

## STAGING AFTERNOON LANDSCAPES

© Eva-Maria Schaller, Nimrod Poles, Elena Peytchinska

RESIDENCY @ Im\_flieger

Sat 11.1.2025, 19:30

Welcome!

During the following research presentation, you are welcome to walk through the studio and follow the movements in the space.

Find a good position to sit down or move around, explore different perspectives, or just wander, ramble, drift and enjoy.

Feel free to navigate through the chronology and the spatial organisation of our archive materials as you determine the direction and pace of your exploration.

You can access more information about our research via the QR codes in this booklet.

This is not a performance, and we cannot promise that someone will dance tonight.

We will display several sequences that act as samples, exemplifying different topics and stages of our research.

We have structured our research into four thematic areas: words, sounds, drawings, and colours. The staging of these areas is displayed in the middle of your booklet.

The staging of the afternoon landscapes proceeds along the transmedial articulation of our cross-disciplinary explorations: written and spoken texts, videos, walking words, drawing sounds ...

Throughout the residency, we have encountered various states of ability. The scattered mats offer a spatial prosthesis, which accommodates the different bodily capacities of the presenters at this stage of the research.

We appreciate your presence and warmly invite you to join us in conversation after the presentation.

Last but not least, we are deeply grateful to Anita and Dorothea for their kind support throughout the residency.

Thank you!

## About our research

With *Staging Afternoon Landscapes*, we propose an exploration of cross-disciplinary spatial practices: on the one hand, by experimenting with spatial and material constellations of kinship in the context of dance performance and, on the other hand, by transmedially activating multilayered spatiality, suggesting sound and drawing as methods for spatial practice.

Applying a multisensorial exploratory apparatus, we engage with practices of reading (a body, a line), listening (to a site, a texture), writing (a place, a relation), seeing (an intention, a sound), drawing (a text, a movement)...

## *Landscapes*

In her article “Landscapes as a Provocation: A Reflection on Moving Mountains” (2006), feminist political geographer Doreen Massey re-imagines landscape and place as events, thus contradicting preconceptions of the materiality of space versus the immateriality of time. Massey asserts that “both space and landscape could be imagined as provisionally intertwined simultaneities of ongoing, unfinished stories.”

## *Staging*

How can landscapes as events be staged? Is staging an adequate practice in the context of places and landscapes as events? Is there a balance or productive friction between staging and spacing? If staging presents a dramaturgical intensity – a spatial concentration – is spacing perhaps a dissemination of a performative spatial

experience, embedding it within the agency and materialities of its surroundings?

We approach these questions through spatial scores – invitations for action across and along specific environments, balancing the dynamic porosity between inside and outside places.

### *Afternoon*

Afternoon landscapes present a meshwork of relational potential: of kinship and sibling-hood, of fiction and various stages of reality, of sounds, words and movements. During and within afternoon landscapes, anything can happen.

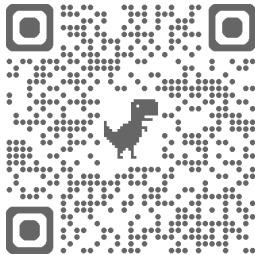
Our research unfolds across four thematic areas:

WORDS

SOUNDS

DRAWINGS

COLOURS

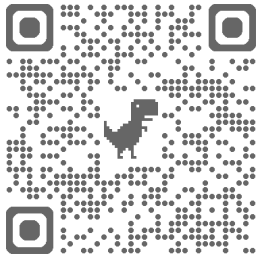


## Words (Operative Verbs)

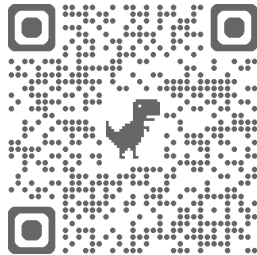
Words are malleable materials. They not only mediate meaning but also possess visual, material, spatial, and sonic qualities. They can activate operations.

Working with operational verbs that describe basic architectural volumes (merge, compress, branch, interlock), Eva and Nim explore how to transform these words' meanings through the movement and malleability of their bodies, embedding them within the spatial dynamics and material specificity of the studio.

Words

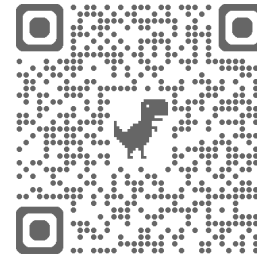


Operative Verbs



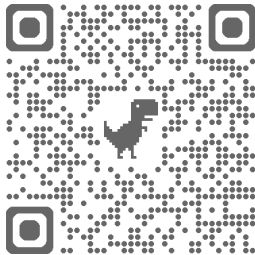
## Sounds

Listening to a landscape or feeling it through the skin is a spatial experience that occurs not only in front of our eyes. It is a 360-degree spatial perception, as performer and sound artist Salome Voegelin suggests. In her book *Sonic Possible Worlds* (second edition, 2021), she observes the landscape as one such possible world—a time-space place—in which the soundscape commingles with the terrain's visible characteristics. For Voegelin (and in resonance with Doreen Massey's approach to landscape as an event), listening to a landscape grants us "access to the mobility of its production."



