

This is an Accepted Manuscript of a book chapter published by Routledge in *The Routledge Companion to Site-Specific Performance* on 17 December 2024, available online: <https://doi.org/10.4324/9781003283034>

It is deposited under the terms of the Creative Commons Attribution-NonCommercial-NoDerivatives License (<http://creativecommons.org/licenses/by-nc-nd/4.0/>), which permits non-commercial re-use, distribution, and reproduction in any medium, provided the original work is properly cited, and is not altered, transformed, or built upon in any way.

TREES AS EXPERTS IN SITE-SPECIFICITY

Annette Arlander

This text describes experiences of performing for camera with pine trees in the project *Meetings with Remarkable and Unremarkable Trees* (2020–2021). The focus is on performances I conducted with pine trees on Öro Island in southwestern Finland in 2021, and my exploration of their specific relationship to that site through site-based movement practice of posing with the pines for a video camera on a tripod. My starting point is the observation and understanding that plants, including trees, are extremely sensitive to their surroundings; they integrate themselves into their environment and reflect in their form and growth their relationship to that specific environment (Holdrege 2013: 105). The plant and its environment form a dynamic unity; we can see the environment in the characteristics of a plant because it responds to the conditions it grows in (Holdrege 2013: 111). Plants seem not to be obliged to negate their connection to a place, in order to fully become themselves through this oppositional stance; a vegetal being remains an integral part of the milieu it grows in and its relation to the elements is not domineering but receptive (Marder 2013: 69). The plant cannot be separated physically or metaphysically from the world it lives in (Coccia 2019: 5) and demonstrates how living beings not only adapt to their environment but also produce the space in which they live (Coccia 2019: 10).

Performing with trees might seem counterintuitive. When beginning to explore what that might entail, I realized that a plant can be hard to recognize as a partner in performance although they are our collaborators regarding production of oxygen and carbon dioxide. As I have observed in my previous work with trees, ‘Plants are our allies, since they produce, via their photosynthesis, the basic ingredients of our food. They are the true creators of our world. There is a kind of symbiotic relationship between plants and animals’ (Arlander 2015: n.p.). And importantly for the concerns of this text, ‘most plants are stationary, reliable to be there for us. We could say that a plant “knows” what it means to be site-specific (Ibid.). In the following discussion, I will present some philosophical ideas about plants’ relationship to site, then briefly introduce the project that forms the context for my examples. Finally, I will look at some strategies of performing for camera with pine trees on Öro Island, focusing on experiments with a double perspective on the same site. With these examples, I try to show how a visual approach can be helpful in highlighting different aspects of a site and focusing on other than human performers like pine trees.

The notions of site, situation and site-specificity have been discussed extensively in discourses of contemporary art and site-based performance, for instance, by Miwon Kwon (2002),

Nick Kaye (2000), Lucy Lippard (1997) and others, many of whom have contributed to this Companion. Many variations of the term have since been proposed, such as site-oriented, site-responsive and the like. My purpose is not to repeat these discussions here, but to focus on site in relation to plants, especially trees. I rely on the notion of ‘situated knowledge’, developed by feminist theorists such as Donna J. Haraway (1988, 2016) and her idea that ‘only partial perspective promises objective vision’ (Haraway 1988: 582). Approaching the notion of site through a situated practice of artistic research, I concur that ‘we are not in charge of the world. We just live here and try to strike up noninnocent conversations by means of our prosthetic devices, including our visualization technologies’ (Haraway 1988: 594).

The examples I will describe are video works made by performing for a tripod-mounted camera. These works are not site-specific in a conventional sense, for instance, in any of the different meanings analyzed by Miwon Kwon, whose genealogy of the changes in understandings of site-specificity is still valid in many ways; she writes

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)

In particular, these works do not focus on sharing an embodied presence with the viewer, nor discuss the institutional sites of production and consumption framing the work nor create a discursive site through the topics dealt with in the work as Kwon discusses (2002). Nevertheless, the videos are the result of a situated practice inspired by the place they were created in, responding to some characteristics of the site, and by focusing on the trees growing there, especially their response to that site and their environment.

The relationship between subject and environment, even the problem of thinking in those terms, has been theorized in many ways. Teresa Brennan (2000: 187), known for her work within affect studies, has spoken of the indissolubility of the individual and the environment, and feminist environmentalist Stacy Alaimo (2010: 2), who speaks of ‘environment’ in quotation marks, has emphasized the trans-corporeal exchanges constantly taking place between bodies, human and others. Queer theorist Karen Barad (2012: 77), one of the key figures in new materialist theorizing, has problematized the idea of speaking of the subject and surrounding environment to begin with and suggests that *relata* do not pre-exist their relations. I have discussed the relevance of Barad’s idea of intra-action and the mutual constitution of entangled entities for practice-based and performance-as-research elsewhere (Arlander 2014; Arlander 2018). Remembering the role of plants in producing the environment we share, as well as the basic idea that all living beings produce the world they inhabit (Coccia 2019: 10), is especially important when considering performing with trees.

