



Applicant Annette Arlander		Site of research and department University of the Arts Helsinki, 2500305-6 , Performing Arts Research Centre	
Call Academy Project funding 01.09.2015 - 30.09.2015 16:15		Research Council Research Council for Culture and Society	
Research topic/Project title Miten tehdä asioita esityksellä? How to Do Things with Performance?			
Funding period 01.09.2016 - 31.08.2020	Funding to be applied for 739 899 €	Overall cost estimate 1 111 028 €	
Abstract How to Do Things with Performance? brings together four views on artistic research in performance. By asking what can be done with performance as research, the project partakes in recent discussions in artistic research, in performance philosophy, and performative and performance writing as well as in the emergent discussion of performance studies in Finland. Through performing research, artistic research defines what is the context or the world where this performance takes place. Hence, a critical attitude towards the political, social, economic, and philosophical premises of research is inherent in the process – not as given, but as produced and articulated in and as the acts of research. Moreover, artistic research does not produce only postulations about the world; rather, its processes and performances will actualise in the world as real and material events. By focusing on such material-discursive practices, the project tests and develops further ideas related to the agency of matter and to performance, refuting the separation of the material and the textual-discursive. The project therefore continues the critique and rethinking of the meaning of performativity developed by Karen Barad in the tradition from Foucault to Braidotti, albeit with a focus on practical investigations and experiments as well as texts and academic performances. An inherently collaborative project, the project seeks to enact changes in the institutions in which the project takes place: in academia, in art, in archives and museums, in public spaces like libraries, and in relation with the larger socio-economic changes, such as migration and labour. The practical working method of creating performative writing (in the expanded sense) together will lead to joint presentations as well as solo work, to performances and workshops as well as academic publications and symposia.			
Keywords esitys; performanssi; esitystutkimus; taiteellinen tutkimus; tekijälähtöinen tutkimus performance; performance studies; performance as research; artistic research; practice-as-research			
Field of research 1. Art research 2. Theatre research, dramaturgy 3. Luokittelematon			



Applicant Annette Arlander	Sex Female	Date of birth 09.01.1956	Nationality Finland
Site of research and department University of the Arts Helsinki, 2500305-6 , Performing Arts Research Centre	Present position not in office		
Address PL 1 00097 Taideyliopisto Finland	E-mail Annette.Arlander@uniarts.fi		
	Mobile phone +358405320676		
	Telephone, other +358405320676		
Degrees			
Theatre Academy Esitys tilana Acta scenica 2 1998	Doctor	directing	07.05.1999
University of Helsinki	Master's degree	theatre research	05.06.1996
Adjunct professorships			
Professorships			
Theatre Academy	artistic research	01.03.2015 - 28.02.2016	
Theatre Academy useampia määräaikaisia nimityksiä	performance art and theory	01.08.2001 - 31.07.2013	
Centre of Excellence			
Strategic Centre for Science, Technology and Innovation		Affiliated with a Strategic Centre for Science, Technology and Innovation	
		No	
Doctoral programme			
Ethical permit Not required			
Project collaborators			
Mobility plan			
Name	Duration (months)	From	To
How mobility ties in with the project			
Hanna Järvinen Researcher	6.0	Finland, Performing Arts Research Centre	Sweden, University of the Arts Stockholm (in negotiation)
In 2018-2019, the Senior Researcher will spend a single, six-month residency period at one of the Performing Arts Research Centre exchange partner universities. The precise location is dependent on the Centre's current negotiations with strategic partner universities in Sweden, the United Kingdom, and Australia. The purpose of the stay would be to finalise the Senior Researcher's book on her individual project as well as to strengthen the partnership between the host institution and universities where artistic research has a focal role on the doctorate and postdoctoral level.			
Tero Nauha Postdoctoral Researcher	12.0	Finland, Performing Arts Research Centre	Spain, Andalusian local artists
In 2016-2017, Nauha will work for 12 months on his individual part of the project in Andalucía, Spain. This mobility will comprise several trips to the area in order to run the workshops with the local participants and the artist-collaborators, to gather material for further research, and to create the proposed results of the first stage of Nauha's individual project – a performance, a documentary film and a short fiction film.			
Tero Nauha Postdoctoral Researcher	2.0	Finland, Performing Arts Research Centre	Brazil, Pontifical Catholic University of São Paulo, SP Escola de Teatro
In 2018, Nauha will spend two months in São Paulo to work with the Pontifical Catholic University of São Paulo, SP Escola de Teatro, and the Ueinz Theatre Group to compare the schizoscenic practice developed in Brazil with his own schizoanalytical approach.			
Previous mobility			
Research group details			



