its own sake can be a gratifying experience. George Brecht describes his event scores as "private little enlightenments". They are prescriptions for present or future moments rather than descriptions of moments in the past (like haikus), and thus almost like pedagogical exercises. They can often be humorous, absurd or paradoxical, something to be experienced, like his *No smoking event* from 1961: "Arrange to observe a NO SMOKING sign. / smoking / no smoking." (Friedman 1990, 15) Yoko Ono's 1962 *Sun Piece* could serve as another example: "Watch the sun until it becomes square" (Ono 1964/ 2000) or her score from as early as 1955 stating: "Light a match and watch till it goes out". (Iles 1997, 6)

Alan Kaprow, a contemporary of Fluxus and a propagator of happenings,²¹⁸ describes later experiments with non-art activities (in 1986) like brushing his teeth attentively every morning for two weeks and concludes that "ordinary life performed as art/not art can charge the everyday with metaphoric power". (Kaprow 2003, 222)

As Ken Friedman has pointed out, the speciality of Fluxus event notations lies in the fact that anyone can perform the work from the notation; it is the artist who gives birth to the piece, but the interpreter gives it its voice. (Friedman 1990, 5) Friedman stresses the distinction between a musical and a painterly sensibility in understanding events:

Performance art is signature art: the creator does it, and without the artist, the work is no longer itself. Only Beuys can have done a Beuys performance. The same is generally true of happenings: only Vostell can have done a Vostell happening. And of those Fluxus artists like Knizak or Higgins who created happenings as well as events, their event scores are open to all, but their happenings were essentially restricted to creation under their personal guidance.
(Friedman 1990, 5)

218 Kaprow considered events to be a sub-genre of happenings (Kaprow 2003, 86). Later, happenings have mostly come to mean collective events where everybody is a participant. For characteristics of early happenings, see "The Happenings Are Dead: Long Live the Happenings" (Kaprow 2003, 59-65).

Event scores are open structures for interpretation. Friedman explains:

One may perform an event, realize it, follow through a notation to develop physical objects and processes - or, perhaps, just think about it. /--/...you can turn a few notes and scores into an evening of meditation, an evening of entertainment, or even a museum filled with physical projects. The event structure allows for all these. (Friedman 1990, 6)

The critical and popular impulse in Fluxus is illustrated by the self-appointed leader George Maciunas and his *Fluxmanifesto* (1964), in which he states that artists should demonstrate their dispensability and show that anything can substitute art, and that everyone can do it. Art should be unlimited, obtainable by all and eventually produced by all.²¹⁹ Event scores can serve this purpose. And they can cover a broad spectrum, from collective games with strict rules to paradoxes for private contemplation.

In "Origins of the Fluxus Score" Anna Dezeuse (2002, 78–94) refers to Walter de Maria's 1960 essay on meaningless work as activities to be realized in private only and without a conventional purpose, tasks occurring over time such as putting wooden blocks from one box to another, then putting the blocks back to the original box. Meaningless work can be compared to games without pleasure or rituals without religious or social meaning. "It is because it is gratuitous or purposeless in the conventional understanding of the concept of work that the 'meaningless work' can take on relevance for the performer." (Dezeuse 2002, 91)

In "The Brechtian Event Score – a Structure in Fluxus" Julia E. Robinson (2002, 111–123) compares an event score with a Duchampian readymade.²²⁰ She points out that "if the readymade concept can be thought of as a performative act that defines an object, Brecht's event score might be rethought as a performative act that defines

219 "FLUXMANIFESTO ON FLUXAMUSEMENT - VAUDEVILLE - ART? TO ESTABLISH ARTISTS NONPROFESSIONAL, NONPARASITIC, NONELITE STATUS IN SOCIETY, HE MUST DEMONSTRATE OWN DISPENSABILITY, HE MUST DEMONSTRATE SELFSUFFICIENCY OF THE AUDIENCE, HE MUST DEMONSTRATE THAT ANYTHING CAN SUBSTITUTE ART AND ANYONE CAN DO IT. THEREFORE THIS SUBSTITUTE ART-AMUSEMENT MUST BE SIMPLE, AMUSING, CONCERNED WITH INSIGNIFICANCES, HAVE NO COMMODITY OR INSTITUTIONAL VALUE. IT MUST BE UNLIMITED, OBTAINABLE BY ALL AND EVENTUALLY PRODUCED BY ALL. THE ARTIST DOING ART MEANWHILE, TO JUSTIFY HIS INCOME, MUST DEMONSTRATE THAT ONLY HE CAN DO ART. ART THEREFORE MUST APPEAR TO BE COMPLEX, INTELLECTUAL, EXCLUSIVE, INDISPENSABLE, INSPIRED. TO RAISE ITS COMMODITY VALUE IT IS MADE TO BE RARE, LIMITED IN QUANTITY AND THEREFORE ACCESSIBLE NOT TO THE MASSES BUT TO THE SOCIAL ELITE." (George Maciunas 1965, available at http://artsaha.org/?page_id=93, 11.10.2012)

220 The use of found objects or readymades as art works is usually credited to Marcel Duchamp, who presented his famous urinal as a sculpture in 1917 and called it Fountain.

a subject.” (Robinson 2002, 116) The instruction is addressed to the reader, who becomes a performer, a subject, by interpreting, executing and experiencing the piece. Thus meaningless work could be understood as subject forming activity, a re-creation of subjectivity, perhaps, assisting in the process of subjectification.

My examples of scores to be performed with a pine tree differ from traditional event scores in several ways. First, they are not created as instructions before they are performed. I do not start with scores, but with a choice of a place and a self-appointed task. Second, they are not performed for an audience, nor are they performed privately, since there is a camera as witness. Third, they are not totally purposeless, since documentation is made, in order to be shared with others. The subject defining capacity could nevertheless be comparable, especially if we think of the process of subjectification as active becomings, unleashing of potencies and forces in order to create for oneself the possibility of existing as a work of art. (Lepecki 2006, 8)

12.1.4 STILL-ACTS

An interruption in the flow of events can be a creative strategy in various ways. As described in Chapter 11, André Lepecki has examined strategies of incorporating stillness into contemporary dance and sees them as reactions against the norm of motility in modernity: the “deployment of different ways of slowing down movement and time, are particularly powerful propositions for other modes of rethinking action and mobility through the performance of still-acts, rather than continuous movement.” (Lepecki 2006, 15) Standing or sitting still in a particular place is a fairly easy action, and costumed street performers sometimes use it as an entertaining trick. It can also be used for other purposes. Instead of focusing on the effect on the passers-by, performed stillness can be used to create a therapeutic routine for the practicing subject. Or to create a pause, a moment of reflection for all concerned. Lepecki refers to Nadia Seremitakis’ concept of still-acts, which are

moments when a subject interrupts historical flow and practices historical interrogation. Thus, while the still-act does not entail rigidity or morbidity it requires a performance of suspension, a corporeally based interruption of modes of imposing flow. The still acts because it interrogates economies of time, because it reveals the possibility of one’s agency within controlling regimes of capital, subjectivity, labour and mobility. (Lepecki 2006, 15)

Performing a still-act can be understood as a form of resistance within the culture of modernity, if we understand modernity as an era which

subjectivizes by interpellating bodies to a constant display of motion, to the ontological agitation Peter Sloterdijk identifies as modernity's kinetic excess' ... It is within this overwhelming and ontopolitical imperative to move that subjectivities create their escape routes (their becomings) and negotiate their self-imprisonment (their subjection). (Lepecki 2006, 9-10)

Moreover, an experience of being fully independent and ontologically severed from the world is constitutive of the modern process of subjectification. (Lepecki 2006, 10-11) However, there is no such thing, as a self-sufficient living system, all movement and subjectivity must draw its energy from some source.

The kinetic spectacle of modernity erases from the picture of movement all the ecological catastrophes, personal tragedies, and communal disruptions brought about by the colonial plundering of resources, bodies, and subjectivities that are needed in order to keep modernity's 'most real' reality in place: its kinetic being. (Lepecki 2006, 14)

The still-acts in my examples are not all still in the sense of being motionless, but they all function as corporeally based interruptions in the flow of daily life and try to resist (or provide an alternative to) the constant call for displaying movement. Their relationship with the environment is more complex, however. From the point of view of the spectator, the video documentation can be interpreted as depicting an individual, either standing against or independent of the surrounding landscape. In the experience of the performer or practicing artist, interdependence with the environment is, nevertheless, continuously evident. By performing a still-act or simple action in front of a video camera, the changes taking place in the background, in the landscape, can be focused on during the act and brought to the fore in the video documentation. By repeating this shift of focus with regular intervals during long periods of time and by condensing the material by editing, the slow happenings not discernible in real time can be seen and shown.

12.1.5 PRODUCING PLACE, TIME AND INTERRUPTIONS

Performing a still-act or a similar kind of event score can be understood as having several types of consequences or aims, like producing a sense of place, producing a sense of time, producing an interruption or gap in the daily life flow and – following Robinson's (2002, 116) idea – producing a sense of subjectivity (or even agency).

Performing a score like “find a pine tree with a branch you can sit on” can serve as a means of producing or strengthening a sense of place. Performing event scores could be used as a place forming activity, a re-creation of the meaning of places, or one’s relationship to them. One way of performing a place is by repetition, going to a place over and over again, deliberately creating a routine. By returning repeatedly to the same place, the place itself is produced as a significant site by the repetition. An insignificant place becomes important and filled with meaning through this act of making it meaningful by simply focusing on it again and again. After standing on a spot once a week for a year that spot becomes memorable for you and potentially memorable for somebody else watching you or your documentation later.

The tree I was sitting on, the tree I was hanging from and leaning on, as well as the tree I was lying down by during the year of the dog where all transformed into specific sites. The same is true for the places I used in previous years, like a rock I was sitting on during the year of the horse, the shore I was repeatedly passing during the year of the goat, the ledge of a cliff I was sitting on during the year of the monkey, or the dying birch I was standing next to during the year of the rooster. These sites are all special places for me, though they seem general, almost universal, for a spectator watching the video documentations. I am not suggesting that these places have become special in a general sense, as a result of my activities. Rather, I suggest that you can make a place special for yourself by repetition, by repeating some simple action in a chosen place, and by continuing with it regularly and with some determination.

Performing a still-act or a comparable event score can function as a device for producing or strengthening a sense of time. Performing a repeated action like returning to the same place repeatedly and staying still there for a moment, can produce a sense of time, creating a recurring moment of sensing your surroundings, of focusing on the immediate experience of an instant of time, an awareness of what is happening in the now in that very place. The still-act can be replaced by some simple action that is repeated, like walking, standing, sitting or lying down. Repetition is one way of performing a place – and of producing time. Each visit reinforces the experience of the following ones.

In another sense, a still-act or similar type of action can create an interruption in the flow of daily life. By performing a still-act repeatedly in the same place a recurring interruption in the flow of life is created, a gap in the bustle of living. This creates possibilities for “something else” to develop. And in this process, the particular place chosen to be the location repeatedly returned to, can function as an aid. In the midst of a way of living where repetition is shunned and interruptions

are understood as breaks in an anticipated pattern, where the flow of movement through spaces, past constantly shifting places and images is the norm, a deliberate revisiting of the same place – regardless of the meaning of that place to begin with – can have a deeply therapeutic or poetically inspiring impact on the performer. Perhaps you can produce a kind of agency by this kind of deliberate and repeated return, by creating a sense of purpose and continuity in the same paradoxical way as some Fluxus event scores can do.

12.1.6 RESISTANCE?

The ideas of meaningless work, of still-acts and of repeated interruptions or gaps, all challenge the contemporary notions of efficacy, efficiency and effectiveness. (McKenzie 2001, 22–24) Thus, a practice involving those elements that are important ingredients in modernity, could also be understood as a practice of resistance against the tendencies within contemporary culture that focus on novelty, visibility and mobility at all cost. Teresa Brennan (2000) speaks of the foundational fantasy underlying modernity, which has been supported and strengthened by capitalism:

The foundational fantasy is the means whereby the human being comes to conceive of itself as the source of all intelligence and all agency. It conceives of the other (other people, the world around it) as objects that are there to serve it, to wait upon its needs without making it wait, to gratify it instantly! (Brennan 2000, 7–8)

The fantasy would dwindle without an economy that supports it, and in a similar way psychical and contemplative resistance will also have effects: If we take the indissolubility of the individual and environment seriously, then every thought and action has an effect. (Brennan 2000, 191) As mentioned previously, philosopher Elisabeth Grosz has made it her policy to look for that which she can affirm.

Joy, affirmation, pleasure, these are not obstacles to our self-understanding, they are forms of self-understanding. And if life is more and more oppressive, then in a way it is only these small pockets of knowledge production, art production that provide a counter to the weight and emptiness of everyday life. So we need to affirm, we need a place where we can simply affirm. (Grosz in Kontturi & Tiainen 2007, 255–56)

The observation by Félix Guattari in his *Three Ecologies* (2000) seems still relevant:

We need new social and aesthetic practices, new practices of the Self in relation to the other, to the foreign, to the strange – a whole programme that seems far removed from current concerns. And yet, ultimately, we will only escape from

the major crises of our era through the articulation of: a nascent subjectivity, a constantly mutating socius, an environment in the process of being reinvented.
(Guattari 2000, 68)

More recently, David Berridge (2008) has discussed the possibilities of “instruction pieces” or scores and asks whether there is a broader contemporary relevance for the form itself. He finds a connection to ecology in the fact that scores transform our understanding of writing, reading, responding and performing, “collapsing the divisions between different activities and setting up a web of ever-changing relationships and interdependencies that position the self as both constituted by and constituting the environment.” (Berridge 2008, 5) He finds support for a contemporary relevance of scores in a recent project called *Formulas For Now* by Hans Ulrich Obrist, who asked a range of contributors to come up with “an equation for the twenty-first century”, resulting in a book resembling a catalogue of scores. Based on these formulas Berridge proposes the score as a contemporary form appropriate for the exploration of “re-configuring relationships of reading, writing, thought and action; self, environment and community; in ways playful, urgent, trivial, and perhaps also slightly crazy and incoherent.” (Berridge 2008, 8)

Although the type of practice I have described combines performance and documentation into a method of producing art, or event scores, it could also be used for other purposes: to explore one’s relationship to the landscape in a therapeutic sense, to take up issues within a community by focusing on special areas, to understand changes in the environment within a time period, that is, to produce knowledge related to the three ecologies defined by Félix Guattari, roughly the subjectivity, the socius and the (global) environment. (Guattari 2000) Or, as I have tried to describe above, this type of scores could be utilized to produce a sense of place, a sense of time and more importantly, to produce interruptions in the life of the performer. Moreover, this kind of work raises other questions concerning the relevance of a devotional practice for the performer, the political use of the self as a focusing tool when addressing environmental issues and the ethical challenge in creating action models to be repeated in everyday life.