Plants are experts in site-specificity and have situated knowledge of the places where they grow, displaying their knowledge of the site in their very being. This is clearly visible, for example, in the pine trees broken and bent by the wind in the Finnish archipelago. As sessile beings, engaged in becoming with other life forms, plants are extremely sensitive to their surroundings; they can integrate themselves into their environment to such an extent that they reflect in their form and growth their relationship to that specific environment (Holdrege 2013: 105). The plant and its environment form a dynamic unity; we can see the environment in the characteristics of a plant because the plant responds to the conditions it grows in (Holdrege 2013: 111).

Michael Marder (2013: 66) has analyzed the relationship of plants to their environment from a philosophical perspective and pointed out that the role of plants is crucial in creating a landscape, since ‘the plant makes the land and the sky what they are both in themselves and in their articulation with each other’. According to Marder (2013: 69), plants do not seem obliged to separate themselves from their surroundings, to negate their connection to a place, in order to fully become themselves through this oppositional stance, like other types of subjectivity. On the contrary, a vegetal being must ‘remain an integral part of the milieu wherein it grows’ (Ibid.). Marder (2012: 20) notes how plants do not ‘construct their subjectivity by separating from and opposing themselves to the rest of their milieu, in the manner of an animal or a human’. Vegetal subjects ‘operate by way of exposure (for instance, to solar radiation) instead of interiorization’ (Ibid.). For humans ‘who tend to conflate the psyche with the invisibility of “inner life”’, the vegetal existence ‘without depth and a subjectivity open to the world appears strange and incomprehensible’ (Ibid.) The tendency to valorize interiority and to assume separation from the environment is a result of the narrative of Western metaphysics, which structures ‘the emergence and demarcation of the private, inner, psychic space as the culmination of a long process of spiritualization, interiorization and cultivation of subjectivity’ (Marder 2012: 21). On a material level, human beings are as dependent on the chemistry of the soil and the air as trees are, although our ability to move creates the illusion that we can simply go somewhere else when they become polluted or diluted of nourishing components.

While performing with trees, I remind myself that plants not only adapt to but also create their world, which in turn is the basis for our, human world. Emanuele Coccia (2019: 5), who creates a philosophical study based on his knowledge of botany, observes, in concordance with Marder, how ‘[o]ne cannot separate the plant – *neither physically nor metaphysically* – from the world that accommodates it’. He stresses that ‘[p]lants, in their history and evolution, demonstrate that living beings produce the space in which they live rather than being forced to adapt to it’ and ‘have modified the metaphysical structure of the world for good’ (Coccia 2019: 10). Humans claim that they have transformed the planet, but actually plants, particularly algae, did it first and continue doing so. When I sit on a tree, I cannot forget that they created the place. According to Coccia, ‘[w]hen there is life, the container is located in the contained (and is thus contained by it); and vice versa’ (Ibid.). This paradoxical statement makes sense through the example of breathing: while I am breathing with the pines, I am breathing their out-breath as they are breathing mine; I am ‘immersed in a medium that penetrates us with the same intensity as we penetrate it’ (Coccia 2019: 11). For Coccia, ‘the relation between the container and the contained is constantly reversible’, which also means that ‘what is place becomes content, what is content becomes place’ while the ‘medium becomes subject and the subject becomes medium’ (2019: 27). Moreover, such an oscillation ‘undoes the border between subject and environment’ (Ibid.). This probably sounds familiar to those engaged in site-based performance; the pine trees I perform with are both the place and content of the work, its subject and medium, or, if one prefers theatrical terms, both the lead performers and the setting. Despite our efforts to maintain ourselves as separate entities, there is no clear demarcation line between our bodies and the rest of the world.