PROJECT FUNDING

Total costs

Salaries	2016	2017	2018	2019	2020	Total
Postdoctoral Researcher	11 062	33 517	33 860	35 549	23 935	137 923
Postdoctoral Researcher	11 062	33 517	33 860	35 549	23 935	137 923
Researcher	8 192	24 823	25 072	26 628	17 929	102 644
Indirect employee costs 52.0 %	15 764	47 766	48 252	50 818	34 215	196 815
Overheads share 80.0 %	36 864	111 698	112 835	118 835	80 011	460 243

Other costs (incl. VAT)	2016	2017	2018	2019	2020	Total
Materials	667	2 000	2 000	2 000	1 333	8 000
Services	1 000	3 000	3 000	3 000	2 000	12 000
Travel expenses	2 167	6 500	6 500	6 500	4 333	26 000
Other costs	6 000	12 000	3 150	3 150	5 180	29 480

Total project costs

Total	2016	2017	2018	2019	2020	Total
	92 778	274 821	268 529	282 029	192 871	1 111 028

Funding received from other sources

Funding sources	2016	2017	2018	2019	2020	Total
Own organisation	26 448	80 091	80 859	84 909	56 822	329 129
Foundation	8 000	10 000	10 000	10 000	4 000	42 000
Total	34 448	90 091	90 859	94 909	60 822	371 129
Other funding (%)	37.13	32.78	33.84	33.65	31.54	33.40

Funding to be applied for from the Academy

Total	2016	2017	2018	2019	2020	Total
	58 330	184 730	177 670	187 120	132 049	739 899
Academy funding contribution (%)	62.87	67.22	66.16	66.35	68.46	66.60



Appendices

Heading	File	Date
Research plan	Arlander_Research_plan.pdf	30.09.2015
CV	Arlander_cv_2015.pdf	
List of publications	arlander_publications_selected.pdf	21.09.2015



Public description in Finnish or Swedish

Projektissa kysymme, mitä esityksellä voi tehdä - mitä aktualisoituu kun esitys tapahtuu, kun se dokumentoidaan tai siitä kirjoitetaan. Näiden epistemologisten kysymysten kautta pohdimme esityksen ontologiaa: millä tavoin 'esitys' voidaan ymmärtää juuri nyt, uutena materiaalisuutena, läsnäolona, ja kansainvälisessä monikielisessä kontekstissa, jossa sanat, dokumentaatiot, ja käytänteet ymmärretään eri tavoin mutta jaetaan internetin välityksellä. Tavoitteenamme on päivittää performatiivisuuden teoriaa suhteessa uusmaterialistiseen teoriaan.

Public description in English

In this project, we ask what can be done with performance - what actualises when a performance takes place, when it is documented, and when it is written about. Through these epistemological questions, we address the ontology of performance: in what ways can we understand 'performance' today, as a new materiality, as presence, and in the international, multilingual context where words, documents, and practices connote differently but are shared in online environments. We seek to update the theory of performativity vis à vis new materialist theories of agential realism and non-philosophy.

1. Principal investigator

Professor Annette Arlander *How to Do Things with Performance?* The Performing Arts Research Centre of the Theatre Academy, University of the Arts Helsinki
30.9.2015

2. Rationale

How to Do Things with Performance? brings together four views on artistic research in performance. It builds on the previous research of its Principal Investigator, Professor Annette Arlander; Senior Researcher, Dr Hanna Järvinen; and two Postdoctoral Researchers, Doctors of Arts Pilvi Porkola and Tero Nauha. By asking what can be done with performance as research, the project partakes in recent discussions in artistic research, in performance philosophy, and performative and performance writing as well as in the emergent discussion of performance studies in Finland. The project explicitly limits itself to the context of artistic research, although all its researchers have actively participated in the larger discussion on ‘performance’ outside this field (in anthropology, theatre and dance research, etc.) and draw on those insights in their work.