To what extent these techniques can be considered a relevant form of resistance against contemporary demands on efficacy, efficiency and effectiveness or the imperative to movement, or whether they could be understood as an affirmative alternative practice, can of course be debated. A great deal depends on the place, whether it is socially or environmentally affected to begin with, whether you want to create some sort of affection for it, or is it just any place, a tool for other purposes, like for focusing on the environment in general? Finding a place to visit, perform-

ing a private ritual or meditation as an interruption in your daily life in any available landscape is not exactly what you would call an intervention or a critical practice, since it does not necessarily disturb or challenge existing modes of behaviour in that place. Nevertheless, it could be understood as an attempt at an affirmative or therapeutic practice, an action to restore balance, an attempt to produce time – within the subjectivity in the short term, and the socius as well as the environment in the long term. However, the interesting question we started with, whether you can score “an interruption that represents the not-yet-imagined new” can be answered in the affirmative only tentatively, to some extent; gaps can be scored and they imply and suggest a future that is open.

12.2 PERFORMING LANDSCAPE AS AFFIRMATIVE PRACTICE

In this section I suggest that performing landscape by repeatedly returning to a particular place could be used as an affirmative practice in the daily life of artists and non-artists alike. My approach is mainly practical: I will mention some of my artworks and performances for camera, like *Year of the Rat – Dripping*, as examples. In order to connect them to contemporary thinking, I will begin by briefly mentioning some ideas by Rosi Braidotti and Elisabeth Grosz, which have inspired me to use the term “affirmative practice”. After that, I will refer to some discussions concerning landscape (or the environment) and performance, and describe my way of working based on my working notes. By way of conclusion, I will return to the question of affirmative practice.

12.2.1 THE AFFIRMATIVE

Rosi Braidotti has called for “a revision of the subject in terms of an eco-philosophical integration into his/her environment”, for instance in a text called “Affirming the affirmative: On Nomadic Affectivity” (2005/2006). She reads Deleuze and Guattari “as neo-vitalists who affirm the force of the affirmative and posit an ethics based on the transformation of negative into positive passions” (Braidotti 2005/2006, 4). Their philosophy rests on Spinozist ontology, and makes all living beings, including the human subjects, very much a part of nature (Braidotti 2005/2006, 6). Braidotti speaks for a radical immanent philosophical nomadism and an understanding of the subject as “composed of external forces, of the non-human, inorganic

or technological kind ... [as] territorially based and thus environmentally bound” (Braidotti 2005/2006, 5). She looks for “a re-grounding of the subject in a materially embedded sense of responsibility and ethical accountability for the environments s/he inhabits” (Braidotti 2005/2006, 7). By looking at the slogan “we are in this together”, she “enlarges the sense of collectively bound subjectivity to nonhuman agents, from our genetic neighbours the animals, to earth as a bio-sphere as a whole”, since “we” for her is “a non-anthropocentric construct, which refers to a commonly shared territory or habitat (this)” (Braidotti 2005/2006, 7).

Elisabeth Grosz has pointed out in an interview with Katve-Kaisa Kontturi & Milla Tiainen that “feminism needs to return to something that makes it feel happier as well as productive”. (Grosz in Kontturi & Tiainen 2007, 256). According to her, small pockets of knowledge production and art production provide a counterweight to the oppressiveness of everyday life, “[s]o we need to affirm, we need a place where we can simply affirm” (Grosz in Kontturi & Tiainen 2007, 256).

At the end of the interview, Kontturi & Tiainen ask her explicitly about being affirmative:

Unlike many feminist thinkers, your attitude towards the writings of Deleuze, Spinoza and Darwin, for instance, can be described as genuinely affirmative rather than critical. /--/ What can this approach give to feminism and especially to the future of feminism? (Grosz in Kontturi & Tiainen 2007, 255)

And Grosz explains:

I've made it a policy for quite a while to avoid critique. Critique always affirms the primacy of what is being critiqued, ironically producing exactly the thing it wants to problematize. But more than that, critique is a negative exercise. It is an attempt to remove obstacles to one's position. It is really difficult to continue work only on material that you don't like, or that's problematic or oppressive. (Grosz in Kontturi & Tiainen 2007, 255)

After discussing how to move beyond patriarchy, how to put more into patriarchal texts than there is, in order for them to become transformed in the process, she concludes:

We need to be more joyous in the work we do. Life is hard enough with the crippling limitations placed on women, minorities, queers, and so on. We need something primarily affirmative, and theory is one of the few places where we can affirm. /--/ We need to affirm all those activities that give us joy. We need to affirm those activities – thinking gives us joy, perceiving gives us joy. /--/ We need to affirm the joyousness of the kind of life that we are looking for. The joyousness of art, the pleasure of thought, feminism needs to return to something that makes it feel happier as well as productive. Joy, affirmation, pleasure, these are not

*obstacles to our self-understanding, they are forms of self-understanding. /- -/
The only way we can make a new world is by having a new horizon: And this is
something that art can give us: a new world, a new body, a people to come. (Grosz
in Kontturi & Tiainen 2007, 256)*

Sounds good, doesn't it? Especially the idea that joy, affirmation and pleasure are forms of self-understanding rather than obstacles. But what could this mean in practical terms? What could we wholeheartedly affirm? Regardless of the contested character of the notion, nature or the living environment is something many people would want to affirm, cherish and connect with – and so would I. As an artist I have asked, how can I perform landscape? I do this because performing something can mean affirming it by focusing on it, attending to it, giving it attention.

12.2.2 PERFORMANCE AND NATURE

Performance and nature have been combined as *Nature Performed*, an anthology by Bronislaw Szerszynski, Wallace Heim & Claire Waterton (2003) that discusses the environment, culture and performance on a broad spectrum, as exemplified by sub-headings like Making Worlds, Living Here, Embodying Abstraction and Unsettling Life. The texts discuss various social practices from foxhunting as performance to nature performed through the classification of vegetation.

Performing Nature, an anthology by Gabriella Giannachi & Nigel Stewart (2005), gathers together explorations in ecology and the arts and is divided into sections titled with key terms related to space, like Spectacle (landscape and subjectivity), World (hermeneutic language and social ecology), Environment (immersiveness and inter-activity) and Void (death, life and the sublime). Starting with a text on biospheres and theatres and ending with a discussion on the museum of voids, the anthology covers various forms of performing arts with an emphasis on theatre and dance.

Performance and Place, an anthology by Leslie Hill & Helen Paris (2006), focuses on site and location rather than nature or the environment and examines Live Art and performance as well, with subheadings like Mapping the Territory, (Dis)placing the Senses, On Location, Border Panic and Theatre in a Crowded Fire. The contributions range from describing experiments in zero gravity to walking in sin city, Las Vegas.

In *Theatre Ecology* Baz Kershaw (2007) writes about historical theatre, contemporary performance and the future of eco-activism. He maintains that performances in all their manifestations involve the inter-relational interdependence of "organisms-

in-environments”, or, following deep ecologist Arne Naess, constitute “a relational total field”. He uses the obvious example of eating, through which we become part of our environment, or, the environment becomes part of us (Kershaw 2007, 16).

Recent contributions that could be related to these discussions include Mike Pearson’s *Site-specific performance* (2010) and the *Performance Research* issue “On Fieldworks” (2010), which is based on material from the Living Landscapes conference in Aberystwyth as well as several publications on *Performance and the City* (Hopkins, Orr & Solga 2009; Whybrow 2010) and the fresh publication *Readings in Performance and Ecology* (Arons & May 2012).

Within fine art, the discussions on landscape as a topic for representation as well as a genre ranging from painting to land art, environmental art and ecological art could be exemplified with a title in the Art Seminar series *Landscape Theory*, edited by James Elkins (2008).

Following these multifaceted discussions from afar, I have chosen to combine performing and landscape (rather than, for instance, action and environment) and thus opted for a wide-open term like performing, and a fairly loaded term like landscape, which has associations with more or less man-made outdoor vistas and a traditional genre of visual art. However, besides “performing” and “landscape”, notions like place, repetition and duration have relevance for the practice I describe.

12.2.3 DRIPPING

Performing landscape by choosing a place and returning to it regularly, with or without a recording device, can serve as an example of an affirmative practice, one that is available to artists and non-artists alike. Sitting, standing, walking or some other kind of simple action repeated in a particular place, in a more or less natural environment outdoors, requires no special skills. This kind of repetition provides an opportunity to rest and reflect, to enjoy the living environment; and if documented, the practice can produce a record of the constant transformations taking place in the landscape due to shifting seasons, weather conditions, growing vegetation, and so on. Such traces can be used as artworks, like, for example, the video works *Year of the Rat – Mermaid 1-2* or *Year of the Rat – Dripping* (2008).²²¹ Affirmation comes into play on several levels, in choosing the place and in visiting it again and again. Choosing

²²¹ The synopsis for *Year of the Rat – Dripping* in the catalogue of the AV-archive is as follows: “With a lilac scarf on my shoulders I stand in the sea, take water in a jar and pour it back to the sea on the northern shore of Harakka Island approximately once a week before sunset between 26th

a place with some nature or in a more or less living environment, and choosing an action that emphasises the sensual experience of that environment increases the joyful, healing and affirmative qualities of the practice. Perhaps something of those qualities can be experienced through documentation as well.

The Mermaid and *Dripping* were presented together with other works created during the year 2008, the year of the rat, in Katariina gallery in November 2009 (25 November – 13 December 2009). The curator, Hannele Nyman, described them in the press release as follows:

The basic tensions in Arlander's exhibition concern time and space. The artworks in the first room have been video recorded on the island of Harakka in Helsinki. The works in the second room were done in different parts of the world, like Cape Verde and Copenhagen. In her works Arlander attempts to perform landscape. The performance or the human figure and the repetition, which emphasises temporality, increase the meaning of the chosen images. The videos and the still pictures invite the viewer to rest in front of them. An illusion of stillness or of flowing movement is produced. Time passes slowly or in selected moments. This gives strength and peace simultaneously.

Thus, the viewer encountering the artworks could perhaps experience some of the affects experienced by the performer while encountering the landscape. However, the effect of the video works on the viewer and the effect of the actual practice on the performer of the action should not be conflated. In this context it is interesting to focus on the latter and on the actual practice, since that could be developed into a method to be used by others.

The year of the rat is the seventh year in a series of attempts at performing landscape. It is based on the Chinese calendar, which consists of twelve-year cycles where each year is named after an animal (and which actually starts with the year of the rat). As mentioned before, I have developed a mode of working in which I document the landscape by video recording myself in the same place, dressed in the same scarf, once a week for one year. Each year I have video recorded a single day and night as well, with two-hour intervals. So far, all the years have been performed on Harakka Island off Helsinki. However, every year I have video recorded small studies in various landscapes somewhere else in the world as well.

Each year I have chosen a specific approach to the landscape and have tried to focus attention on a particular aspect of the environment, with a different relationship between my body and the surroundings as well. The position of the human

figure in the landscape and in the picture space has ranged from a domineering position, covering part of the view, to a tiny figure forming the focal point in the scenery, with references to classical and romantic landscape painting. By using a static camera and video recording a static image (albeit repeatedly rather than in one long take), I use a method that can be related to Andy Warhol's film experiments. In performing for a camera on tripod I have played with the tradition of performance art as well, where performances based on endurance, like the durational works of Tehching Hsieh and Linda Montano, use one year as their time span. My aim has been to emphasize the passing of time by showing the shifts in the landscape according to changing seasons, weather conditions and the climate. And of course, the work inevitably has an autobiographical dimension, related to early feminist work, since, by documenting changes in the landscape this way I necessarily record slices of my daily life as well.

Thus, this practice combines approaches from performance art, video art and environmental art. As a working method, it is rather traditional, even "old fashioned", compared to the more filmic and narrative approaches used by many contemporary video artists. Due to the use of light technology, this way of working can be related to current themes as well, like the relationship between art and the everyday. The videos, the final artworks, do not offer the viewer a chance to participate or interact, as many relational works do today. Rather, I hope they could function as inspiration for the viewers to "try this at home", as an encouragement to undertake something similar on their own.

The practice can be very simple. Excerpts from my working notes (translated from Finnish) show how I started the year in question:

Saturday, 12.1.2008

First tests on the shore – before sunset at 3.40 p.m., [camera] facing north. Three test images:

A – [sitting] on the big rock, close [to the camera]

B – [sitting] close to the waterfront, two versions, the first one smaller

C – dripping water with a glass jar, only testing, the picture has to be reframed

Themes and ideas:

Bluish lavender-coloured scarf

Facing north (year of the rat)

Close to the water

The Little Mermaid (?)

Feet in the water or letting the water flow (dripping)

Time of sunset or one hour before it, the "blue moment"

Changes in water level – bare feet?

Sunday, 20.1.

New images from 3.30 to 3.50 p.m. (sunset at 4.01 p.m.!)

This time light shone on the shore, great shades. The water was higher; I chose bare feet – like wading in a hole in the ice, really cold. Three times water dripping, standing. I do not know if I should make new images with the same horizon throughout?

Tuesday, 22.1. 2008

New tests. The same horizon line – high, with the tripod high as well – and low, with the tripod in normal position. And all three images – six cassettes in all. Cold! Have to check the framing before next video recording...

Saturday, 26.1.

One more test, and more simple. Two images with the framing of A – one close and the other further away, with the horizon high. Dripping image from point C, the same version (horizon high). Something should be added as a third image, perhaps. Let's see tomorrow! The sun set at 4.16 p.m. and I am not facing exactly North but rather North-Northeast. Now I have warm socks as well!

Sunday, 27.1.2008

I finally took the B-image, the glass jar filled with water on a rock, only water in the background (depending on the water level), and the same image without the glass jar, very close. I tried dipping the glass bell in the water as well, which was useless, but ended up starting a new series in some way [which I did not follow up] [...]

Saturday, 9.2.2008

First video recording – performance (show/action) – in the year of the rat. Perhaps the second usable one. I poured two jars of water, just to be sure. The sun sets at 4.53 p.m. But I video recorded everything before four o'clock: first the wind chime, then the glass jar on the rock, then "The Little Mermaid", then "Rebecca by the Well". That name has nothing to do with the pouring of water, except as a joke made by a Kaitsu [a colleague]. – February and foggy soft rain. Last year this time it was minus 20 degrees Celsius and there was ice finally. This climate change is strange, really. The water is cold, colder than you would imagine. The rocks on the shore are sharp and slimy. My toes still hurt, even though I covered them with white woollen socks. Perhaps they will become hardy during the year. The water is grey, though fairly clear and rather high, but within normal bounds – it is easy to climb into the boat from the pier and not all the shore is covered by waves. How should I write notes about these sessions? Should I try to write fiction? Hm. – I video recorded the stairs as well – at sunset – up and down.