‘To breathe means to be plunged into a medium that penetrates us in the same way and with the same intensity as we penetrate it’, Coccia (2019: 53) explains. For him immersion ‘is first of all an action of mutual compenetration between subject and environment, body and space, life and medium’ (2019: 37). This means that ‘[s]ubject and environment act on each other and define themselves starting from this reciprocal action’ (Ibid.). Or, in other words, ‘to penetrate the surrounding environment is to be penetrated by it’ (Ibid.). He suggests that ‘in all space of immersion, to act and to be acted upon are formally indistinguishable’, which leads to a ‘radical identity of being and doing’ (Ibid.). He exemplifies this with the act of swimming: ‘One cannot *exist* in

a fluid space without modifying, by this very fact, the reality and form of the environment that surrounds us' (Coccia 2019: 37–38). This is true for other aspects of the environment as well; I cannot perform with or in a tree, without modifying its reality or being modified by it. Our mutual exchange of chemical substances while breathing affects the bodies of both of us; small parts of bark are inevitably removed by my movements, attached to my hair and so on. Simplified notions like 'environment' are problematic because 'the living being is an environment for the world in the same way in which the remaining things of the world are the environment of the living individual', Coccia summarizes; '[i]nfluence always goes in both directions (2019: 72).

Craig Holdrege takes up Goethe's idea of plant metamorphosis and notes that as 'the plant grows and transforms according to its own inner pattern', it is 'adjusting itself at all times to what it takes in from the environment' in a manner that is 'dynamic, connected, resilient, and ... always in relation to the world into which it grows' (Holdrege 2013: 1). 'Why can't we be like that?', he asks and suggests that we adopt plants as 'our teachers of living thinking' (Holdrege 2013: 5). On the one hand, plants are experts in site-specificity, as noted before; a plant reveals in its body 'the environment of which it is a part' in such a way that by observing plants, 'we are seeing through them the qualities of the environment'; they can teach us that 'life is eminently contextual' (Holdrege 2013: 9). On the other hand, we can learn transformation and becoming from plants, understanding the 'rhythmic interplay of growth and decay' of 'an organism that manifests itself over time', awareness of life as 'unfolding, growing and dying, transformation, dynamism, rhythm, and a unifying stream of creativity that brings forth diversity in an organism' (Holdrege 2013: 7). Trees, like other vegetal beings, are in a process of constant transformation, albeit slowly. Trees can teach us 'to establish a dynamic cognitive relation to the world' so that 'our thinking becomes more dynamic' (Holdrege 2013: 8). Holdrege summarizes: 'The plant shows us how to live in transformation; it shows us context sensitivity; it shows us the unique nature of organisms; it shows us how to overcome an object-relation to the world' (2013: 10). Or, to express it more modestly, plants or trees can help us understand and value transformation and context or process and place, if only we regard them as our teachers. And surely there are other skills we can learn from trees, such as resilience, patience and perseverance, or how to become still and silent for a moment, or appreciation for how remarkable many of them are, even when seemingly unremarkable.

The title of the artistic research project *Meetings with Remarkable and Unremarkable Trees* (Arlander 2020a) alludes to the celebrated photography book *Meetings with Remarkable Trees* by Thomas Pakenham (1996), and the project formed a counterpoint to it by questioning what is remarkable and what is unremarkable while focusing on individual trees. The medium in the project was not photography, however, but performance for video and recorded voice. Although we are often accused of 'not seeing the forest for the trees', this project sought to examine the opposite risk, not seeing the trees for the forest, by looking at individual trees. The aim was not to deny that trees form networks and ecosystems or symbiotic relationships, not only with other trees but also with fungi, bacteria and all kinds of microorganisms, and are in a constant exchange with their environment, as are humans; nor to deny that forests and woods and substantial groups of trees are needed for producing effective carbon sinks, cooler and fresher urban air, flood resistance and more. Emphasizing individualism is a risky strategy in the current neoliberal capitalist society, where individualism is exaggerated anyway. The project proposed that a focus on singular trees can nevertheless be useful as an important first step towards decolonizing our relationship with 'nature'. As late ecofeminist Val Plumwood (2003) pointed out, colonialist thinking tends to emphasize a powerful difference between 'us' and 'them' and to see 'them' as alike, stereotypical and non-individualized. Thus, attending to specific trees might help us see them as life forms that we have much in common with, despite our undeniable differences.

Artistically, the project could be placed at the intersection of performance art, environmental art and video or media art, in the encounter of traditions: performance art's emphasis on embodied presence; video- and media art's valuing of repetition, transformation and critical reflection on technology; and environmental art's sensitivity to the possible effects and side effects an artwork can have. Working with the vegetal is of course nothing new; historically there has been no lack of artistic engagement with plants, from vegetally inspired music to ornamentation on textiles, pottery and architecture to paintings, poems and science fiction about vegetation. Living plants are used as material in practices as divergent as garden design, sonification, floral arrangements and bio art. The issues of *Antennae* devoted to plants and art (#17 and #18 in 2011, or #51 and #52 in 2020) provide examples of the variety of approaches. Today vegetation is receiving increased attention in the context of the current climate crises and the rapid extinction of species, with the role of old-growth forests as one much debated topic.