In *How to Do Things with Performance?*, we argue that artistic research in performance can critically address concepts such as context, agency, subjectivity, the real, and the world. This involves not only epistemological inquiry: through performing research, artistic research defines what is the context or the world where this performance takes place. Hence, a critical attitude towards the political, social, economic, and philosophical premises of research is inherent in the process – not as given, but as produced and articulated in and as the acts of research. In other words, artistic research does not produce only postulations about the world; rather, its processes and performances will actualise in the world. Although artistic research always includes the discursive angle of describing, interpreting, and arguing what took place, what performed and where, the research itself takes place as real and material events in the world.

Therefore, our points of view in this project are articulated as limited, heterogeneous, performative, and political. We do not seek a consensus but rather critically examine the historicity of our individual takes on performance, conditioned by the difference in connotation between the Finnish performance terminology (*esitys*, *esityminen*, *performanssi*) and the Anglo-American establishment that Jon McKenzie (2006) and Heike Roms (2011) amongst others have criticised as a form of cultural imperialism. Currently, there is a lot of discussion on how to speak and write of performance in Finnish thanks to translations (e.g. Lepecki 2012; Schechner 2016) as well as original research in Finnish (Porkola 2014; Arlander et al. 2015; Nauha 2016), but the field requires both further clarification and theoretical vigour that takes into account the specificities of the local, including language(s). In the local context, this project will act as a signpost in both respects, whereas we believe that the unique qualities of Finnish language can help expand the international discourse on performance and artistic research towards more ethnically sensitive and culturally diverse approaches, to which Professor Arlander’s Swedish-speaking background and connections to Swedish and Scandinavian artistic research will also contribute. We argue that performance has a locality already evident in the difficulties of translation of the terms ‘to perform’ and ‘a performance’, the different connotations of the Finnish ‘*esityminen*’ and ‘*esitys*’ (which also signify ‘representation’). Consequently, taking this locality to the international academic forum inevitably affects what can and cannot be done on a fundamental level as well as how this doing relates to and in

theory. Rather than a singular ontology of performance we argue for a multiplicity where ontology is always-already reliant on local discursive limits.

By focusing on material-discursive practices (Barad 2007), we try to test and develop further ideas related to the agency of matter and to performance. Following the tradition from Foucault and Braidotti to new materialist theories, we refute the separation of the material and the textual-discursive in our research. The project therefore continues the critique and rethinking of the meaning of performativity developed by Karen Barad, albeit with a focus on practical investigations and experiments as well as texts and academic performances. In our reference to J.L. Austin's (1999) famous articulation of performativity, we imply that there is already a context where these enunciations take place; and that this context is taken as given, as an assemblage of contemporaneity. Although heterogeneous contexts coexist, it is necessary not to conflate them or to create a singular position in the research because as doing with performance constitutes something in the context, this constitution always has a complex relationality (Manning 2009) both as a performative act and as an act with other performers, materialities, spatialities, and audiences.

Effectively, *How to Do Things with Performance?* seeks to provide radical, new perspectives on what 'performance' might be and where its limits are. Contesting Phelan's (1993) formulation of the ontology of performance as a melancholic lament for the lost work; Auslander's (2008) position as set against physical and material presence of performance; and Foster's (2015) critique of re-performing as ignorant of this discussion on performance, we ask who, or what, 'does' in performance and what is getting 'done' with performance (cf. Scheer 2015). If performance is relational, and this relationality is not limited to the human, what is the relationship between the doing of the performance and locality? Bridging the contexts of performativity (Butler in the tradition of Austin, Foucault, and Derrida) and post-humanist and new materialist articulations, which question anthropocentrism (see e.g. O'Sullivan & Burrows 2014; Harman 2011; Srnieck 2011), performance provides a context for our project of doing together.

However, doing by itself implies that something remains foreclosed to our representations, articulations, or speculations. Our project aims to articulate a specific critique of epistemological correlationism as related to performance as a philosophical form of thought that conflates the real and the world into one. Following François Laruelle, performativity is thus distinct from scientific thinking, where, through axioms and functions, knowledge is produced of the real but it is not conflated with the real (Laruelle 2012, 97). Performativity, in contrast, constitutes the real (*op.cit.*, 101). We maintain a critical position with the concatenation of the real or knowing as cultural, political or social (e.g. Kolozova 2014), and admit the discrepancy between the material reality and the construed quiddity of things and beings, where performativity determines the meaning of things (Brassier 2011).