For the final performances of the year of the rat, one year later, my notes were brief:

18.1. 2009

The water is low, soft wind from the east, slight frost, snow on the ground, ice on the shore, 7 jars of water!

Saturday, 24.1. 2009

Last video recording of the year of the rat – a lot of snow, strong wind from the east, water very low, six jars. I video recorded myself sitting on the rock (the close up) twice, since I forgot to lift my trouser legs. I was so cold – more due to the wind than the frost, and because the snow made me wet – I forgot to video record the jar, but “The Little Mermaid” I got on tape...

Besides the actions mentioned in the first experiments, I also video recorded a glass jar filled with water on a rock at the shore, approximating the water level of the day, and created a separate work by walking up and down the wooden stairs nearby wearing the same lilac scarf. “The Little Mermaid” mentioned in the notes refers to the sculpture *Den Lille Havfrue* in Copenhagen. The fairy tale by H.C. Andersen served as inspiration for the sculpture by Edvard Eriksen.²²² Since I have used paintings as an inspirational starting point in previous years, I now wanted to think of a sculpture and how to use it as the basis for a repeated pose. I knew the fairy tale from my childhood, so the idea of bare feet was probably an unconscious association with the story, where the mermaid exchanges her fish tale for a pair of feet in order to be able to participate in human life, and has to suffer pain with each step she takes as a result.

Several video works were created from the materials recorded of these performances.²²³ *Year of the Rat – Dripping* was shown as a longer installation version placed between *Mermaid 1-2* and *Uphill-Downhill 1-2* in the Katariina Gallery. The shorter version (6 min. 47 sec.) has been shown at some festivals (Helsinki, Toronto, and Turku). The synopsis (written afterwards) is simple:

Year of the Rat – Dripping (short).

With a lilac scarf on my shoulders, I stand in the sea, take water in a jar and pour it back into the sea on the northern shore of Harakka Island approximately once a week before sunset between 26 January 2008 and 24 January 2009.

²²² The sculpture was a gift to the city of Copenhagen from brewer Carl Jacobsen, placed on its site at Langelinie on 23 August 1913, and soon became an important symbol of the city. When writing this, it has temporarily been transported to Shanghai for Expo 2010, with a live streaming on a screen at the original site.

²²³ The works created from these materials and other performances during the same year are listed in the AV- archive as follows: *Year of the Rat – Mermaid 1-2*, (installation 34 min. 33 sec.), *Year of the Rat – Uphill – Downhill* (installation 19 min. 12 sec.), *Year of the Rat – Dripping (short)* (documentary 6 min. 47 sec.), *Day and Night of the Rat – Mermaid* (documentary 11 min. 10 sec.), *Mermaid Variations 1-9*, (installation, three parallel projections a, b, c. 00:03:58), *The Little Mermaid – 95th Birthday* (documentary 5 min. 10 sec.), *On the Atlantic Shore 1-2* (installation 23 min. 17 sec.), *On the Mediterranean Shore 1-4* (installation 10 min.) http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012)

The title *Dripping* probably brings to mind event scores by George Brecht, which I am familiar with, but did not actively consider while choosing the action. I was more concerned with finding a simple action that could be repeated in a cyclical way. The previous year I had twirled with a scarf between my outstretched arms, catching the wind like a weathervane, and that action could be edited into a continuous movement. Taking water from the sea into a jar and pouring it slowly back into the sea was a similar kind of continuous repetition. While doing it, I increased the number of repetitions each week until halfway into the summer and then decreased them again one by one. This can be seen only in the longer installation version, which uses all of the material. The shorter version for screening is edited to show one jar of water in each image.

12.2.4 AFFIRMATIVE PRACTICE?

Could these kinds of methods be used as an affirmative practice or as a therapeutic activity, an alternative to various forms of talking cures? The idea of repetition is perhaps more easily associated with obsessive actions, negotiating repressed or traumatic experiences impossible to articulate or experience directly. But repetition with a difference can be a powerful tool, as feminist theoreticians since Judith Butler (1990) have argued again and again. By way of repetition we learn, accommodating new ways of acting and experiencing as well. By repeating something that gives us pleasure, power or peace, we incorporate those experiences into our lives and turn them into habits. Finding a place to visit, in a slice of nature or any available landscape, and performing a private ritual or meditation as an interruption in our daily lives can function as an affirmation of our connection to the living environment, an action to restore balance and to invigorate us, and thus, as a therapeutic practice on a small scale. If nothing else, performing landscape can produce moments of rest and recuperation in the everyday. Whether this kind of silent and softly affirmative practice could give us a new horizon or something even hinting at “a new world, a new body, a people to come” is perhaps to ask too much. Or, perhaps it is not. Perhaps we should believe the streetwise girls, who say: you get what you ask for.

13 PERFORMING NON-PLACE AND THE CHALLENGE OF PERFORMATIVE RESEARCH

One day, perhaps, there will be a sign of intelligent life on another world. Then, through an effect of solidarity whose mechanisms the ethnologist has studied on a small scale, the whole terrestrial space will become a single place. Being from earth will signify something. In the meantime, though, it is far from certain that threats to the environment are sufficient to produce the same effect. The community of human destinies is experienced in the anonymity of non-place, and in solitude. So there will soon be need – perhaps there already is a need – for something that may seem a contradiction in terms: an ethnology of solitude. (Augé 1995, 120)

With those words, sociologist Marc Augé ends his influential study *Non-places - Introduction to an Anthropology of Supermodernity*, first published in French in 1992 and in English in 1995. They have provided inspiration and a starting point for the reflections on performing landscape on Cape Verde. How does one perform landscape in the non-places of supermodernity? ²²⁴

The salt basins at Santa Maria on the island of Sal on Cape Verde, a former rest stop during the times of the slave trade, form the deserted backyard to a growing tourist resort. They serve as a backdrop to performances for the camera inspired by Hans Christian Andersen's fairy tale "The Little Mermaid", the story of a sea creature who gives up her tongue and voice in exchange for human feet.

224 This text is based on a paper "Performing landscape on Cape Verde" presented at the IFTR/ FIRT conference Silent Voices Forbidden Lives – censorship and performance in Lisbon 14 - 17.7.2009. The performance as research working group approached this theme of silence, censorship and silencing by asking what in our own work necessarily remained un-expressed and un-verbalised. I developed this further in my paper "Maisemaa esityksellistämässä" [Performing landscape] for the working group *Tilan tarinat* [stories of space] at the cultural studies conference *Teorian käytäntö* [the practice of theory] in Jyväskylä in 2009. And, based on the same material, I gave the Granö-lecture "Performing landscape on Cape Verde" on 6 December 2010 at University of Tartu in Estonia, which is documented on the website www.utv.ee/naita?id=3597. (11.10.2012) A shorter version of this text was published as "Santa Marian suola-altaat – epäpaikoista ja performatiivisen tutkimuksen haasteista" [The Salt Basins at Santa Maria – Non-places and the Challenges of Performative Research] in Liisa Ikonen, Hanna Järvinen, Maiju Loukola (eds.) *Näyttämöltä tutkimukseksi – esittävien taiteiden metodologiset haasteet*, (*Methodological Challenges in Performing Arts*) Näyttämö ja tutkimus 4, Teatterintutkimuksen seura Helsinki 2012, 9-26 (Arlander 2012 c).

These performances are examples of self-imaging (Jones 2006), and of imagining an escape from the clamour of theatre spaces into the silence of wastelands. The performance imagery also evokes questions like: Is choosing silence necessarily a form of self-censorship, or a failing of words in the face of overwhelming otherness? Or, can silence work as a summons to stillness, a call to listen to alternative voices – from within and without?

One of the tasks proposed for artistic research and for artists engaging in research is to articulate or make explicit the tacit knowledge involved in the production of art. However, the task can be more challenging than it seems, since many aspects of artistic work are at least partly unconscious. But choosing silence is, after all, the opposite of knowledge production.

In this chapter I ask how to perform landscape in the non-places of our time and describe one attempt at answering that question. To begin with, I will ask on a more general level whether artistic research could be seen as part of the performative turn in the social sciences, as an instance of the new performative research paradigm or as Po Chang's paradox.

13.1 THE LITTLE MERMAID

An aspect of my artistic practice today is the fact that most of my performances are silent, quite literally, or use only the existing soundscape of a site. In starting a new performance cycle, I often plan to write some form of narration and to use it as a voice-over, and I include making notes as one of my tasks. Nevertheless, I often lose all need for words during the process and end up with video images of silent performances.

During the year of the rat (2008), I chose "The Little Mermaid" as one of my motives, and used the sculpture *Den Lille Havfrue* as one of my starting points, posing weekly on a rock on Harakka Island in a position resembling that of the statue in Copenhagen; and later on, I posed along shores in other places too, including next to the statue itself, during her 95th birthday (accidentally). The small performances next to the salt basins on the island of Sal described in the following section were originally part of that project, though they have developed to have a life of their own. The fairy tale by H.C. Andersen served as inspiration for the sculpture by Edvard Eriksen, who used his wife Eline as a model. The sculpture was a gift to the city of Copenhagen from brewer Carl Jacobsen. It was placed on its site at Langelinie on 23 August 1913 and soon became an important symbol of the city. At the moment of

writing this, it is temporarily in Shanghai for Expo 2010, with a live streaming on a screen at the original site.

When I reread the fairy tale, I realised that in the story the little mermaid exchanges her tongue and her voice for a pair of human feet because of her love for a human man and for the hope of acquiring an immortal soul. Is this what I am doing by performing landscape? But, exchanging my voice or my words for what exactly? For beauty? For peace? For a dream of eternity or digital immortality? Is my choice of silence a form of self-censorship or rather a gesture of powerlessness and awe?

13.2 SELF-IMAGING

In her book *Self/Image – technology, representation and the contemporary subject* (2006), art historian Amelia Jones discusses images and projects that are not “self-portraits” in the traditional sense, but which enact the self (often of the artist her- or himself) within the context of the visual and performing arts (including film, video and digital media) and participate in what she calls “self-imaging” – the rendering of the self in and through technologies of representation (Jones 2006, xvii). According to her, there is a tendency in our culture “to deploy technologies of visual representation to render and/or confirm the self (paradoxically: objectifying the self so as to prove its existence as a subject)”. (Jones 2006, xvii) However, at the same time these technologies expose the inexorable failure of representation to offer up the self as a coherent knowable identity. We continually make up and view imagery as if to complete our pictures of ourselves. And yet, she adds, “we are just now recognizing the often damaging force of the oppositional models of self and other underpinning our navigation of the world and motivating our weird, counterproductive imagining of ourselves from the outside” (Jones 2006, xvii). This critique clearly concerns my examples, too.

Jones describes photographic self-performances, which emerged sporadically in early twentieth century modernist photography and then in postmodern photographic practices and which established an exaggerated mode of performative self-imaging. Performative images are “self-portraits” in the sense that they convey to the viewer the very subject who was responsible for staging the image, but, by exaggerating the performative dimension of the self (its openness to others and its being contingent on the one who views it), they shift our conception of what a self-portrait – and the subject – is (Jones 2006, 40–41).

Jones focuses on images by artists who explore the capacity of the self-portrait photograph to foreground the “I” as other to itself, since such images complicate the belief in the self-portrait image as incontrovertibly delivering the “true” artistic subject to the viewer (Jones 2006, 43). They demonstrate how technology not only mediates but produces subjectivities, inflecting how we experience ourselves in the contemporary world. My performances for the camera are not exaggerations in the sense of Jones’s examples (like Hannah Wilke, Cindy Sherman, Laura Aguilar etc.), unless we think of imagining oneself performing a sculpture of a mermaid to be an exaggeration. However, not only exaggerated examples of theatrical, photographic self production, but in fact all images work reciprocally to construct bodies and selves across the interpretive bridges that connect them, as Jones (2006, 43–44) points out.

Discussing photography as death, Jones notes how the photograph is a sign of the passing of time, of the fact that what we see in the photographic print no longer exists as we see it: it is a sign of our inexorable mortality (as well as an always failed means of re-securing our hope of having the photographed subject “live” forever). The photographic portrait is a death mask, a lifeless screen stifling breath, sensation and movement (Jones 2006, 46). It is through the pose that the death of the subject dealt by the photographic shot is enacted (Jones 2006, 47–48).

According to Jones, representation, especially in its photographic (and digital) variants, preys on our desire for the body to remain suspended in time forever. It fills the gaps between the moment to moment of our lived experience (which can never be secured) and our desire to make sense of that experience by freezing it as it is/was in a single instant and thus delay forever the inevitable result of the passage of time: death (Jones 2006, 244). There is an urge built into all representational practices involving images of the body to delay or foreclose on death; “self-images – renditions (in some form) that the maker has forged involving his or her own body – make this profound paradox of representation explicit” (Jones 2006, 245).

So there might be some truth in my intuition that like so many others today, I am pursuing a dream of digital immortality. Performing landscape, however, is not performing the self only. Jones does not emphasize the relationship to the environment, but it is an important dimension in these images. A self-imagining that involves a self-imagining of sharing the existence of the life forms in the surrounding landscape is another aspect enacted through these images.²²⁵

225 I have discussed this in “Selfimaging and landscape”, a paper presented in the panel Misconstrued: selves and sites at PSi #15 Misperformance, in Zagreb 25–27.6.2009. (Arlander 2009 h)

13.3 PARADOXES

In his recent opus *Theatre Ecology* (2007), theatre historian Baz Kershaw notes (as mentioned in section 9.1) that the “foundational contradictions of theatrical performance” like “that it is both real and not real, i.e. it exists always in an ontologically subjunctive mode” or “that it is both ephemeral and durable, i.e. it exists always in a transitive mode where one state implies another to come” makes performance “in many if not in all of its manifestations a paradoxical affair” (Kershaw 2007, 25).

Performances involve the inter-relational interdependence of “organisms-in-environments”, or, following deep ecologist Arne Naess, constitute “a relational total field” in which everything is interdependent and cannot easily be assigned clear distinctions (Kershaw 2007, 16). There are complicated interdependencies between every element of a performance event and its environment and, as Kershaw notes, the smallest change in one aspect of a performance will effect change in all the rest. Moreover, a “theatre performance is not a system that is different *in kind* from other ecological systems, though of course like them has its own peculiar characteristics” (Kershaw 2007, 24). This is obviously true for less complicated performance systems, like actions built around a camera on a tripod, a human being, a shawl and a salt basin reflecting the sky.