With the developments in plant science and the post-humanities, artists, artist-researchers and scholars are looking at plants anew. In scholarly terms, the project could be situated within the field of critical plant studies, which has been linked to 'art's return to vegetal life' (Gibson 2018; Aloï 2019) and to looking at plants in art. There is a current 'plant turn' (Vieira et al. 2015; Gagliano et al. 2017) in science, philosophy and environmental humanities, including some studies on plants and performance (Nikolić & Radulovic 2018; Brisini 2019; Arlander 2020b), accompanied by an abundance of popular accounts of recent scientific research on plant sentience, intelligence, memory and communication (Pollan 2002; Mancuso & Viola 2015; Wohlleben 2016; Chamovitz 2017; Gagliano 2018; Simard 2021; Calvo & Lawrence 2022). The growing interest in vegetal life is influencing artistic research as well.

Rethinking our relationships with other life forms is a central task for artists today. This project sought to contribute with examples of relatively simple artistic practices. Some preliminary experiments were made during a previous project, *Performing with Plants* (Arlander 2022a) at Stockholm University of the Arts, such as visiting the truly remarkable 9,950-year-old spruce clone on Fulufjället for *Day with Old Tjikko*¹ or spending a day with a decidedly unremarkable juniper on Utö for *Day with a Juniper*.² An important kickstart for the project was an Arts Research Africa residency in February 2020 at Wits University in Johannesburg, South Africa, where I was introduced to many unfamiliar trees, and which resulted in the publication *Meetings with Remarkable and Unremarkable Trees in Johannesburg with Environs* (Arlander 2020c). Due to the COVID-19 pandemic, I had to return and look for suitable places and trees to visit closer to home. One such place was Öro Island, in southwestern Finland, the site and starting point for the works I will discuss here.

Öro is part of the Archipelago National Park in southwestern Finland.³ The military history of the island is described in 'Öro Fortress Island',⁴ combined with information about national parks as well as advertising for tourist facilities. The island was opened for visitors only in 2015 and the military is still present in the surroundings, although the tourist industry is expanding and dominates in the summer months. Off-season there is a ferry to the island once a week. The artist-run 'Öres' residency program⁵ is focused on interdisciplinary projects and provides a working and living space for artists and researchers alike, with two apartments in the winter months. Importantly, the island is covered with pines. Despite being thwarted and twisted by the constant wind, the pines are thriving and the forest department regularly ringbarks some of them to maintain parts of the traditionally open landscape, struggling with the pine trees engaged in producing their world.

I spent the month of November 2020 in Öres residency, housed in the old wooden building originally used by Russian military officers. Beforehand I was afraid of being isolated on the island, but once there, I fell in love with the place and decided to return to the island on my own account

as often as I could during the following year, 2021. During my repeated visits I performed with the pine trees in various ways and produced a lot of video material, most of it archived online.⁶ The strategies I used when approaching the pine trees on the island changed over time.

During my first visit I focused on basic exercises that I had used in other environments such as becoming a tree by performing the two-legged tree-pose with a tree as a daily practice⁷ or recording a day with a pine hanging on its branch every hour as a time lapse video.⁸ I was also recording sessions of writing letters to pine trees, first in English, aimed for a video essay (Arlander 2023), then in Swedish and Finnish, writing by hand while sitting in the tree and then reading and recording the text later to be added as a voice over to the video. I also tried posing with some of the contorted pines, sitting on their twisted trunks or placing myself next to them in various ways.⁹ The pine trees that I performed with during the residency are depicted in the order I met them on the project blog.¹⁰

I have discussed my experiences of practising the daily tree pose (Arlander 2022b), and the tension between a heightened perceptual awareness of the bodymind while balancing and the awareness of the tree and the environment. Sustaining this tension between an inward and an outward focus is relevant for developing an ecologically informed consciousness of our co-dependency with other lifeforms, such as trees. When discussing writing letters to trees next to the trees with a camera as a witness (Arlander 2022c; Arlander 2023), I connect the practice to the problem of speaking for, with or to others and suggest that addressing the tree in writing rather than speaking about the tree, or as the tree or on behalf of the tree is one way of encountering trees. Writing, however, might unfortunately make our relationship more material (paper) and more fictional (la - guage) compared to simply breathing and appearing together in the image space.