What emerges from doing together in and as performance is emergent, reliant on the specific relationalities construed in the act of performing, including writing. To follow Barad's (2003, 2007) agential realism, academic discourse tends to overemphasize the linguistic dimension, its linear narratives and structural conventions. By doing together, we emphasise the material-discursive practices of performance in intra-action. We ask what performative writing and performative research arrangements can become in mediated social relations: What is the materiality of writing? How can we write matter? Performative writing in multimedial contexts combines different forms of discourse from visual narrative and non-linear hypermedia to experimentation with writing together and in several languages. Drawing on the work

of Pollock (1998) and Pelias (1999; 2005) in particular, we further conceptualise performative writing as purposeful destabilization of academic conventions, faithfully and playfully reflecting the nature of research as non-linear, contingent, and hybrid. For such collaborative processes to take place, the research group will work and write together in practice, in the working spaces for the research project provided by the hosting institution, the University of the Arts Helsinki.

The project continues the previous research projects of each participant, offering us a means to continue the discussions on methods, theory, and performative research arrangements originating at the Performing Arts Research Centre. Annette Arlander utilises her twelve-year project “Performing Landscape” (2002-2014; Arlander 2014) and the resulting series of video works *Animal Years* as material for critical self-reflection. She asks what is the performative potential of those works when viewed as a series, and how the working method developed in this project could be understood as an intra-action with the environment, an everyday practice for non-artists that could increase our understanding of our interdependence with other forms of life and matter on the planet. Together with the research team, she explores performative writing and performative documentation as material-discursive practices, but her particular focus lies in digital archiving and online publication.

Hanna Järvinen builds on her work on the historicity of performance and Foucauldian uses of power in the construction of authors and canons through re-performance and research (e.g. Järvinen 2009; 2013; 2014; Järvinen & Makkonen 2012). Her project is twofold, including a practical experiment in re-imagining a past performance with choreographer Liisa Pentti, three dancers, and a pianist (2016-2017), and exploration of this kind of practice in performative and multimedial writing both alone and with the research team (2018-2020). By investigating academic questions about historical representation with practitioners and audiences through and in performance, Järvinen’s project focuses on unwrapping the power of the researcher and the archivist in relation to the performance and the performer – what is the gap between the historical materiality and contemporary performance, and how performative historiographical exploration can change current performance practices and artists’ understanding of their genealogy? Through expanding the notion of writing, Järvinen asks how to represent history and perform it both in and outside of academia.

Tero Nauha continues his doctoral thesis project on schizoanalysis (Nauha 2016) by asking how to do things in the world, alongside the Real? Schizoanalysis is seen as a metamodelization of the heterogeneous systems and performatives of the world, which as a transcendental form of thought is distinguished from the radical immanence of the real. Hence, schizoanalysis has a critical function in artistic research, and in this project Nauha continues to develop it towards non-standard philosophy, where schizoanalysis is perceived as one of the capital forms of thought – as philosophy (Laruelle and Mackay 2012; Mullarkey 2006). The first part of Nauha’s project “Strawberry Desert” is collaboration with the documentary film-maker Dirk Hoyer and the performance artist Karolina Kucia. This 2016-2017 project elucidates the contradictions of schizoanalysis in the context of migration and socio-political transformation in Andalucía, Spain. The artists workshop with unemployed local farm workers and (legal and illegal) immigrants from North and Sub-Saharan Africa, as well as Finnish expatriates living in the Malaga and Marbella region. Schizoanalysis will bring together the colonial history of the region, migration and cultural exchanges, and chances in the socio-political environment of the past decade. As a tool or a metamodel, schizoanalysis focuses on how very heterogeneous groups are able to create new insight and models of life on affective, emotional, social, and

discursive levels. As such, schizoanalysis is not a method for artistic creation *per se*, but rather a tool for creation of new social, economic, and ecologic constellations within the group. Nauha's project will result in a performance, a documentary film, a short fiction film, and an architectural project. An integral part of this project will be the collaboration with the Brazilian philosopher Peter Pál Pelbart, who has been developing a form of schizoanalysis with psychoanalysts Ana Carmen and Suely Rolnik and the theatre group Ueinzz for over twenty years. In 2018, Nauha will research this 'schizoscenic' practice in São Paulo, to compare it with his own artistic, pedagogical and theoretical practice, and to allow for further reflection on schizoanalysis in non-European contexts and the relationship of schizoanalysis, performance, and language. In 2020, Nauha will curate an exhibition of the research team's reflections on the things done with performance in this project.