One of the key aspects of Kershaw’s study is his repeated claim that humanity must learn to sense itself as part of a “performance commons” that it shares with all organisms, as well as an “environmental commons” such as air, water and soil (2007, 14). He recycles Gregory Bateson’s famous example:

You decide that you want to get rid of the products by human life and that Lake Erie will be a good place to put them. You forget that the eco-mental system called Lake Erie is part of your wider eco-mental system – and that if Lake Erie is driven insane, its insanity is incorporated in the larger system of your thought and experience. (Bateson 2000, 492, quoted in Kershaw 2007, 247)

There is no point in separating organisms from the environment, since according to systemic thinking they are aspects of the same system. In the words of Bateson: “What thinks is the total system which engages in trial and error... The unit of survival is *organism plus environment*” (Bateson 72, chapter 1, 16-17, quoted in Kershaw 248). Along the same lines, psychoanalyst and activist Félix Guattari argued that in order to comprehend the interactions between ecosystems, we must learn to think “transversally”. Furthermore, “no one is exempt from playing the game of the ecology of the imaginary!” (Guattari 2000, 57, quoted in Kershaw 2007, 249.)

Art is involved in providing imaginary options, that is, possible models. So what should we imagine today? How can we perform landscape in a way that does not strengthen the dangerous fantasy (analysed by, for example, Teresa Brennan) of being a self-sufficient subject fully independent and ontologically severed from the world?²²⁶ How can we make explicit, explicitate, to use Peter Sloterdijk's term (later adopted by Bruno Latour),²²⁷ the interrelationship and interdependence between human beings and the environment, performer and landscape, me and the salt?

Kershaw points to a key problem with our embeddedness:

Humans are totally imbued with earth's biosphere, as they cannot survive without it even when they fly to the moon. So how can they possibly access a critical perspective that is wholly beyond it? How can we solve a problem whose solution is another version of itself? In this particular recursive dilemma, or vicious circle /- -/ Enter Po-chang's ox and paradox. Asked about seeking the Buddha-nature Po-chang says, 'It's much like riding an ox in search of the ox!' The quest is a search for itself. (Kershaw 2007, 52)

This is a dilemma not only for the artist-researcher who is mixing the object and outcome of his or her research, but for all of us performing landscapes in the midst of them, studying the environments we inhabit.

13.4 PERFORMATIVE TURN

Might we understand artistic research as part of the performative turn, that is, as part of the broad development in cultural studies and social sciences? Tracy C. Davis characterizes the development in the following way:

Since the 1970's, we have marked the "linguistic turn" (emphasizing languages role in perception), the "cultural turn" (tracking the everyday meanings of culture, and culture's formative effect on identities), and more recently the "performative turn" (acknowledging how individual behaviour derives from

²²⁶ Lepecki notes that Brennan insists that the fact that the subject experiences itself as being fully independent and ontologically severed from the world is constitutive of the modern process of subjectification. She identifies in the self-sufficient monadic subject the psychic work of a particularly alienating "foundational fantasy" (Brennan 2000, 36 quoted in Lepecki 2006, 11).

²²⁷ In "A Plea for Earthly Sciences", his keynote lecture for the annual meeting of the British Sociological Association in April 2007, Bruno Latour referred to the ecological crisis and to the notion of "explicitation" coined by Peter Sloterdijk: "Everything that earlier was merely 'given' becomes 'explicit'. Air, water, land, all of those were present before in the background: now they are explicitated because we slowly come to realize that they might disappear—and we with them." (Latour 2007, 2).

collective, even unconscious, influences and is manifested as observable behaviour, both overt and quotidian, individual and collective). (Davis 2008, 1)

A turn implies that our attention has been reoriented and broadened, in this case to consider the implications of bodies and embodiment. The greatest effects have been upon the means to study performance in a truly heteronomous fashion and the reasons for connecting performance to culture. As in cultural studies, performance as the corporeal know-how of practice, the organizing ethos of practice and the experienced import of practice can easily overlap in a particular study (Davis 2008, 2-3).

When scholars of cultural studies turn to performances, actions and practices rather than texts – and although they while doing so would emphasize the importance of action – the direction is not the same as the one artists start from when they turn towards theory in order to find conceptual support for articulating their knowledge (Riley & Hunter 2008; McKenzie, Wee & Roms 2010). The interests of these scholars and researchers coming from various directions may coincide, but they may also pass by each other. The role of cultural studies for artistic research has nevertheless been important, since stressing the value of listening to the voices of “all” producers of knowledge means that artists are included as well. The area of encounter is developing into a field of its own, sometimes called artistic research, when artists stop obeying two lords – the rules of both the academy and the art world – and begin producing knowledge in their own field. (Barrett & Bolt 2007; Smith & Dean 2009; Biggs & Karlsson 2011).

13.4.1 THE PERFORMATIVE RESEARCH PARADIGM AND THE PERFORMATIVE TURN IN THE ARTS

In addition to this performative turn in cultural studies, claims have been made for a performative research paradigm and a performative turn in the arts. In contemplating the possibility of a performative research paradigm, Barbara Bolt (2008) refers to Brad Haseman’s text, *A Manifesto for Performative Research* (2006), and to Erika Fischer-Lichte’s study, *The Transformative Power of Performance - a new aesthetics* (in English in 2008).

Haseman argues that practice-led research has increased in the creative arts, since artists working within art, media and design have struggled to find appropriate methods for their work within orthodox quantitative and qualitative methodologies. Practice-led research has proved to be a useful strategy for those who want to realize their research through practice. He analyses the dynamics and significance

of practice-led research and proposes that it should be understood as part of a new research paradigm, that of performative research. Named after the speech act theory of J. L. Austin, performative research is an alternative to the quantitative and qualitative paradigms and insists on a different approach to designing, conducting and reporting research (Haseman 2006, 1).

Haseman presents a model in which performative research is juxtaposed with quantitative and qualitative research. If quantitative research is based on the scientific method and qualitative research is based on multiple methods, then performative research is practice-led and uses multiple methods. While quantitative research functions (and presents its results) with numbers, figures and charts, qualitative research uses data and presents results that are non-numerical or verbal. Performative research is expressed in a non-numerical way and often uses symbolic data rather than words in a discursive text. These include forms of material practices, moving and still images, sounds and music, live action and digital code. According to him, symbolic data work performatively. They not only express or describe the research, as constatives do, but as performatives the research does something in the world. Haseman explains: "It not only expresses the research, but in that expression becomes the research itself. The context, as Austin makes clear, is crucial to this" (Haseman 2006, 6). And, in performative research, practice is the principal research activity. According to Haseman, "The 'practice' in 'practice-led research' is primary – it is not an optional extra; it is the necessary precondition of engagement in performative research" (Haseman 2006, 6).

Haseman points to two main characteristics of practice-led (as opposed to practice-based) research, namely 1) that questions, problems, challenges are identified and formed by the needs of practice, and 2) that the research strategy is carried out through practice and the specific methods used are familiar to practitioners (Haseman 2006, 8). The term practice is ambiguous, however; when speaking of artistic research, it is important to note that we are in reality speaking of artistic practice.

Barbara Bolt compares Haseman's proposal with theatre scholar Erika Fischer-Lichte's claim that a performative turn has characterized the creative arts from the 1960s until today. As a result of this turn, the relationship between subject and object, the observer and the observed, as well as the artist and the audience, has been reconfigured and changed into a dynamic and transformative event. There is no longer a difference between the artwork and its production; instead, the audience becomes part of the work, in what she calls an autopoietic feedback loop. The performative turn has transformed the artwork into an event (Fischer-Lichte 2008, 28, in Bolt 2008, 2).

On the other hand, Bolt argues that within the field of performance studies, and especially when speaking of theatre, the notion of performance and performativity are often conflated and mixed. According to Bolt, it is essential to distinguish between performativity and performance (or the performative as something related to performance) if we seriously want to speak of a performative research paradigm alongside qualitative and quantitative research. We need to return to the conceptual distinction made by philosopher J.L. Austin between constatives and performatives and to Judith Butler's distinction between performance, which requires a subject, and performativity, which challenges the whole notion of the subject. Whereas performance can be understood as the conscious (and intentional) act by a subject or subjects, as in a theatre performance, an art event, or even a painting, performativity must be understood as an iterative and citational practice which produces and brings into being that which it names; hence, it is not a singular act, but the repetition of norms which hide the conventions they repeat (Bolt 2008, 4). Thus, performativity is based on convention and repetition and is not at all suitable for Fischer-Lichte's "shock experience of the new" as the effective basis of art, she claims. However, in my view, Fischer-Lichte's main point is her emphasis on the co-presence of performers and spectators over the signifying structure of the text.

I agree with Bolt when she argues that Butler's theory of performativity can be extended to concern art. There is no artist that would precede the continuous practice of art. The artist is born through practice, although the practices of art often hide the conventions they repeat. Singularity in art is not produced by the conscious transgressive act of the artist; rather, "singularity" is produced through re-iteration and borrowing/citation. As Butler has shown, iteration is by nature productive. According to Bolt, "[r]epetition is never repetition of the same. It is always repetition of difference" (Bolt 2008, 6).

Bolt stresses that the performative turn in the aesthetic sense used by Fischer-Lichte and the performative research paradigm proposed by Haseman are two very different things (Bolt 2008, 4). When analysing the claims to truth of the performative research paradigm, she posits a contrast between "science as research" and "art as research". Science as research could be compared with constatives, since it is describing and modelling the world, whereas art as research is making things in the world. On a methodological level, the first is repetition of the same, whereas the latter is repetition with a difference. And, concerning interpretation, the first is based on truth as correspondence, whereas the latter is based on "truth" as power and effect. A related model for arts-based methods is presented by Patricia Leavy (2009, 256).

If we accept that performative research does not describe phenomena but actually creates them, that it does something in the world, we must begin by trying to ascertain what a specific research project has accomplished. According to Bolt, these effects or consequences can be discursive, material or affective (Bolt 2008, 6). But how one should evaluate the effects remains open. From the point of view of the artist and author, there are still mainly two indicators: one's own experience and the feedback from viewers. An interesting dimension is added through the idea of other effects, like a possible heap of waste that the work or its production process creates.

Before I look at my example in relation to Haseman's performative research paradigm and take up Bolt's challenge to consider its consequences in the world, I will say a few words about how (and perhaps why) the work was made – while returning to my initial question: How does one perform landscape in the non-places of supermodernity?

13.5 NON-PLACES

Sociologist Marc Augé claims that supermodernity produces non-places, that is, places which are not anthropological places. He states (as mentioned in Chapter 6): "If a place can be defined as relational, historical and concerned with identity, then a space which cannot be defined as relational, or historical, or concerned with identity will be a non-place" (Augé 1995, 77–78). He describes them experientially:

A world where people are born in the clinic and die in the hospital, where the transit points and temporary abodes are proliferating under luxurious or inhuman conditions /-/-; where the habitué of supermarkets, slot machines and credit cards communicates wordlessly through gestures, with an abstract, unmediated commerce, a world thus surrendered to solitary individuality, to the fleeting, the temporary and ephemeral, offers the anthropologist (and others) a new object. (Augé 1995, 78)

According to Augé, the word "non-place" designates two complementary but distinct realities: on the one hand, it designates spaces formed in relations to certain ends, like transport, transit, commerce and leisure; and, on the other hand, it designates the relations that individuals have with those spaces. And, as anthropological places create what he calls the organically social, so non-places create solitary contractuality (Augé 1995, 94). Non-place creates the shared identity of passengers, customers or Sunday drivers. All you need is a ticket, a passport and a credit card. "Alone, but one of many, the user of non-place is in contractual relations with

it (or with the powers that govern it). /- -/ He becomes no more than what he does or experiences in the role of passenger, customer or driver” (Augé 1995, 101-103). The space of supermodernity deals only with individuals (customers, passengers, users, listeners), but they are identified (name, occupation, place of birth, address) only upon entering or leaving (Augé 1995, 111).

Augé describes how, assailed by the images from commercial, transport or retail institutions, “the passenger in non-places has the simultaneous experiences of a perpetual present and an encounter with the self” (Augé 1995, 105) and how the “space of non-place creates neither singular identity nor relations; only solitude, and similitude” (Augé 1995, 103). He notes, interestingly, that travel constructs a fictional relationship between gaze and landscape, and claims that the traveller’s space may be the archetype of non-place (Augé 1995, 86). This relationship is reflected in my attempts at performing landscape as a tourist in Sal as well.

According to Augé, supermodernity (which stems simultaneously from the three figures of excess, the overabundance of events, spatial overabundance and the individualization of references) naturally finds its full expression in non-places (Augé 1995, 109). He exemplifies this through an anecdote:

When an international flight crosses Saudi Arabia, the hostess announces that during the over flight the drinking of alcohol will be forbidden in the aircraft. This signifies the intrusion of territory into space. Land= society= nation= culture= religion: the equation of anthropological place, fleetingly inscribed in space. Returning after an hour or so to the non-place of space, escaping from the totalitarian constraints of place, will be just like a return to something resembling freedom. (Augé 1995, 116)

Moreover,

from the misery of refugee camps to the cosseted luxury of five-star hotels, some experience of non-place /- -/ is today an essential component of all social existence. Hence the very particular and ultimately paradoxical character of what is sometimes regarded in the West as the fashion for “cocooning”, retreating into the self. (Augé 1995, 119)

Since the time that Augé published his study, that is, during the last fifteen years, the emphasis of interest has shifted towards the relational. But we could say relationships are interesting exactly because they are no longer self-evident or given. Perhaps it is not so much the relational as such, but dependency, our interdependency (as emphasized by, for example, Teresa Brennan 2000) that is hidden or masked and disguised in the solitude and illusionary freedom of the non-places of supermodernity. The notion on non-place could be compared with non-site, used by

Robert Smithson to designate the tension between the space of art and an actual site. (Smithson in Flam 1996, 364)

13.5.1 THE SALT BASINS OF SANTA MARIA

So how might we perform the strange environments of supermodernity, which Augé calls non-places? The place in my example – the salt basins at the outskirts of the village of Santa Maria on the island of Sal on Cape Verde – seems to be very far from the spaces of supermodernity, and it is not a non-place, really. Rather, it is a very special place, one that differs from its surroundings. Or, perhaps Santa Maria is a non-place of sorts as a growing, artificially created tourist resort and the whole island of Sal could be called a non-place since it has served mainly as the surroundings for an international airport (besides being a nesting place for turtles). The salt basins behind the village are frequented by tourist groups in jeeps heading towards the endless dunes, and by inhabitants of the small “favela” growing at the backyard of Santa Maria. They form a strange landscape of sand, salt and shallow water.