During the year 2021, I visited Öro island several times, usually one week at a time because of the ferry schedule, often utilizing the available tourist accommodation and adapting my practice to the circumstances.¹¹ I performed with a pine near the accommodation every day when on the island for the whole year¹² and chose a small pine tree on the western shore to have conversations with, in Swedish, one for every visit, recording rather than writing my improvised talk to the pine synchronized with the video image, using a handheld microphone.¹³

My first visit of the year, in January 2021, coincided with the third global live art event *Becoming Tree* via Zoom,¹⁴ which I participated in by holding hands with an old pine near the barracks.¹⁵ The one-hour performance without assistant was a challenging experience, but also gratifying due to the awareness of contact with other performers with their trees in different parts of the world. Another live performance took place in the context of the island-wide Öres 2021 summer exhibition,¹⁶ where I showed, besides a photo triptych based on the video *On the Edge I-III*, a participatory performance in two parts, *Swinging in a Pine*. In the first part on 26 June, I invited passers-by to sit in a small swing in a pine in the hotel area and recorded their swinging on video. In the second part on 2 September, I projected the edited video on the pine and tried to swing synchronized with the projection.¹⁷ In the spring 2022, I had the chance to return to the residency house one more time and used the opportunity to create a six-day challenge for myself, meeting one new pine tree every day and having a conversation with them, editing a video and a podcast episode of each meeting.¹⁸ These experiments were already part of a new project, *Pondering with Pines* (Arlander 2021), which was partly developed as a result of encountering all the pines on Öro.

A specific theme among the numerous performances with the pines on Öro is the idea of a double perspective. To counter the idea of site as something definitive or one-dimensional, easily identified and depicted, the idea of various perspectives on one site was relevant already in some earlier works on Harakka island. In *Shadow of a Pine I-IV* (2007),¹⁹ the same pine tree was depicted from opposite directions and in *Year of the Tiger* (2011)²⁰ the same concrete base of an old house



Figure 23.1 *Wind Pine IV b & a* (still from split screen video), photo by the author.

was video filmed from four directions. On Öró I returned to this idea and made several experiments posing with a pine twice, placing the camera tripod in opposite directions, thus posing first in the pine tree with the sea as a backdrop and then with the forest in the background. These two perspectives on the same pine were often combined into a diptych, a split screen video. The idea of various poses with the same tree I had explored from the start,²¹ sometimes creating a choreography of sorts, as in *With the Master Pine I-III*.²² Other double images were playing with the idea of dialogue, as in *Listening I-II*, or with shifting positions in the same image, as in *Morel Lands*.²³

The first experiment with opposite perspectives on Öró was *Pine Gate 1-2*, while the main experiments took place later that year. *On the Snail Pine I-II* is somewhat similar, introducing the contrast between the sea and the woods. In the videos performed with small, deformed pine trees, *Wind Pine I, II, III* and *IV*, the double perspectives are combined as *Wind Pine I a & b* and so on. *Wind Pine V* experiments with another type of duality, where the shoreline is recorded from two directions. *Wind Pine IV a & b* (see Figure 23.1) is perhaps the most visually articulated one, with the horizontal branch marking a continuation, even though the two perspectives are not exactly opposite, and the pale trunk in one image contrasts with the dark silhouette in the other.

The contorted forms of the pines are reactions to circumstances; when the wind bends or breaks the trunk, the pine continues growing, finding its way to return to a vertical position. Showing these forms from two camera positions reminds the viewer of the importance of the point of view and the framing. This kind of highly visual approach might seem to neglect an emphasis on the pines' integration with their milieu pointed out by Marder, the dynamic unity of pine and environment emphasized by Holdrege or the immersion, mutual compenetration and the pines' production of the site, stressed by Coccia. Combining two contrasting perspectives to the tree and two complementary aspects of the same site nevertheless also accentuates what most people working with lens-based practices well know: what the camera sees and what you see and experience on site are two very different things. This difference brings us back to Haraway's idea of the partial perspective as a way to develop a more objective vision. The double image can show the site literally in a different light, and the performer as one form among others, as part of the place with other performers, such as the pines.