Following her interest in art and everyday life, personal/private and public that she developed in her doctoral research (Porkola 2014), Pilvi Porkola's postdoctoral project focuses on questions on performance and institutions. Places and locations are constituted through social, economic, and political processes. (Kwon 2002), Through focusing on three institutions – a library (2016-2017), an art museum (2017-2018), and a school (2018-2019) – Porkola explores what kind of performing, performances, and actions these institutions produce; how these institutions and actions can be written performatively; how institutions can be understood as experimental places; and what performance art produces in the context of the institution. Porkola's feminist artistic research combines personal perceptions and experiences to more common ways of using the institutions where she will create at least six public performances in the course of this project. In 2019-2020, her project will culminate in exploration of how to write and (re-)present these institutions and localities.

3. Objectives and expected results

The overall objective of the research project is to examine how to do things with performance in a practical sense – by engaging in artistic research and performative writing together, through interacting with more established forms of research like historiography, sociology, performance studies and performance philosophy, and by approaching the question of the power of performance from the perspectives of material, practice, and material practice. Artistic research actualises the world not only in discourse but in action, so our objectives relate to changes in the institutions in which the project takes place: in academia, in art, in archives and museums, in public spaces like libraries, and in relation with the larger socio-economic changes, such as migration and labour. As such, the project seeks to increase the interaction of art world, academia, and society, with particular emphasis on

- 1) the epistemology of the practical knowledge of the artist-researcher
- 2) the impact of academic work for practitioners in performance and for audiences of performance art
- 3) the necessity of adjusting academic research and performance conventions (such as publication as text or modes for giving conference papers) for the purposes of practice-based and performative research
- 4) the relationship of performance and representation (the word 'esittäminen' being the same in Finnish) particularly in its historical dimension and the impact of this dimension in contemporary art making
- 5) relationality between artist-researchers, performers, participants, and audiences in the local context, questioning the logic of inclusion and exclusion

As a matter of course, the practical working method of creating writing (in the expanded sense) together will lead to joint presentations as well as solo work. The research team will work together in creating performative writing in different media, a writing that not only reflects on the current practice but is a material and corporeal practice. To achieve this, the group will meet regularly, at least twice a semester, to work together in practice and produce joint expositions of the project.

The project will include working with an international Advisory Board comprising Professor Heike Roms, Professor Edward Scheer, Dr Katve-Kaisa Kontturi, and Dr Simon O'Sullivan. The Advisory Board will participate by commenting on the research project, participating in some of the performance events and seminars, and by assisting in the mid-term evaluation of the project during the 2018 performance festival and after the final 2020 symposium, where they will be invited to reflect on their own practices of research in relation to the methods used in this project to further envision how to do things with performance. To ensure that the artistic practice keeps in touch with the field of art making, we will also hold annual working seminars for a professional expert audience, focused on the project themes of epistemology, impact, presentation and representation, and genealogy. The collaborators in such events will include Esitystutkimuksen verkosto (the Finnish Network of Performance Studies) and Esitystaiteen keskus (Eskus – Performance Center), which are the leading platforms of, respectively, performance research and performance art in Finland.

Performative research practices, performance and performative writing through multimedia platforms such as the Research Catalogue will make the research processes as well as the results themselves widely available, and many of the issues raised in this project pertain to the field of artistic research at large. Through the practical performative research process, we see potential for regeneration in other academic fields (such as history or research on art and philosophy of art) and we hope that the collaborations in this project will act as a springboard for further investigation of the methods in other contexts and by other research teams in our field of artistic research, which still overwhelmingly focuses on the individual artist-author.

In the research process, critical points involve performance schedules (integration of performances with schedules of various institutions) and publication of research results in international peer-reviewed forums (conferences and journals). The key conference platforms for this research project are Performance Studies international; Performance Philosophy; New Materialisms; and Colloquium on Artistic Research in Performing Arts. In addition, the work will also be presented in working groups such as the Performance as Research Working Group of the International Federation for Theatre Research.

In terms of publications, the project will follow the so-called Golden Route. On principle, we will avoid fee-based journals whether this means paywalls or fees paid by authors. All the publications will be saved in the Open Access repository Helda. Because of the specific nature of the research, preference will be given to web-based Open Access publications that offer the possibility of direct quotation from video and sound documentations of research processes and performances. Currently, the main platform for such publications is the Research Catalogue (RC) (<http://www.researchcatalogue.net/>). Using the RC platform enables researchers' interaction and sharing within the project and between the project and the Advisory Board, as well as preparing publications for the *Journal of Artistic Research* and the Finnish *Ruukku – Studies in Artistic Research*. The proceedings of the symposium organised by the research project will be published in the Nivel series of the Performing Arts Research Centre (nivel.teak.fi), but the project will also edit a

collection of articles published by an international academic press that agrees to simultaneous publication in Helda.