After visiting the “official” salt basins shown to tourists at Piero de Luna at the other end of the island, a place where salt used to be produced in large quantities, and not seeing any need to try to perform anything there or with them, I found the salt basins next door at Santa Maria almost by accident, and immediately started to experiment with different ways of performing with them. Some of the aesthetical reasons for choosing the site and the guidelines I followed while performing (based on a few trials and errors) were as follows:

The lavender colour of the woollen scarf used for performing during the year 2008 (year of the rat) corresponded to the shades of the water in the salt basins – probably due to the red of the dirt, the white of the salt and the blue of the reflected sky mixing in various shades of greyish or bluish lilac.

Posing with my back to the camera – a convention adopted during previous works (with links to romantic landscape painting) – helps downplay the personality of the performer and (hopefully) guides the viewer’s gaze into the landscape. Sitting with my legs to the left, mimicking the position of the statue of the little mermaid in Copenhagen, an allusion to something that could be a fish tail, was the only identifiable gesture used.

Searching for symmetry in the landscape meant using the straight lines of the basins. This was a decision made while working. The salt basins seemed to require

a different type of composition than the seashores I had worked with. The artificial and man-made quality of the landscape was accentuated by symmetry, by stressing the central line and the square form of the basins. Transforming the landscape to seem more ceremonial, almost “sanctifying” it in order to make it less of a wasteland or rubbish bin (which it actually also was), included accentuating the walkways and the straight lines of the basins as well as the small salt pyramids. This seemed even more important during the actual performances. While editing, I used the a-symmetrical images that I had first discarded as well.

I explored horizontality by using a 16:9 image size (and high-definition technology for the first time), instead of the 4:3 dimensions used in the other works during the same year. I experimented with various distances from the camera and with different sizes of the human figure as well as video recorded the same images both with and without the human figure, as I normally do.

Focusing on stillness and accentuating the poses, regardless of the extended duration of some of the positions, was a result of thinking of still images rather than video. This landscape seemed immobile, almost timeless, due to the time-consuming processes taking place: the slow evaporation of water and the gradual crystallization of salt resemble geological processes. There was no need to return to the same spot and repeat the same image in changing light and weather conditions – as I usually do. This landscape seemed to be there as it was, motionless.

And the images would be silent, or use only the existing sounds of wind and occasional traffic. Still images are silent, of course, but motionless performances for video can be silent, too. They contain no words, no narration, and no explanations. Was there some sort of silencing or self-censorship involved? Was it too much of a challenge to describe the place in words? Would meeting people and engaging in a dialogue with them have been too demanding?

The first time I went to the salt basins, the moment when I “found” them, a local man came to speak with me and wanted to know what I was doing sitting there in the dirt and playing with my camera on a tripod. I explained to him that I thought the basins were extremely beautiful. He agreed and seemed satisfied with that, and happy that I was video recording myself rather than the people in the sheds nearby. He was content when he was sure that I was not going to photograph the small village. During the following days, nobody came to bother me; only some of the dogs started barking if I went too close to the sheds. I saw some people carrying sticks and rubbish from the beach to use as firewood, and people in jeeps passing by – that was all. Basically, the area was deserted. And that is how I wished it to be – a landscape of solitude, similitude and silence, an image, or a metaphor, of a non-place.

Every story is the silencing of another one. Every image that is created is covering the ones that were not made. With a rudimentary knowledge of the history of the island as a major centre for the slave trade – the uninhabited islands were discovered by the Portuguese in 1462 and used as a first stop for ships sailing from mainland Africa across the Atlantic – and after visiting the island of Santiago and listening to the stories of a patriotic guide about the precarious times since independence in 1975, it seemed slightly absurd to choose to perform that particular landscape and to do it in that particularly aestheticizing manner; without music, without drama, without narration, without a context whatsoever – only a figure sitting on the earth beside the shallow waters...

In retrospect, I could say these images are depicting the shadow of the tourist resort, not just the actual “backyard” of the village, but also the flip side of the beach boulevard and the emerging entertainment culture. If non-places produce only solitude and similitude, they can perhaps not be performed directly as such (as airport lounges or hotel lobbies), but only indirectly as imaginary dream landscapes, or “biblical” wastelands.

And paradoxically, or perhaps rather characteristically, this almost sacral and sculptural salt landscape really is a wasteland of litter. Despite the beauty and the “purity” of the salt, the basins are full of rubbish – plastic bottles, old shoes, and so forth. Probably that is what the non-places of the future are going to be like; they will not only be spaces of leisure, commerce and transit, but vast areas of debris and toxic waste, representing everything that we continually produce and spread around us. Perhaps we should start practicing how to enjoy sitting in rubbish rather than on the shore. My performances and images do not tell this “truth” about the place, however, but show one experience or impression of it and keep silent of the rest.

13.6 CHOOSING SILENCE

To begin with, I asked whether choosing silence could be not only a form of self-censorship or a failing of words in the face of overwhelming otherness, but also a summons to stillness, a call to listen to alternative voices – both from within and without. Certainly, silence has an enabling function, too. There is another aspect to the silence in this work, however. Though I used the statue of the little mermaid as a model, I did not think of the actual fairy tale at first. Re-reading it, I was surprised to find the choice of silence to be a central motive.

Far out in the ocean, where the water is as blue as the prettiest cornflower, and as clear as crystal, it is very, very deep; so deep, indeed, that no cable could fathom it: many church steeples, piled one upon another, would not reach from the ground beneath to the surface of the water above. There dwell the Sea King and his subjects. (Andersen 1872)

Thus begins the tale of “The Little Mermaid”, written by the Danish author Hans Christian Andersen in 1836,²²⁸ translated into English in 1872 and later made famous by Walt Disney, among others. At the age of fifteen, the little mermaid is allowed to swim to the surface of the ocean and watch the life of humans. She immediately falls in love with a young prince on a ship, rescues him from drowning in a storm and leaves him unconscious on the shore. Later, she consults her grandmother:

“If human beings are not drowned,” asked the little mermaid, “can they live forever? Do they never die as we do here in the sea?”

“Yes,” replied the old lady, “they must also die, and their term of life is even shorter than ours. We sometimes live to three hundred years, but when we cease to exist here we only become the foam on the surface of the water, and we have not even a grave down here of those we love. We have not immortal souls, we shall never live again; but, like the green seaweed, when once it has been cut off, we can never flourish more. Human beings, on the contrary, have a soul, which lives forever, lives after the body has been turned to dust. It rises up through the clear, pure air beyond the glittering stars. As we rise out of the water, and behold all the land of the earth, so do they rise to unknown and glorious regions which we shall never see.” (Andersen 1872)

The little mermaid is thrilled:

“Is there anything I can do to win an immortal soul?”

“No,” said the old woman, “unless a man were to love you so much that you were more to him than his father or mother; and if all his thoughts and all his love were fixed upon you, and the priest placed his right hand in yours, and he promised to be true to you here and hereafter, then his soul would glide into your body and you would obtain a share in the future happiness of mankind. He would give a soul to you and retain his own as well; but this can never happen. Your fish’s tail, which amongst us is considered so beautiful, is thought on earth to be quite ugly; they do not know any better, and they think it necessary to have two stout props, which they call legs, in order to be handsome.” (Andersen 1872)

228 H.C.Andersen, (orig. 1836) “The Little Mermaid”, available in English at Hans Christian Andersen Fairy Tales and Stories, English Translation: H. P. Paull (1872), http://hca.gilead.org.il/li_merma.html (11.10.2012)

The mermaid longs for her prince and for a soul – and finally decides to go to an old sea witch for help:

“You are but just in time,” said the witch; “for after sunrise to-morrow I should not be able to help you till the end of another year. I will prepare a draught for you, with which you must swim to land tomorrow before sunrise, and sit down on the shore and drink it. Your tail will then disappear, and shrink up into what mankind calls legs, and you will feel great pain, as if a sword were passing through you. But all who see you will say that you are the prettiest little human being they ever saw. You will still have the same floating gracefulness of movement, and no dancer will ever tread so lightly; but at every step you take it will feel as if you were treading upon sharp knives, and that the blood must flow. If you will bear all this, I will help you.” (Andersen 1872)

And the mermaid agrees in a trembling voice, thinking of her prince and her immortal soul:

“But think again,” said the witch; “for when once your shape has become like a human being, you can no more be a mermaid. You will never return through the water to your sisters, or to your father’s palace again; and if you do not win the love of the prince, so that he is willing to forget his father and mother for your sake, and to love you with his whole soul, and allow the priest to join your hands that you may be man and wife, then you will never have an immortal soul. The first morning after he marries another your heart will break, and you will become foam on the crest of the waves.” (Andersen 1872)

The mermaid agrees, turning pale as death:

“But I must be paid also,” said the witch, “and it is not a trifle that I ask. You have the sweetest voice of any who dwell here in the depths of the sea, and you believe that you will be able to charm the prince with it also, but this voice you must give to me; the best thing you possess will I have for the price of my draught. My own blood must be mixed with it, that it may be as sharp as a two-edged sword.”

“But if you take away my voice,” said the little mermaid, “what is left for me?”

“Your beautiful form, your graceful walk, and your expressive eyes; surely with these you can enchain a man’s heart. Well, have you lost your courage? Put out your little tongue that I may cut it off as my payment; then you shall have the powerful draught.”

“It shall be,” said the little mermaid. (Andersen 1872)

So the mermaid ventures into the world of humans and soon becomes the mute friend and mascot of the prince. Eventually, he will marry a princess chosen for him and the night before his wedding will be her last night in human form. On the ship, looking out at sea, the sad little mermaid sees her sisters come up from the waves:

"We have given our hair to the witch," said they, "to obtain help for you, that you may not die tonight. She has given us a knife: here it is, see it is very sharp. Before the sun rises you must plunge it into the heart of the prince; when the warm blood falls upon your feet they will grow together again, and form into a fish's tail, and you will be once more a mermaid, and return to us to live out your three hundred years before you die and change into the salt sea foam. Haste, then; he or you must die before sunrise...." (Andersen 1872)

She cannot kill her prince, of course, but instead throws the knife and then herself into the sea. Since this is a fairy tale, she does not die and turn into foam, however, but, rather, is transformed into one of the daughters of the air, who can obtain an immortal soul if they do good deeds for three hundred years.

13.7 OUTCOMES AND EFFECTS

In terms of feminist critique, much could be read into a story where only the love of a man and marriage will guarantee an immortal soul for the beloved wife. And it could be expanded in terms of post-colonialist critique as well, I suppose. What sacrifices are needed for somebody to be allowed to participate in the life of so-called civilized human beings? Today, the idea that mermaids (and, presumably, other sea creatures like dolphins) do not possess an immortal soul, but could obtain one through good deeds is perhaps most fascinating. But these issues are not my concern here.

In some way the fairy tale could be read as a metaphor for art as well. Artworks form a substitute for immortality; they remain as the traces of our performances. By choosing to perform for a camera in a deserted and rather distant place, I am exchanging the live encounter with an audience for the dream of a digital afterlife, an immortality of sorts. By choosing to remain silent, I am letting go of the need to express my own experiences of the landscape in order to give space to the interpretations and projections of a potential viewer confronted with the images. In that sense, there is a connection between the little mermaid who exchanges her tongue and her voice for a pair of human feet, and me exchanging my voice or my words for a dream of an eternity of sorts. Performances are ephemeral and disappear, while images remain – at least for a while.

If we think of the question of how to perform landscape today as a practical question, as a question that we are really trying to find answers to, this fairy tale, with its sacrificial exchanges, will perhaps not be of any help. Rather, we should return to the notion of non-places, of solitude and similitude, where silence seems to be both a problem and a solution at the same time.

One of the tasks proposed for artistic research and for artists engaging in research is to articulate or make explicit the tacit knowledge involved in the production of art. In that area artists could speak for themselves instead of trusting curators, producers, critics and historians to speak for or on behalf of them. However, the task can be more challenging than it seems, since many artists are unwilling to disclose their private processes. Moreover, many aspects of artistic work are at least partly unconscious. Simple skills can be hard to translate into discursive language if they have become automatic and, thus, unconscious and are experienced as intuitive knowing. And how does one identify which aspects of the tacit knowledge involved in each specific case are relevant or even possible to clarify, articulate and reflect upon? Choosing silence as an experience – and what that might mean in terms of self-censorship – could be looked at in relation to artistic research and performative research, too.

If we think of these examples, the small performances for the camera on Cape Verde, in the terms proposed by Barbara Bolt, they are more easily aligned with Haseman's idea of performative research than with Fischer-Lichte's vision of a performative turn in the arts. The images can be understood as the material results of a practice-led research process, rather than as an event based on an autopoietic feedback loop, although I did experience an exchange with my environment while performing, of course. The video work *Sal 1-2* can be seen as a research outcome. But my example does not really live up to the challenge of the new performative research paradigm – I have not, for instance, presented any real artistic context, a placing of the work in relation to previous and contemporary artistic explorations of the same issues.

Bolt's elaborations of Butler's ideas concerning repetition with a difference can easily be applied to these examples, since the images repeat the pose of the sculpture in Copenhagen, the rückenfiguren in romantic landscape painting and my previous attempts at performing landscape for the camera, to name just a few examples. The story of "The Little Mermaid" is repeated in the sculpture, which is repeated in the performances by the salt basins at Santa Maria and later as video works and still images that can again be repeated in various contexts. However, Bolt's main point, the need to look at the effects of the artwork, what it actually does in the world, her assertion that the work should be analysed as performative, as productive, rather than or in addition to being representational, seems more of a challenge, especially since these images did not do very much at the site where they were made. Rather, they can be seen as having been produced in the manner of colonial models, repeating the process of extracting raw materials from the colonies and then

refining and distributing them for consumption in Europe and the West. Whether they “do” something there remains to be seen.

If we assume that performative research produces effects, that it does something in the world, we should ask what these performances and artworks have accomplished. What kind of discursive, material or affective effects have they produced? And, we can further ask: Who or what have these effects affected? Have they affected the author/artist, the viewers, some colleagues or the environment? Have they done so right now? Or, will they do so in the future? How can we evaluate the effects or the influence of an artwork, which are always in the process of becoming? Is it not a characteristic of most artworks not to be limited by the present moment, to be created for the future? So far, my example has not, to my knowledge, produced any specific affective reactions nor had any notable material consequences. But, in principle, nothing should prevent such consequences from arising in the future. My assumption and wish is that the work will continue to encounter new viewers in various contexts. Perhaps the dream of digital immortality, of an artwork living eternally, of it being endlessly repeatable, is actually a dream about the possibility of generating new effects, new affects and new experiences, a dream of a future that is open to new and unforeseen encounters.