Conclusion

When I perform in a site, I change it, however minutely, while the site also performs in me and changes me. All things are constantly transformed by and transforming not only themselves and each other but the world they live in. That does not make understanding a tree any easier, however. Marder maintains that we can have 'a rough idea of what the place of plants (which is also a place

for them, interpreted by them) looks like’, but ‘we cannot put ourselves in this place, much less perform whatever happens in it’ (2015: 191). This is true in my experience as well, but perhaps we do not have to put ourselves in the place of plants to perform with them. An actor’s impulse might be to transform oneself into a plant, to play at being a plant, to behave as if one were a plant or even to imagine oneself becoming a plant for a moment. This is not necessary, however, in the context of performance. To perform with a tree, we can simply share space and time with the tree, despite our inability to truly understand their space. By spending time together in front of a tripod-mounted camera, we are performing, or perhaps non-performing, in the same image space, much as we are living on the same island; we are appearing or occurring there, becoming together. This becoming can take different forms depending on the practice, from the comforting routine and friendship created by performing daily with a pine to the concentrated effort in writing a letter to a pine one is sitting in. The double poses with twisted pine trees discussed here are brief encounters, superficial and easily forgotten. The main experience for the performer, however, not visible in the video works, is the engagement with the site while looking for and choosing pines to pose with in their home, a searching and wandering which can be unforgettable.

Links to Material Online

A presentation of the project <https://meetingswithtrees.com>

November 2020, first visit to Ör

The Pine’s Apprentice <https://www.researchcatalogue.net/view/761326/1034899>

More Pines on Örö <https://www.researchcatalogue.net/view/761326/1036306>

Day with a Pine <https://www.researchcatalogue.net/view/761326/1044218/0/0>

Visits to Örö in 2021

Revisiting the Pines on Örö <https://www.researchcatalogue.net/view/761326/1107375>

New Pines on Örö <https://www.researchcatalogue.net/view/761326/1165222>

Further Pines on Örö <https://www.researchcatalogue.net/view/761326/1253690>

Swinging in a Pine (with people) – Performance with a Pine <https://www.researchcatalogue.net/view/761326/1302610>

Örö again <https://www.researchcatalogue.net/view/761326/1327980>

Odd Pines in Örö <https://www.researchcatalogue.net/view/761326/1395016>

Walking in Örö <https://www.researchcatalogue.net/view/761326/1456870/0/0>

Visits to Örö in 2022

Pondering with Örö Pines <https://www.researchcatalogue.net/view/1323410/1634001>

Blog posts (in English) from Örö

The Pine’s Apprentice 2.11.2020 <https://meetingswithtrees.com/2020/11/02/the-pines-apprentice/>

Writing with a Pine 11.11.2020 <https://meetingswithtrees.com/2020/11/11/writing-with-a-pine/>

Day with a Pine 14.11.2020 <https://meetingswithtrees.com/2020/11/14/day-with-a-pine/>

Another Day with a Pine 1.12.2020 <https://meetingswithtrees.com/2020/12/01/another-day-with-a-pine/>
Pines on Öro Again 7.1.2021 <https://meetingswithtrees.com/2020/12/01/another-day-with-a-pine/>
New Pines on Öro 23.2.2021 <https://meetingswithtrees.com/2021/02/23/new-pines-on-oro/>
With the Pines on Öro Again 15.5.2021 <https://meetingswithtrees.com/2021/05/15/with-the-pines-on-oro-again/>
Midsummer in Öro 28.6.2021 <https://meetingswithtrees.com/2021/06/28/midsummer-in-oro/>
Performing with a Pine 4.9.2021 <https://meetingswithtrees.com/2021/06/28/midsummer-in-oro/>
Öro Again 9.10.2021 <https://meetingswithtrees.com/2021/10/09/oro-again/>
Farewell to the Pines on Öro 20.11.2021 <https://meetingswithtrees.com/2021/11/20/farewell-to-the-pines-on-oro/>
Some Öro Pines 19.5.2022 <https://ponderingwithpines.wordpress.com/2022/05/19/some-oro-pines/>