As artistic research, the project's results are available in the form of performance events for audiences outside the academic context. Such audiences and participatory groups include (legal and illegal) immigrant workers, the unemployed, and the mentally ill as well as children, expatriates, farm workers, library users, and audiences of art. Engagement with these kinds of audiences is one of the known results of the project, although what the affective, emotional, social, and discursive effects of such engagement will be can only be surmised. We certainly will offer the possibility of transformation – affective, historical, emotional, discursive, political, and material – for ourselves and for our collaborators and audiences. At the same time, we do not seek to control the transformative power of performance, because to ascribe too many expectations on our project in advance would forfeit the emergent quality of our shared practice in artistic research.

In practical terms, the projected results include a documentary and a short fiction film; a number of participatory performances, staged actions, and workshops; a series of annual gatherings of professional artists; a festival and an exhibition; as well as traditional academic participation in conferences, creation of publications, and a final symposium (see Implementation below). These will open the project's main concerns to a variety of audiences as well as document the explorations individual and shared of the participants.

4. Research methods and material, support from research environment

The principal methods for artistic research are creative practice and physical doing together. The project participants will work both individually in their projects and join in regular workshops approximately twice a semester to work on performative writing and performative solutions to representing this kind of artistic research. The shared methodological background of the project, explained above, will be explored in both the individual projects and in the shared processes of workshops and online participation as we will also document our processes in the RC and use this platform as a practical tool for sharing and commenting each others' work. The Advisory Board can also have access to the documentation of the processes through the RC, regardless of where in the world they reside, although we hope they can participate in some of the practical sessions and performance events as well. The RC and the publications based on this platform are financed by institutional subscriptions including the University of the Arts Helsinki, but the platform itself is Open Access and free of charge to registered users.

The data collected in the project will mostly be documentation of working processes in various media (work diaries, audio and video recordings, performance documentation, etc.) as well as of the performances and presentations of the participants. The documentation will be used for comparison and analysis as well as sharing of the process in subsequent practice, through the RC, and in publications. The Library of the University of the Arts will ensure the secure archiving of research materials, including backups of the project on the RC platform where much of the documentation of the research process will be stored. All data files will be backed up first in non-volatile memory formats and optical media, to be transferred to the Library's hard drives. No sensitive information will be stored in cloud services or websites without written permission from participants.

The Library will act as the repository of the research materials which will be archived for further use under the conditions for terms of use stipulated in the permissions

forms acquired from participants. The researchers will retain rights to all documentations, but separate copyright contracts will be used for publications, and the host institution will offer the services of a copyright lawyer for the purpose.

The host institution will provide the spaces for the research collaboration between the researchers in the project. In addition, each researcher has contacts with individuals and institutions with whom they will conduct the parts of the research open to the public. Using the Research Catalogue, Arlander will create a personal archive for "Performing Landscape". She will write articles on intra-action (2017) and on experiences with the RC (2019) as well as create a lecture-performance in 2018. Arlander and Järvinen will be responsible for editing the theme issue for Ruukku (2018), the proceedings of the final symposium, and the edited collection of articles in 2020. Järvinen's project will involve already agreed-upon performances with Liisa Pentti & Company in 2016-2017, at least four presentations in symposia and conferences to be worked into peer-reviewed articles, and a book manuscript reflecting on the research process to be written mostly in 2019-2020. In 2016-2017, Nauha and his collaborators will work with the local labour institutions in Andalusia and with artist institutions in Madrid. In 2017-2018, he will work with the Pontifical Catholic University of São Paulo, SP Escola de Teatro and the Ueinzz Theatre Group in São Paulo. Porkola will create at least six performances in collaboration with the Maunula Library and the Museum of Contemporary Art Kiasma, as well as a to-be-agreed-upon school in the Helsinki area.

5. Ethical issues

The project will follow the ethical guidelines of the Finnish Advisory Board on Research Integrity and the University of the Arts Ethical Guidelines. Significant ethical issues in the research process involve the acquiring of permission from participants and audience members in the practical performance workshops and events for the researchers to use the documentation of the processes for the purposes of the research project, including publication. The participants will use a permissions form for use of documentation and either completely remove or anonymize participants who have not given their permission from the documentation and subsequent publications.