14. EPILOGUE

As David Abram writes in his beautiful book *Becoming Animal* (2010), despite its title more influenced by Maurice Merleau-Ponty than Gilles Deleuze, we are of the same stuff as the rest of the world:

We can feel the trees and the rocks underfoot, because we are not so unlike them, because we have our own forking limbs and our own mineral composition, because – contrary to our inherited conceptions – we are not pure mind-stuff but are tangible bodies of thickness and weight, and so have a great deal in common with the palpable things that we encounter. (Abram 2010, 46)

He analyses the legacy of “the great chain of being” in western thought, the hierarchy from spirit to matter, and argues that we should look at matter in a different way. If we consider matter animate or self-organizing rather than inert, the hierarchy collapses and we have instead “a diversely differentiated field of animate beings”, with us as humans placed in the “midst of this living field, our own sentience part and parcel of the sensuous landscape.” (Abram 2010, 47)

Along the same lines, although from a post-cognitivist rather than phenomenological perspective, theatre scholar Teemu Paavolainen, in the introduction to his doctoral dissertation *Theatre / Ecology / Cognition*, (2011) discusses our heritage of “the great chain of being” with humans at the top and inanimate objects at the bottom, and looks at the replacement worry produced by the switching of functions of the human and the object-like, which has characterized modernity. In contrast with a dualist ontology, where actors and objects, or mind and matter, are metaphorically divided as if over a vertical chain, he proposes an ecological epistemology, in which they emerge in horizontal couplings over a field of relationships. (Paavolainen 2011, 24) He emphasizes his starting point in the psychology of J.J. Gibson and in objects as agents, focusing on organism-environment interaction, and suggests that the relationship of actors and objects consists of affordances. (Paavolainen 2011, 52) Although he speaks of theatre, his focus on affordances and the blurring boundaries between performer and the surrounding world is highly relevant for the performances I have discussed in this collection as well, so I want to reference his recent theorizations as an afterthought.

The detached stance of science is dependent upon a more visceral reciprocity between the human organism and its world, Abram argues. This “ageless intercourse between the body and the earth – this *coevolution* – has shaped the organs and tis-

sues of every earthly organism”; our eyes, which look through the microscopes, and the intelligence that interprets the data, are formed by our participation with the animate landscape, he insists. (Abram 2010, 73-74) “Our animal senses are neither deceptive nor untrustworthy; they are our access to the cosmos”. (Abram 2010, 307)

In a way that is meaningful for the practices I have described in these texts, he observes that we can effect our own integration and coherence only by entering into relation with others, and that these others can be people, but they can also be wetlands, works of art, or snakes in the grass. The sensing body completes itself in its environment.

Each thing, attentively pondered, gathers our senses together in a unique way. [--] Each being that we perceive enacts a subtle integration within us, even as it alters our prior organization. The sensing body is like an open circuit that completes itself only in things, in others, in the surrounding earth. (Abram 2010, 254)

By focusing on such things, or simply the surrounding earth and engaging with them repeatedly, in a performative manner, as a process, I have tried to perform landscape, rather than merely represent it, as discussed by Barbara Bolt. (Bolt 2004, 188) Through the notion of landscape I nevertheless use a vocabulary with a legacy of dominance, which maintains a sense of distance and overview. An idea of setting, backdrop or scenery in relationship to the performer is easily implied when speaking of landscape. A dimension beyond the human scale, a more-than-human world, is also implied, however. In some works I have experimented with other approaches, like talking trees. But what is gained by speaking of plants as if they were persons? How could this type of fictionalization help us understand our interrelatedness? We can ask, with Abram, why a way of speaking, which assumes the landscape to be filled with animate beings, would help us engage with the world:

Why should such an animistic style of speaking – one that assumes some modicum of creativity in even the most obstinate of phenomena, and which therefore speaks of things not merely as objects but as animate *subjects*, as living powers in their own right – why should such a way of talking renew and rejuvenate our bodily senses? (Abram 2010, 70) Abram explains that an animistic style of speaking opens a possibility for interaction and reciprocity between our bodies and the breathing earth. He maintains that such a language implies consanguinity between our lives and the land itself. Moreover, “by describing the myriad things as unfolding, animate beings we bring our language back into alignment with the ambiguous and provisional nature of sensory experience itself...” (Abram 2010, 70-71)

In these texts I have not tried to develop a specific style of speaking, animistic, sensuous or in some other way congenial with an animate evolving world, although I find Abram's arguments compelling. I have not experimented with poetic expression and have rather tried to avoid unnecessary romanticizing. Nor have I consciously focused on developing modes of speaking of landscape that would support an ecological understanding of our coexistence on this earth. I recognize, however, that it is important to choose carefully what terms we use when describing a landscape or an environment and the various beings living in it. While these texts mainly demonstrate my struggle in using simple English, and in exploring the terminologies related to some of the chosen reference texts, I hope, in the future, to be able to experiment with more conscious and poetic modes of describing the environment and my experiences of it.

The focus on landscape in these texts hopefully brings another aspect to the ongoing, increasingly popular and more and more necessary discussion concerning our relationship to the environment, to nature, to the more-than-human, and to everything that is alive around us, in one way or another. My main interest has been, or so it seems in retrospect, in developing modes of working that could enhance my, and by extension, other peoples', understanding of our interdependence with other living beings, of the processes taking place, and simply to increase our appreciation of this precious world.

By describing and discussing my artistic practices as they were unfolding, or shortly after completing some of them, with the help of the knowledge available to me at the time, beginning with radio plays and ending with performances for video camera, I hope to participate in the discussion and development of artistic research within performing and visual arts alike. Fully aware that some of the earlier texts might seem anachronistic in view of contemporary debates, I trust that these texts will serve as a testimony, if nothing else, of the developments that have taken place, and provide a background to current and future discussions and explorations.

SOURCES

Abbreviations

(used in chapters 2 and 3)

PRP 1998. Plan for radio play (*Fairies*). Arlander 1998 d.

MF I 1999. Manuscript for *Fairies*, version I. Arlander 1999.

MF II 1999. Manuscript for *Fairies*, version II. Arlander 1999.

MF I-II 2000. Manuscript for *Fairies*. final version (in two parts). Arlander 2000 c.

PRF 2000 Press release for *Fairies*. Arlander 2000 d.

LB 2000. Letter to Barker Theatre (preliminary plan for *Dancing with Fairies*). Arlander 2000 e.

PD 2000. Press release for *Dancing with Fairies*. Arlander 2000 f.

MWRS 2000. Manuscript for *Where Rock Speaks* (radio play & live performance) Arlander 2000 h.

MWRSI 2000. Manuscript for *Where Rock Speaks* (sound installations) Arlander 2000 i.

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(Works by Annette Arlander, described in the texts)

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Keijut I-IV- Iltasatuja Irlannista (*Fairies I-IV – Bedtime stories from Ireland*) Finnish Radio Theatre 2000. Broadcasted 4.7, 11.7, 18.7, and 25.7 2000.

Mailman ääri – Missä kivi puhuu (*Turn of the World – Where Rock Speaks*) Finnish Radio Theatre 2001. Broadcasted in May 2001.

Performances

Tanssii keijujen kanssa (*Dancing with Fairies*) dance performance by pikinini meri ry. Barker Theatre, Turku 2000.

Mailman ääri – Missä kivi puhuu (*Turn of the World – Where Rock Speaks*) site-specific theatre on Harakka Island, in collaboration with Radio Theatre and Helsinki 2000, 7.-22.10. 2000.

Tuulikaide (*Wind Rail*), solo performance with video, Kiasma Theatre 12-13.10.2002.

Pikkukivet (*Pebbles*), solo performance with video, Kilpikonklubi, gallery Forum Box 5.4.2003.

Istun kivellä Muussa (*Sitting on a Rock at Muu*), solo performance with video, Muumaanantai/live Muu gallery 14.9.2003.

Kristallipallo (*The Crystal Ball*), solo performance with video, inauguration, Theatre Academy 7.11.2003.

Mene rantaan – Go to the Shore, solo performance with video, Tehdasteatteri, Turku 27.11.2004.

Wind's Nest – Witches' Broom (Tuulenpesä – Noidanluuta), solo performance with video, Amorph! Festival, Helsinki 15.8. 2006.

Wind Nest – Witches' Broom – variation, solo performance and walk with video, La-Bás – Festival, Helsinki 5.5.2007.

Winter Wind Nest, durational solo performance with video, Esitystaidehalli, Helsinki 12.-13.4. 2008.

Wind Nest Variation, solo performance with video, 7 a*11d – performance art festival, Toronto, 1.11.2008.

Sound installations

Missä Kivi Puhuu (Where Rock Speaks), miniature radio plays and sound installations in the ammunition cellars on Harakka Island, in collaboration with Radio Theatre and Helsinki 2000, 7.-22.10. 2000.

Soliseva laakso (Murmuring Valley) sound installation, Telegraph of Harakka 30.7.-16.8. 2002.

Istun kivellä (Sitting on a Rock) site-specific sound installation (monologue) in the exhibition *Year of the Horse on Harakka* – Telegraph of Harakka 3.6.-16.6. 2003

Puut Puhuvat (Trees Talk), site-specific sound installations (monologues), Reviiri Art Path, Harakka Island 3.7.-14.9. 2003.

Puut puhuvat (Trees Talk) site-specific sound installations (monologues), ANTI Contemporary Art Festival, Kuopio 16.-19.9. 2004.

Pajun puhetta (Willow Talk) site-specific sound installation (monologue), in the pedagogical project *Tunteamaton Töölö, paikasta paikkaan*, (Unknown Töölö, one place after another) Helsinki 25.-29.4.2006.

Omenapuu (The Apple Tree) site-specific sound installation (monologue), in *Hiidentie/ Taiteen tiet*, environmental art event, Salo area 5.6.-6.9. 2008.

Tuulenpesä (Witches Broom) site-specific sound installation in three parts, Myrkkyyä. Gift -exhibition Harakka Island 17.5.-19.9. 2006.

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http://www.av-arkki.fi/en/artists/annette-arlander_en/ (11.10.2012).)

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Day and Night of the Goat – Easter / *Vuohen vuorokausi – Pääsiäinen*, 2003, video 6:20 min.

Crystal Ball, 2003, two-channel video installation 20 min.

Three Shores, 2004, three-channel video installation 32 min.

Day and Night of the Monkey / *Apinan vuorokausi*, 2004, video 13:28 min.

Day and Night of the Monkey (*Installation*), 2004, two-channel video installation 13:28 min.

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Year of the Goat – Harakka Shore (*installation*) / *Vuohen vuosi – Harakan ranta* (*installaatio*), 2004, three- (or four-) channel installation 13:28 min.

Year of the Monkey – Tomtebo / *Apinan vuosi – Tomtebo*, 2005, video 22 min.

Year of the Monkey 1-2 / *Apinan vuosi 1-2*, 2005, video 7 min.

Year of the Monkey (*installation*) / *Apinan vuosi* (*installaatio*), 2005, three-channel video installation 3:40 min.

Day and Night of the Rooster 1-2 / *Kukon vuorokausi 1-2*, 2005, video 13 min.

Day and Night of the Rooster – Midsummer / *Kukon vuorokausi – Juhannus*, 2005, two-channel installation 6 min. or four-channel installation 1:30 min.

Year of the Rooster / *Kukon vuosi*, 2006, video 31 min.

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Christmas of the Rooster – Tomten / *Kukon joulu – kotitonnttu*, 2006, video 18:32 min.

Christmas of The Rooster 1-3 (*installation*) / *Kukon joulu 1-3* (*installaatio*), 2006, three-channel video installation 24 min.

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Secret Garden 1+2 / *Salainen puutarha 1+2*, 2006, two-channel video installation 24 min.

Sitting on a Birch / *Istun Koivulla*, 2006, video 24:15 min.

Year of the Dog – Sitting in a Tree / *Koiran vuosi – istun puussa*, 2007, video 8:10 min.

Shadow of a Pine I, Shadow of a Pine II / *Männyn varjo I, Männyn varjo II*, 2007, video 16 min.

Shadow of a Pine I, II, III + IV / *Männyn varjo I, II, III + IV*, 2007, four-channel video installation 16 min.

Day and Night of the Dog / *Koiran vuorokausi*, 2007, video 4 min.

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Year of the Dog in Kalvola – Calendar / *Koiran vuosi Kalvolassa – kalenteri*, 2007, video 4:10 min.

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Year of the Pig – Weather vane I (*short*), 2008, 23 min.

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- Day and Night of the Pig I*, 2008, video 8 min.
- Day and Night of the Pig II*, 2008, video (with voice) 8 min.
- Under the Spruce I – III*, 2008, three-channel video installation 28 min.
- Weather vane – variation*, 2008, video 3:26 min.
- Sitting on a Cliff 1-2*, 2008, two-channel video installation, 2:40 min.
- Sitting on Black Rock 1-2*, 2008, two-channel video installation, 8:24 min.
- Sitting in Sand*, 2008, video 27:20 min.
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- Year of the Rat – Dripping (short)*, 2009, video 6:47 min.
- Year of the Rat – Dripping*, 2009, video 68:47 min.
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- Hydra*, radioplay based on "Herakles 2. oder die Hydra" by Heiner Müller, directed by Annette Arlander, Finnish Radio Theatre 1990.
- Inte jag - och andra vaggvisor för sömnlösa (Not I and other Lullabies for the Sleepless)* – including *Le bel Indifferent*, *La Voix Humaine*, *Not I*, and *Rockaby*, Svenska Teatern (Swedish Theatre) Helsinki 1985.
- Joitakin Keskusteluja I-X (Some Conversations I-X)* performance series based on a play by Aleksandr Vvedenski, directed by Annette Arlander, produced by the TEE (tila esityksen elementtinä) – project, ten locations around Helsinki, 1993–94.
- "*Jos talviyönä matkamies...*" ("*If on a Winter's Night a Traveler...*") Performance based on a novel by Italo Calvino, dramatized by Juha Siltanen, directed by Annette Arlander, Helsinki Festival, Cable factory 1996.
- Keinutellen (Rockaby)* by Beckett, directed by Tero Heinämäki, in 5 x Beckett produced by Circus Maximus, Tampere 2001.
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- Parcour – rakkaudesta kahteen seinään* [for the love of two walls] performance choreographed by Jaakko Simula, Theatre Academy 2007.
- Quad, Catastrophe* two plays by Beckett directed by Annette Arlander for Zodiak - Centre for New Dance, Helsinki 1998.
- Sisar Marianan rakkauskirjeet (The Loveletters of Sister Mariana)* performance directed by Annika Hansson, Theatre Academy 1997.
- Så talade Zarathustra (Thus Spoke Zarathustra)* radio play based on text by Friedrich Nietzsche, directed by Annette Arlander, Radioteatern 1982.
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APPENDIXES