Notes

- 1 See *Day with Old Tjikko* (2019), several durations. <https://www.researchcatalogue.net/profile/show-work?work=635417>
- 2 See *Day with a Juniper 1–2* (2019) 21 min. 56 sec. <https://www.researchcatalogue.net/profile/show-work?work=662912>
- 3 “Öro Fortress Island, National Parks.” <https://www.nationalparks.fi/or>
- 4 “Öro Fortress Island” 2020. <https://www.visitoro.fi/en>
- 5 “Öres – Öro Island Residency Programme.” <https://www.ores.fi>
- 6 See appendix 1 for links to specific pages in the project archive on the RC, <https://www.researchcatalogue.net/view/761326/761327>
- 7 See *The Pine’s Apprentice*. <https://www.researchcatalogue.net/view/761326/1034899>
- 8 See *Day with a Pine*. <https://www.researchcatalogue.net/view/761326/1044218/0/0>
- 9 See More Pines on Öro. <https://www.researchcatalogue.net/view/761326/1036306/0/0>
- 10 See Öres page on project blog. <https://meetingswithtrees.com/ores/>
- 11 Based on blog posts (see appendix 2), the visits took place in the beginning of January, end of February, middle of May, end of June, beginning of September, beginning of October and end of November 2021.
- 12 See *The Pine Next Door* <https://www.researchcatalogue.net/view/761326/1107375>
- 13 See Tala om det för Tallen (tell it to the pine) <https://www.researchcatalogue.net/view/761326/1107375>. These conversations in Swedish were later turned into pod cast episodes as well. <https://soundcloud.com/user-90370389/sets/talar-med-traed>
- 14 The event presented itself as follows: “Be-coming Tree is a grassroots showcase platform, a collective global live-streamed Art event and community of artists who create, document and share kin close entanglement with trees. The initiative aims at ‘making kin’ in times of the Corona and beyond”. <https://www.facebook.com/becomingtree>
- 15 See *Holding Hands with a Pine* <https://www.researchcatalogue.net/view/761326/1107375/1209/202>
- 16 See exhibition website <https://www.ores.fi/21/>
- 17 See documentation of the performances <https://www.ores.fi/project/annette-arlander/>
- 18 See video documentation and transcriptions of the talks: <https://www.researchcatalogue.net/view/1323410/1634001>; the podcast play list: <https://soundcloud.com/user-90370389/sets/pondering-with-oeroe-pines>
- 19 See <https://www.researchcatalogue.net/profile/show-work?work=1098702>
- 20 See <https://www.researchcatalogue.net/profile/show-work?work=1098745>
- 21 As in *On the Edge 1-4*, *Pine by the Sea I-III*, etc.
- 22 See <https://www.researchcatalogue.net/view/761326/1165222/14/1523>
- 23 See <https://www.researchcatalogue.net/view/761326/1253690>

References

Alaimo, Stacy. 2010. *Bodily Natures: Science, Environment and the Material Self*. Bloomington and Indianapolis: Indiana University Press.
Aloi, Giovanni. 2019. *Why Look at Plants? The Botanical Emergence in Contemporary Art*. Leiden: Brill Rodopi.