6. Implementation

Artistic research is by its nature emergent and in the state of not-knowing. This project is structured to give the best possibilities for feedback both within the research group, in the national context, and internationally. The project has invited a group of leading experts in the field to act as an Advisory Board that will follow the project online and participate in some of the events. They will comment on the various project results and evaluate the mid-term progress of the project in 2018 as well as towards the conclusion of the project in 2020. The members of the Advisory Board have also agreed to participate in the final symposium to be held in 2020.

In 2016, the research project will launch its website and the postdoctoral researchers will begin gathering materials for their individual projects in preparation for performances beginning in 2017. The Principal Investigator will work on her archive in the RC. The Senior Researcher will gather documentation and materials for further research from performances with Liisa Pentti and Company the rehearsals for which will begin already in the spring of 2016. The research group will work together in the studio and begin explorations of performative writing. The team will also arrange the first in the series of annual seminars for expert audiences. 2016 will also see the

launch of the postdoctoral researchers' first performance projects, Andalucía (Nauha) and the Maunula library project (Porkola). The RC platform is used for gathering documentation on all of these explorations.

In addition to annual seminars for professionals, the research project will be present and perform in international conferences 2017-2020. The project will also be involved in arranging the Colloquiums on Artistic Research in Performing Art at the Theatre Academy of the University of the Arts Helsinki in 2017 and 2019. The responses gathered from performances, conference presentations, and published online excerpts and examples will be used to further the project of performative writing and the theoretical exploration of the project. During 2018, the project will host a festival open to the public and gather a special issue for *RUUKKU* journal on performance and the Finnish language. These will act as the basis for the mid-term evaluation of the collaboration. The researchers will invite contributions to a final symposium and publication to take place in 2020, which will then be used for the final evaluation of the project.

Performances need materials such as props, equipment, and production services, most of which will be provided by the host institution. Additional production grants for performances and travel expenses will be applied for from private foundations, but the host institution has agreed to cover expenses resulting from organizing the research events. Collaborators such as Eskus will also contribute some spaces and equipment for the use of the project. Because the purpose of the project is collaborative research, most of the performances and events in the project open to the public will be free of charge, although limits of space will require advance registration in some locations. The budget of the project calculates a 1% index raise for the researchers, and a raise in the personal performance component for 2019-2020. Additional personnel will not be employed by the project: the artist-collaborators are responsible for acquiring their own funding. Services such as language checking (0,03€/word) will be bought from contractors when not provided for by the University of the Arts. The Principal Investigator will dedicate 107 hours in 2016, 320 hours each in 2017-2019, and 213 hours in 2020 to the project.

7. Research team, collaboration

In addition to her PhD in History (University of Turku, 2003), Hanna Järvinen holds an MA in Performance Studies from New York University (2001). She has worked as a University Lecturer at the Performing Arts Research Centre since 2011 before which she was an Affiliated Researcher there. In 2007, after a three-year Research Fellowship at the Helsinki Collegium for Advanced Studies, she spent a semester as a Honorary Visiting Research Fellow at De Montfort University, Leicester. She is the Vice Chair of the Board of the Foundation for the Theatre Museum of Finland and the Vice Chair of Panel 22 of the Publication Forum of The Federation of Finnish Learned Societies. An active member of several academic organizations, Dr Järvinen is currently the Treasurer of the Society of Dance History Scholars and in the editorial boards of *RUUKKU* and *SQS: Journal of Queer Studies in Finland*. Her publications include 10 peer-reviewed journal articles; 5 chapters in peer-reviewed books (in addition, 1 forthcoming in 2015); 15 published conference papers (and 3 forthcoming in 2015); 4 edited books; 2 monographs; 11 other academic publications (1 forthcoming 2015); 4 encyclopaedia entries (1 forthcoming in 2015); numerous academic book reviews, trade journal articles and newspaper texts; translator of 1 academic book (Lepecki 2015) and 1 academic article (by Karen Vedel).