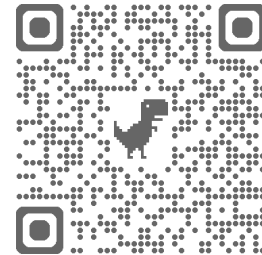
## *Drawings*

Drawing is not only a visual experience; it could also unfold as a process of aesthetic and epistemic exploration. Lines, the fundamental elements of drawing, manifest through diverse materialities and dynamics. They emerge not only from the hand but also through the movement of a dancing body—the arch of a hand or a foot creating invisible trajectories. Similarly, sound traces its own ephemeral lines through space, expanding our understanding of what drawing can be.



## *Colour(s)*

Throughout the residency, we explored the quality of the colour blue, inspired by Derek Jarman's last film, "Blue" (1993), whose sole visual element is a continuous field of International Klein Blue (IKB) #002FA7. The film radiated its rhythm – as text and colour – into our spatial and textual explorations.

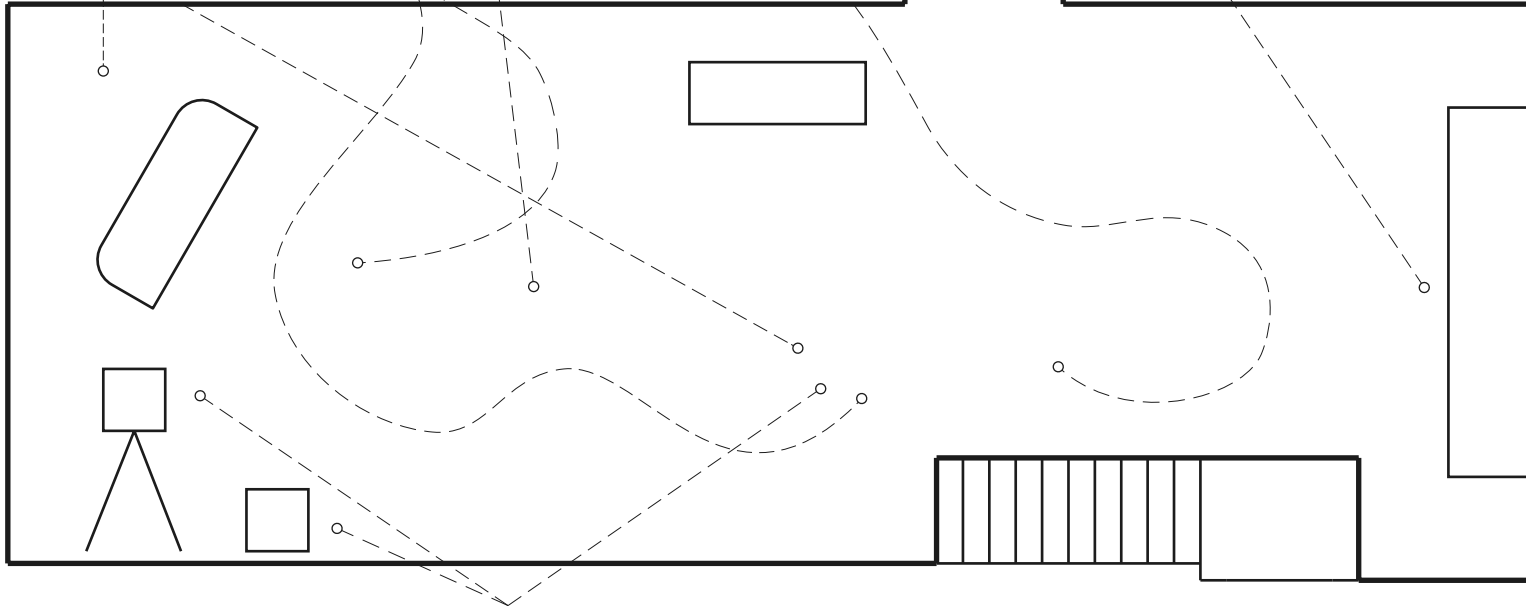


WORDS:

MERGE  
COMPRESS  
BRANCH  
INTERLOCK

SOUNDS

COLOURS: (IKB) #002FA7



DRAWINGS