Appendix 1. *Fairies I–IV* (scenes)

translated from Finnish

Fairies I

1. LETTER, start

Fantasy 1. Samuel Sycamore (Annaghmakerrig) – introduction

1. LETTER, cont.

Fantasy 2. William B. White Poplar (Aran Islands) - introduction

1. LETTER, cont.

Fantasy 3. Seamus Rowan (Donegal) – introduction

Fantasy 4. Samuel Sycamore (Annaghmakerrig) – The Hermit's Hut etc. (poems)

Fantasy 5. William B. White Poplar (Aran Islands) – Tuatha-de-Danaan and the pygmies

Fantasy 6. Seamus Rowan (Donegal) – The Good people (Children of Eve)

Fantasy 7. Samuel Sycamore (Annaghmakerrig) – The Leprechaun (monolog)

Fantasy 8. Seamus Rowan (Donegal) – The Faery Dance (story with dialogue)

Fantasy 9. William B. White Poplar (Aran Islands) – The Wind among the reeds (poem)

1. LETTER, end

Fairies II

2. LETTER, start

Fantasy 10. William B. White Poplar (Aran Islands) – Tir-nan-Og and the Ghost Island

2. LETTER, cont.

Fantasy 11. Seamus Rowan (Donegal) – The Dance of the Dead (story with dialogue)

2. LETTER, cont.

Fantasy 12. Samuel Sycamore (Annaghmakerrig) – Hunters of the Leprechaun (monologs)

Fantasy 13. William B. White Poplar (Aran Islands) – Tir-nan-og

Fantasy 14. Seamus Rowan (Donegal) – A Legend of Shark / The Dead Children (story with dialogue)

Fantasy 15. Samuel Sycamore (Annaghmakerrig) – The Magic Shilling (monolog)

Fantasy 16. William B. White Poplar (Aran Islands) – Angus and Caer (story with dialogue)

Fantasy 17. Seamus Rowan (Donegal) – The Fallen Angels

Fantasy 18. Samuel Sycamore (Annaghmakerrig) – The Little Shoe (story with dialogue)

2. LETTER, end

Fairies III

3. LETTER, start

- Fantasy 19. Samuel Sycamore (Annaghmakerrig) – The Leprechaun of Castlereia (story with dialogue)
 3. LETTER, cont.
- Fantasy 20. William B. White Poplar (Aran Islands) – A Gaelic Love story (story with dialogue)
 3. LETTER, cont.
- Fantasy 21. Seamus Rowan (Donegal)– The Evil Eye (story with dialogue)
- Fantasy 22. Samuel Sycamore (Annaghmakerrig) – The Leprechaun of Carrigadhroid (story with dialogue)
- Fantasy 23. William B. White Poplar (Aran Islands) – Edain and Midar (story with dialogue)
- Fantasy 24. Seamus Rowan (Donegal) – The Changeling (story with dialogue)
- Fantasy 25. Samuel Sycamore (Annaghmakerrig) – The Banshee cries for the O’Brien (monologs)
- Fantasy 26. William B. White Poplar (Aran Islands) – Ethna the Bride (story with dialogue)
- Fantasy 27. Seamus Rowan (Donegal) – The Brewery of Egg shells (story with dialogue)
 3. LETTER, end

Fairies IV

4. LETTER, start
- Fantasy 28. Seamus Rowan (Donegal) – *The Mermaid* of Inishturk (story with dialogue)
 4. LETTER, cont.
- Fantasy 29. Samuel Sycamore (Annaghmakerrig) – Thomas Connolly and the Banshee (story with dialogue)
 4. LETTER, cont.
- Fantasy 30. William B. White poplar (Aran Islands) – fairy love
- Fantasy 31. Seamus Rowan (Donegal) – The Lady of Colerus (story with dialogue)
- Fantasy 32. Samuel Sycamore (Annaghmakerrig) – The Bunworth Banshee (story with dialogue)
- Fantasy 33. William B. White Poplar (Aran Islands) – Tam Lin (story)
- Fantasy 34. Seamus Rowan (Donegal) – Children of the Mermaid (story)
- Fantasy 35. William B. White Poplar (Aran Islands) – Cuchulainn and Emer (story with dialogue)
- Fantasy 36. Samuel Sycamore (Annaghmakerrig) – The McCarthy Banshee (monolog)
 4. LETTER, end
5. LETTER

Appendix 2. *Dancing with Fairies* (structure)

translated from Finnish

SCENE	DURATION	CHARACTERS	SOUND LANDSCAPE	COLOUR	MUSIC
I LETTER: I miss you – I forget you					
1. Letter solo		Solo woman			
2. Duet A	1'	Samuel & Ann	forest lake	green	
3. Letter solo	40"	Solo woman			
4. Duet B	1'	William & Ann	wind and cliffs	red	
5. Letter solo	40"	Solo woman			
6. Duet C	1'	Seamus & Ann	seashore	blue	
7. Duet A	1'	Samuel & Ann	forest lake	green	
8. Duet B	1'	William & Ann	wind and cliffs	red	
9. Duet C	1'	Seamus & Ann	seashore	blue	
10. Duet A	1'	Samuel & Ann	forest lake	green	
11. Duet C	1'	Seamus & Ann	seashore	blue	
12. Duet B	1'	William & Ann	wind and cliffs	red	
13. Letter solo		Solo woman			
–					
II LETTER: I forget you – I love you					
14. Letter solo		Solo woman			
15. Duet B	1'	William & Ann	wind and cliffs	red	flute
16. Letter solo	40"	Solo woman			
17. Duet C	1'	Seamus & Ann	seashore	blue	
18. Letter solo	40"	Solo woman			
19. Duet A	1'	Samuel & Ann	forest lake	green	
20. Duet B	1'	William & Ann	wind and cliffs	red	flute
21. Duet C	1'	Seamus & Ann	seashore	blue	
22. Duet A	1'	Samuel & Ann	forest lake	green	
23. Duet B	2'	William & Ann	wind and cliffs	red	flute
24. Duet C	1'	Seamus & Ann	seashore	blue	
25. Duet A	1'	Samuel & Ann	forest lake	green	
26. Letter solo		Solo woman			
–					
III LETTER: I love you – I hate you					
27. Letter solo		Solo woman			
28. Duet A	1'	Samuel & Ann	forest lake	green	piccolo flute
29. Letter solo	40"	Solo woman			
30. Duet B	1'	William & Ann	wind and cliffs	red	flute
31. Letter solo	40"	Solo woman			

32. Duet C	1'	Seamus & Ann	seashore	blue	
33. Duet A	1'	Samuel & Ann	forest lake	green	piccolo flute
34. Duet B	1'	William & Ann	wind and cliffs	red	flute
35. Duet C	1'	Seamus & Ann	seashore	blue	
36. Duet A	1'	Samuel & Ann	forest lake	green	piccolo flute
37. Duet B	1'	William & Ann	wind and cliffs	red	flute
38. Duet C	1'	Seamus & Ann	seashore	blue	
39. Letter solo		Solo woman			

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IV LETTER: I hate you – I forgive you

40. Letter solo		Solo woman			
41. Duet C	1'	Seamus & Ann	seashore	blue	saxophone
42. Letter solo	40"	Solo woman			
43. Duet A	1'	Samuel & Ann	forest lake	green	piccolo flute
44. Letter solo	40"	Solo woman			
45. Duet B	1'	William & Ann	wind and cliffs	red	flute
46. Duet C	1'	Seamus & Ann	seashore	blue	saxophone
47. Duet A	1'	Samuel & Ann	forest lake	green	piccolo flute
48. Duet B	1'	William & Ann	wind and cliffs	red	flute
49. Duet C	2'	Seamus & Ann	seashore	blue	saxophone
50. Duet B	2'	William & Ann	wind and cliffs	red	flute
51. Duet A	2'	Samuel & Ann	forest lake	green	piccolo flute
52. Letter solo + duet		Solo woman + Ann			

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V LETTER: I miss You, I forget You, I love You, I hate You, I forgive You

53. Letter solo		Solo woman			
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Appendix 3. “Being on a Mountain” (voice-over text, *Wind Rail I*)

translated from Finnish

Being on a mountain is different than being in the mountains. A single mountain is almost like an island, separate from its surroundings. A small mountain, flat on the top like Mount Randa, situated on a plain is like a wild spot in the midst of cultivated land. From here one can see far into all directions, unlike in the mountains, where one can only see more hills. From here you cannot get any higher, everything around you is far below, or at least further down. From a mountain top like this Satan probably showed Jesus all the kingdoms and riches of the world.

A mountain like this does not direct your thoughts upwards like the ‘real’ mountains, but down towards the plain, to everything that surrounds this island-mountain. You come here to get an overview of the world rather than to encounter the touch of spirit. Maybe the tourist coaches, that perseveringly climb up the serpentine road to the courtyard of the sanctuary and the huge satellite masts that rise towards the sky only a few meters away, have destroyed my sensibility. One reason might be that the top of Mount Randa is quite flat, almost like an altar, as somebody said. Or perhaps more like a plateau, a heath of a kind; there are no trees to mention. This mountain resembles an island also since the wind is the strongest natural element. It is always blowing from one direction or the other. The sky is strong, of course, since there are no obstacles for sight, but in the same way the sky is also huge in the desert or in the lowlands as well. You certainly do not feel like being in the embrace of mother earth, rather you sit on some sort of a wart, like a bird on a rock in the middle of the sea. The wind, the breath of life, is almost too much, when there is nowhere to seek shelter from it.

Here on Mount Randa Ramon the Fool, Ramon Llull, had a revelation about the main principles of his *Ars Magna*. Nowadays there are three monasteries. La Cura, or Santuario Nostra Senora de Cura, is on the top. In Llull’s own time, in the thirteenth century, there were only caves for shepherds. Nobody could foresee all the families with paella pots spreading out on the slopes during the weekends. Today this mountain, 548 metres high, situated only 30 kilometres from Palma, is one of the major sights on Mallorca. Nature is rough and unsuitable for cultivation; ‘it seems like God created it for himself alone, it has been a holy mountain, like another Mount Sinai.’

Even if we are taught that nature and human perception are of two different worlds they are nevertheless inseparable. Before you can enjoy the landscape with your senses it must have been formed in your mind. The mountains are layers of mind and memories as well as of minerals. Of course nature exists independent of humans too, but mankind has already influenced all the ecosystems of the planet in a decisive way, and not only in the modern period but since ancient times. There is no untouched nature, neither in the rainforests on the Equator, nor on the polar ice fields. And in this irrevocably transformed world we have to live. The dream of a ‘healing wilderness’ as salvation is just as culturally produced as any dream garden. And even those areas we think are free and untouched by culture are on closer examination actually being created, supported or protected by it. The wilderness does not name or locate itself. Sanctity of nature is of man.

There are two kinds of sanctuaries, they say, ‘subjective’ and ‘objective’. Subjective ones work for people from a certain culture, if that culture considers a certain place holy, like Rome, Jerusalem or Mecca for instance. But they leave cold a person who does not believe. ‘Objective’ sanctuaries are places that work for anybody who is not completely numbed. Any visitor with the slightest of sensibility will be amazed on top of a mountain, in the bottom of a deep valley, on a peninsula thrusting out to sea or at the mouth of a cave. The places can be without any special aesthetic value – though many would find them beautiful because of their impressiveness – but most

people can feel in them the 'power of the earth', which you can even measure with ore searching equipment.

Often these objective and subjective sanctuaries coincide when hermitages were built in places that had been holy long before Christ and the Virgin. They are worshiped in small churches where people come on pilgrimages, but originally they were Neolithic sites of worship, where you expressed your gratitude for good weather returning or kindled fires as messages to Father Sun, that he should soon return to give us warmth. The oldest places of all were dedicated to the Great Mother, The White Moon Goddess, and the main deity of the Mediterranean agriculture at the time before the nomadic cattle raisers and warriors, who adored the sun, the horse and everything macho and fierce, invaded the area, about four thousand years ago. The only difference is that now we call her 'the Mother of God of this or that place', and nobody is surprised when her image contains a half-moon.

The name of this sanctuary, Santuario de Nostra senora de Cura, or the sanctuary of Our Lady of Cura has many explanations. Some connect it with the Arabic name of the site, others with the word 'cura' or care in the Mallorcan dialect. As there is 'Our Lady of Redemption' or 'Our Lady of Consolation' and so on, here we would have 'Our Lady of Caring'.

In a children's book of fairy tales I learned that there are places where time does not exist. And if one happens to stand in a place like that a character from the past might suddenly appear, a knight in his armour or a monk in his cloak, and tell you about his life. In that way one can travel in time without moving from the spot. I thought this place might be like that. Perhaps Ramon Llull would walk out of the cave named after him and tell me what he once saw here. It is well known that on this mountain he had the vision after which he is named 'Illuminated teacher'.

Presumably Llull founded a school here, but there are no documents. In 1149 a Catalonian Llullist Joan Llobet received a permission from the king of Aragon to found a school in this place. Today Franciscan tertiary brothers maintain a small museum dedicated to Llull in connection with the former monastery school. In the closed part of the monastery there is a poster on the wall describing the rotation of the planets and depicting an asteroid named after Ramon Llull. Next to it on the table is a sign with the text 'Dio es amor' or God is love. On the slope below the monastery is Ramon Llull's cave and in front of it a life sized sculpture of him, unfortunately headless. It works well as a backdrop for tourist's snapshots but does not really encourage for meditation or expecting a revelation.

What exactly happened to Ramon the fool on this mountain? As an old man Llull dictated the story of his life to a scribe in Paris and recounted the incident shortly.

"Ramon went up a certain mountain not far from his home, in order to contemplate God in greater tranquillity. When he had been there scarcely a full week, it happened that one day while he was gazing intently heavenward the Lord suddenly illuminated his mind, giving him the form and method for writing the aforementioned book against the errors of the unbelievers.

Giving thanks to the Almighty, he came down from the mountain and returned at once to the above-mentioned abbey, where he began to plan and write the book in question, calling it first the *Ars Major*, and later on the *Ars generalis*. /- -/

When he had finished the book written in the aforementioned abbey, he again went up the same mountain. And on the very spot where he had stood when God had shown him the method of the Art he had a hermitage built, where he stayed for over four months without interruption, praying to God night and day that by His mercy He might bring prosperity to him and to the Art He had given him for the sake of His honour and the benefit of His church.

While he was staying in this hermitage, there came to him a handsome young shepherd of cheerful countenance, who in one hour told him as many good things of God and of heavenly matters,

especially of angels, and other things, as another ordinary person – or so it seemed to him – would have taken at least two entire days to recount.

Seeing Ramon's books, the shepherd got down on his knees, kissed them fervently, and watered them with his tears. And he said to Ramon that those books would bring many benefits to the Church of Christ. The shepherd also blessed Ramon with many blessings of a prophetic nature; and, making the sign of the cross over his head and over his whole body, he left. When he thought about all this, however, Ramon was astonished, for he had never seen this shepherd before, nor had he heard mention of him."