- Arlander, Annette. 2014. "From Interaction to Intra-action in Performing Landscape." In Beatriz Revellez Benavente, Ana M. Gonzalez Ramos, and Krizia Nardini "New feminist materialism: engendering an ethic-onto-epistemological methodology." *Artnodes*. Special Issue, No. 14, pp. 26–34.
- Arlander, Annette. 2015. "Becoming Juniper – Performing Landscape as Artistic Research". In *Nivel* No 5, The Publication Series of the Theatre Academy Helsinki. <http://nivel.teak.fi/becoming-juniper/becoming-juniper-performing-landscape-as-artistic-research-annette-arlander/>
- Arlander, Annette. 2018. "Agential Cuts and Performance as Research". In Annette Arlander, Bruce Barton, Melanie Dreyer-Lude, Ben Spatz (eds.) *Performance as Research: Knowledge, Methods, Impact*. London and New York: Routledge, 133–151.
- Arlander, Annette. 2020a. *Meetings with Remarkable and Unremarkable Trees*. <https://meetingswithtrees.com>
- Arlander, Annette. 2020b. "Performing with Plants in the Ob-scene Anthropocene." *Nordic Theatre Studies*, Vol. 32, 121–142. <https://tidsskrift.dk/nts/issue/view/8763>
- Arlander, Annette. 2020c. *Meetings with Remarkable and Unremarkable Trees in Johannesburg and Environs*. Arts Research Africa, the Wits School of Arts, University of Witwatersrand, Johannesburg. <http://wiredspace.wits.ac.za/handle/10539/30395>
- Arlander, Annette 2021. *Pondering with Pines*: <https://ponderingwithpines.com>
- Arlander, Annette. 2022a. *Performing with Plants – Att uppträda/samarbeta med växter*. Artistic Research Project. <https://www.researchcatalogue.net/view/316550/316551>
- Arlander, Annette. 2022b. "Becoming a Tree with a Tree." *Journal of Dance & Somatic Practices*, Vol. 14, No. 2, 231–248. https://doi.org/10.1386/jdsp_00081_1
- Arlander, Annette. 2022c. "Writing with Trees." *Proceedings of Carpa 7 – Elastic Writing in Artistic Research*, edited by Pessi Parviainen., *Nivel*, 17, The Publication Series of the Theatre Academy Helsinki. <https://nivel.teak.fi/carpa7/writing-with-trees/>
- Arlander, Annette. 2023. "Writing with a Pine: Addressing a Tree as Audience." *Näyttämö ja Tutkimus* [Stage & Research], Vol. 9, 103–120. <https://journal.fi/teats/article/view/127615>
- Barad, Karen. 2012. "Intra-actions" (Interview of Karen Barad by Adam Kleinmann). *Mousse*, Vol. 34, Summer, 76–81.
- Brennan, Teresa. 2000. *Exhausting Modernity: Grounds for a New Economy*. New York: Routledge.
- Brisini, Travis. 2019. "Phytomorphizing Performance: Plant Performance in an Expanded Field." *Text and Performance Quarterly*, Vol. 39, No. 1, 3–21. <https://doi.org/10.1080/10462937.2018.1559350>
- Calvo, Paco & Natalie Lawrence. 2022. *Planta Sapiens: Unmasking Plant Intelligence*. London: The Bridge Street Press.
- Chamovitz, Daniel. 2017. *What a Plant Knows: A Field Guide to the Senses*. New York: Scientific American/Farrar, Straus and Giroux.
- Coccia, Emanuele. 2019. *The Life of Plants: A Metaphysics of Mixture*. Cambridge: Polity Press.
- Gagliano, Monica. 2018. *Thus Spoke the Plant: A Remarkable Journey of Ground-Breaking Scientific Discoveries and Personal Encounters with Plants*. Berkeley: North Atlantic Books.
- Gagliano, Monica, John Charles Ryan & Patrícia Vieira (eds.) 2017. *The Language of Plants: Science, Philosophy, Literature*. Minneapolis: University of Minnesota Press.
- Gibson, Prudence. 2018. *The Plant Contract: Art's Return to Vegetal Life*. Leiden: Brill.
- Haraway, Donna J. 2016. *Staying with the Trouble: Making Kin in the Chthulucene*. Durham and London: Duke University Press.
- Haraway, Donna. J. 1988. "Situated Knowledges: The Science Question in Feminism and the Privilege of Partial Perspective." *Feminist Studies*, Vol. 14, No. 3 (Autumn), 575–599.
- Holdrege, Craig. 2013. *Thinking Like a Plant. A Living Science for Life*. Lindisfarne: Steinerbooks Inc.
- Kaye, Nick. 2000. *Site-Specific Art: Performance, Place and Documentation*. London and New York: Routledge.
- Kwon, Miwon. 2002. *One Place After Another: Site-Specific Art and Locational Identity*. Cambridge, Massachusetts; London: The MIT Press.
- Lippard, Lucy. R. 1997. *The Lure of the Local: Senses of Place in a Multicentered Society*. New York: The New Press.
- Mancuso, Stefano & Alessandra Viola, 2015. *Brilliant Green: The Surprising History and Science of Plant Intelligence*. Washington: Island Press.
- Marder, Michael. 2012. "Of Plants, and Other Secrets." *Societies*, Vol. 3, No. 1, 16–23.
- Marder, Michael. 2013. *Plant-Thinking: A Philosophy of Vegetal Life*. New York: Columbia University Press.

- Marder, Michael. 2015. 'The Place of Plants: Spatiality, Movement, Growth'. *Performance Philosophy* Vol. 1, 185–194.
- Nikolić, Mirko & Neda Radulovic. 2018. "Aesthetics of Inhuman Touch: Notes for 'Vegetalised' Performance." *RUUKKU – Studies in Artistic Research*, No. 9. <https://www.researchcatalogue.net/view/372629/372630>
- "Örö Fortress Island, National Parks." <https://www.nationalparks.fi/oro> [Last accessed 30 September 2022]
- Pakenham, Thomas. 1996. *Meetings with Remarkable Trees*. New York: Random House.
- Plumwood, Val. 2003. "Decolonizing Relationships with Nature." In William Mansfield Adams and Martin Mulligan (eds) *Decolonizing Nature Strategies for Conservation in a Post-Colonial Era*. London: Earthscan Publications, 51–78.
- Pollan, Michael. 2002. *The Botany of Desire: A Plant's-Eye View of the World*. London: Bloomsbury.
- Simard, Suzanne. 2021. *Finding the Mother Tree. Discovering the Wisdom of the Forest*. New York: Alfred A. Knopf.
- Vieira, Patricia, Monica Gagliano & John Ryan (eds.) 2015. *The Green Thread: Dialogues with the Vegetal World*. Lanham: Lexington Books.
- Wohlleben, Peter. 2016. *The Hidden Life of Trees – What They Feel, How They Communicate – Discoveries from a Secret World*. Vancouver: Greystone Books.