Ramon Llull is buried in the church of the monastery of San Francisco in Palma, the lights of which I look at in the evenings. Here I have not encountered him. I have not even called for him, not properly. On this island-mountain, where people are far and the sky is near, I have encountered only the wind.

Here, where everything is beautiful as one sees it from a far
Where everything is beautiful as one watches it for long,
Where one has space to breathe
Here the wind breathes into me, within me, me

Appendix 4. "Being on an Island" (voice-over text, *Wind Rail II*)

translated from Finnish

Being on an island is different than being in an archipelago. From there you can see far to the sea unlike in the archipelago where you see only more islands. On an island you are a little bit like on a mountain. People come there for a purpose; nobody ends up there by chance or drops in accidentally. Though an island does not direct your thoughts upwards as the mountains do, but outwards to the sea, towards that which leads away from the mainland.

A small rocky island outside the city is like a wild hill in the middle of the fields. You come here like one would come into a park, for a break from the noise of the city rather than to encounter the silence of nature. Maybe the tourist boats and waterbuses that rattle around the island, or the huge shopping malls that glide by and the dockyard constructions, which stretch out to sea a few hundred meters away, have numbed my senses. Or the giggling of sun lovers on near-by island Uunisaari, not to mention the balloons, the helicopters and the bunji jumpers. The silence on the island is relative, but for breathing the place is good. The island resembles a mountain also because the strongest natural element is the wind. The wind is blowing from some direction all the time, in summertime mostly from southwest. Sometimes, however, – like this year – the wind is resting.

Some time ago a Norwegian architect wrote a book called *Genius Loci*, the spirit of place. The spirit of this place, too, has been evoked in different performances. The landscape you see is elsewhere, however. You have an image of it in front of you. An image of a landscape is not a landscape, and a landscape is not an image.

Before you can enjoy a landscape with your senses it has been formed in your mind. The dream of a 'healing wilderness' that could be a salvation is cultural product as well as any dream garden. The wilderness does not name itself. Sanctity in nature is man-made.

Fortunately this park-island does not even attempt to be a sanctuary. Rather an information centre, a piece of archived nature on display. It is as if created to suite the size of groups of schoolchildren and for the presentation of wonders of the sea in aquariums. The 'mustard gas' of the Chemical Research Laboratory of the Armed Forces has long since evaporated into the wind or dissolved into the water. Pine soap, motor oil, blue algae or not – the surrounding sea is nevertheless water.

When nature around us shrinks we lose large areas of ourselves too. Something within us dies when the gap between man and nature is widening. The ecological imbalance of the environment is reflected in the soul, impoverishing it. Our soul longs for the power of nature and life's holiness. It would like to feel the sky, the mountains and trees as its own, as parts of itself. It is still searching for that connection. It listens and probes. Though it seems as if we had lost the connection, it is still there. The umbilical cord is so thin, however, that it risks breaking completely. It has to be strengthened. The better our habitation is adapted to the rhythm of nature the better we feel. These claims were made by an American woman who advises how to furnish your home to accommodate your soul.

Maybe. I cannot think of the relationship to nature as an umbilical cord, but I do know that one's mind rests when one's eyes can rest. And one's soul (or perhaps rather one's spirit) needs space to breathe.

The basic elements of landscape are the sky and the earth. When these two join in a fortunate way one feels good in being in the landscape. There are places where the sky dominates and places where the earth is strongest. In his book, describing the spirit of place, the Norwegian architect suggests three basic types of landscape: cosmic, romantic and classic. The cosmic landscape he finds in the desert – sand, horizon, the sky as a great vault, a world larger than man. The

romantic landscape he finds in the north – the many details of the ground, the play of light and shade, changing weather conditions. The Mediterranean landscape he considers classic – strong and regular light, clear outlines and forms, human dimensions.

A typical example of a romantic landscape is the northern forest. The ground is seldom flat; the microstructure of the surface is rich. The sky is visible only as areas between trees, hills or clouds. The quality of the air is varying. The sun is low and creates changing shadows. Water is everywhere. The world is changeable, incomprehensible and mysterious. The earth, not the sky, dominates the landscape. There is only an endless amount of undefined places, no single unifying order. The mythical inhabitants of the landscape are elves, goblins and trolls. The Nordic forest is romantic in the sense of returning man to an imaginary past. Man lives connected to nature but not socially, everybody finds in nature his own hiding place.

In a cosmic landscape, in the desert, the concrete world is simplified – the vast unfruitful earth, the cloudless vault of the sky. The burning sun creates a light without shadows; the air is hot and dry. The landscape is absolute and eternal like the cosmic order. The movement of the sun divides space into east and west, time into day and night and creates a simple rhythm. The only surprise is a sandstorm. The earth offers no shelter and no special places. The sky dominates. The sun, the moon and the stars create an order undisturbed by changes in the weather. God is one just as the landscape, absolute. "The further you go into the desert, the closer you come to God", they say. The world is abstract, surfaces and lines. Man needs an oasis for habitation, a microcosm within the macrocosm.

A classical landscape is an intermediate form between north and south and it can be found in Greece, of course. The landscape forms a composition – clear units, mountains, valleys and individual places. A strong regular light creates sculptural forms. The landscape receives light without losing its tangible character. The earth is both continuous and variable. There is no surface micro structure. All proportions are human, like the anthropomorphic gods of the Greeks. Man finds himself in nature, not an absolute god, no elves or trolls. The connection of man and nature is realized practically, in agriculture, and creates a cultural landscape. Man positions himself in front of the landscape instead of hiding in it. It is said that the classical landscape makes brotherhood possible, why not sisterhood; each unit remains individual as part of a whole.

Romantic, cosmic and classic are only epithets, some kind of archetypes for landscape. They are found as combinations or mixtures. Inhabiting a romantic landscape means rising from micro to macro level. The power of the earth is given, but God is concealed. In a cosmic landscape the process is opposite; the goal is an enclosed garden, Paradise. In a classic landscape man stands in the middle and is able to reach inwards as well as outwards.

A seascape is actually cosmic, classic and romantic. The sea is almost like a desert – only a flat surface, the horizon and the sky, no multiplicity, no details. Even if the sky is low the world around is wide, larger than man. Unchangeable it is certainly not; it moves and shifts perpetually. The weather conditions as well as the light change all the time. The sea can hide anything, while its surface is smooth. When sunny a seascape is like a postcard reminding of summer holidays.

An image of a landscape is not a landscape, and a landscape is not an image. A landscape is not only a view. The image it creates in your mind is an assemblage of memories and fantasies. Even cropped and censored it is somehow real. When I stand by the rail and look at the sea I am performing for the camera. The situation is fictional, artificial, a show. Still I can feel the wind on my skin.

The sky is as large as the place you watch it from, they say. How to perform a landscape?

Perhaps it is best done by walking through the landscape, moving, breathing, sensing. Or – if that is how you are inclined – standing silent in the midst of it looking around you, letting it surround you, breathing, smelling, listening.

How to perform landscape for somebody else?

Show the images or play the sounds? Transform it into stories? Retell stories generated by it?

Imagine it as a site for dramatic encounters between people? Perhaps the best way is the first one, to make an excursion into the landscape, document it and present the evidence to others, to be experienced in another way.

Why speak of the irrelevant? To film, to record, to tell stories, to present takes, what does it matter?

The media transforms it; time transforms it; the eyes of the other see it in another way.

More relevant is the repetition, the desire and compulsion to repeat, the game that becomes an obsession, a routine, a devotion and even narcissism. Or the wish for romance and beauty, avoiding irony, continuity in what is changing, change in that which stays, the endlessness of time...

Stop, that is enough. Being in an image is different than being in a landscape. A landscape is not an image, and its image generates only more images.

Being in an image is different than being on stage, even though one can transform into an image on stage. On stage one tends to see a human being and not a world, on stage one always sees only an image of one self.

I wanted to show the wind, and the wind is not visible if the world is of stone. I thought I am needed because I am not of stone. I did not think that neither is the sea. It shows the wind, and even the sky when the wind is resting – as a reflection, though.

Appendix 5. “The Years”, or “Animal Years”:

Year of the Snake – performed and video recorded 2013–1014 (forthcoming)

Year of the Dragon – performed and video recorded 2012–2013 (see the blog <http://aa-callingthedragon.blogspot.fi>)

Year of the Rabbit – performed and video recorded 2011–12 (see the blog <http://aa-katajankansa.blogspot.com>)

Year of the Tiger – performed and video recorded 2010–11 / *Year of the Tiger*, Gallery Jangva 11 – 29.1.2012

Year of the Ox – performed and video recorded 2009–10 / *Year of the Ox*, MUU gallery 3 – 26.9.2010

Year of the Rat – performed and video recorded 2008–09 / Videos and still pictures, Gallery Katariina 25.11 – 13.12.2009

Year of the Pig – performed and video recorded 2007–08 / *Year of the Pig*, Telegraph on Harakka Island 13 – 31.8. 2008

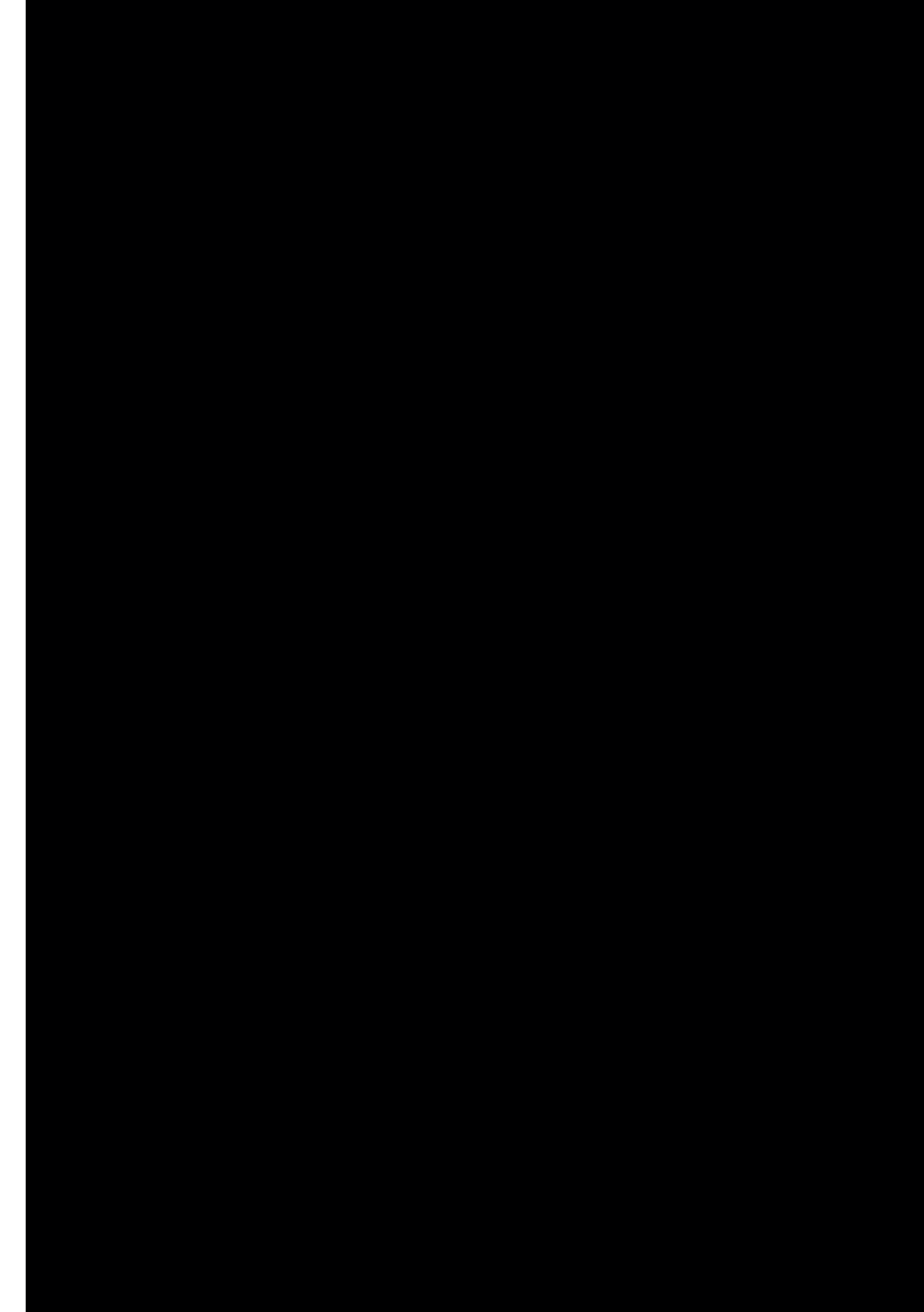
Year of the Dog – performed and video recorded 2006–07 / Three Pine Trees – In the *Year of the Dog* 2006, Telegraph of Harakka 4 – 22.7.2007

Year of the Rooster – performed and video recorded 2005–06 / *Year of the Rooster*, Ammunition cellar on Harakka 19.7 – 6.8.2006

Year of the Monkey – performed and video recorded 2004–05 / Tomtebo – *Year of the Monkey* on Harakka, Telegraph on Harakka Island 20 – 31.7.2005

Year of the Goat – performed and video recorded 2003–04 / *The Shore* (including *Three Shores*, *Year of the Goat - Harakka Shore*, *Day and Night of the Monkey* and *Kiasma Shore*), video works in the exhibition *Vision and Mind*, Kiasma Museum of Contemporary Art 29.5 – 26.9.2004

Year of the Horse – performed and video recorded 2002–03 / *Year of the Horse on Harakka* – diary and performance document, Telegraph on Harakka Island 3 – 16.6. 2003





TEATTERIKORKEAKOULU
TEATERHÖGSKOLAN
THEATRE ACADEMY HELSINKI

In this collection landscape, environment, place and site are considered from various viewpoints, based on practical experience in creating artworks. Landscape is discussed as a setting for stories in radio play and dance performance or as a scene for memories and fantasies in site-specific performance and sound installations. Landscape as environment is discussed through sound works; landscape as view is analysed in relation to painting and video, or as site of action and site of reception. Landscape is related to agency exemplified by talking trees and witches' brooms.

The relationship of performer and environment is analysed through imaginary models in video works. How landscape moves the performer or the witness and topics like documentation, duration and breathing are discussed. Performing place is understood as a strategy for interruption or affirmation. Performing non-place is linked to the challenge of performative research.

Annette Arlander is professor of Performance Art and Theory at the Theatre Academy Helsinki. The written part of her doctoral work *Esitys tilana* (Performance as Space) was published as *Acta Scenica 2* in 1998.