Tero Nauha is a performance and visual artist. He has studied fine arts at the Rijksakademie van Beeldende Kunsten in Amsterdam, and his doctoral defence is scheduled for early 2016. He has created a critical approach to schizoanalysis applied to artistic practice in the context of post-industrial capitalism. He has presented this research at the leading conferences in the field (PSi, IFTR, Performance and Philosophy, and New Materialism conferences), among others. He has published two peer-reviewed articles (Nauha 2013a; 2013b) and other texts (Nauha 2012; 2013c; 2015). He has been working in the interdisciplinary field between artists, political scientists and economists in molecular organization and Future Art Base. He is the Chairman of the Board of The Arts Promotion Centre subcommittee on The Visual Arts. His artistic works have been presented at the Manifesta10, Frankfurter Kunstverein, Theatrediscouter in Berlin, CSW Kronika in Bytom, Poland, Performance Matters in London, New Performance festival, Turku and Kiasma Theatre in Helsinki among other venues.

Pilvi Porkola is performance artist, artist-researcher and writer. She holds a Doctor of Arts (Theatre) degree from the University of the Arts Helsinki, an MA in Performance and Theory from the Theatre Academy and a BA in Culture and Arts (in media) from the Helsinki Polytechnic. She has worked at the Academy of Fine Arts and the Theatre Academy of the University of the Arts, at Aalto University, and at Työväen Akatemia for the past five years as a visiting lecturer. Porkola is the co-founder of the Finnish performance art magazine, *Esitys* (www.esitys.todellisuus.fi) where she has worked as the editor-in-chief. She is also the co-founder and editor of the web magazine *ICE HOLE – Live Art Journal* (www.icehole.fi). She has presented her work at key international conferences (PSi, Qualitative Research, and CARPA). Her performances have been shown at TheaterDiscounter, Berlin; ANTI-festival, Kuopio; and the Kiasma Theatre, Helsinki among other places.

Collaboration is at the heart of *How to Do Things with Performance?* In Finland, the principal collaborators are Esitystutkimuksen verkosto (the Finnish Network of Performance Studies), which gathers together academic researchers from numerous fields interested in performance and performance studies; and Esitystaiteen keskus (Eskus – Performance Center), which is the space of performance art in SuviLahti, Helsinki, founded by Oblivia, Reality Research Center, Presentaatio, Other Spaces and Live Art Society groups. The research team is closely involved in both the only Finnish journal in artistic research, *RUUKKU*, and the two publications focusing on performance and live art, *Esitys* and *ICE HOLE*. The collaborations in the researchers' individual projects include the Kiasma Theatre, a major performance space at the heart of Helsinki; the Maunula library; and Liisa Pentti and Company, responsible also for the international After Contemporary performance event series. In addition, the artist-collaborators include the German documentary film-maker Dirk Hoyer, performance artist Karolina Kucia from Poland, and the Brazilian philosopher Peter Pál Pelbart. The Advisory Board will also offer their contribution to the project.

8. Researcher training and research careers

The project will provide postdoctoral research positions to two recent graduates of the Doctoral Programme of Artistic Research in Performing Arts. All of the participants actively teach performance and practice-based methodologies and will continue to do so during this project (approximately 5% of the hours included in the project). Some of this teaching will take place in the Live Art and Performance Studies MA programme of the Theatre Academy, and some of it in other postgraduate programmes of the University of the Arts and Aalto University. The participants all

teach and supervise work at the Live Art and Performance Studies MA programme of the Theatre Academy, creating an essential link to the education of artist-researchers in this field. The international Advisory Board of the project will mentor the postdoctoral fellows in particular, and the project will facilitate their careers as independent artist-researchers, including supervision of doctoral work. For the Senior Researcher, the project will give experience in planning and directing similar research projects, following the Finnish Cultural Foundation *Can We Dance History* research project that she directed in 2011-2013; and expand her expertise in the interdisciplinary field of contemporary dance and performance art.

9. Mobility plan

In 2016-2017, Nauha will work for 12 months on his individual part of the project in Andalucía, Spain. This mobility will comprise several trips to the area in order to run the workshops with the local participants and the artist-collaborators, to gather material for further research, and to create the proposed results of the first stage of Nauha's individual project – a performance, a documentary film and a short fiction film. In 2018, Nauha will spend two months in São Paulo to work with the Pontifical Catholic University of São Paulo, SP Escola de Teatro, and the Ueinzz Theatre Group to compare the schizoscenic practice developed in Brazil with his own schizoanalytical approach.

In 2018-2019, the Senior Researcher will spend a single, six-month residency period at one of the Performing Arts Research Centre exchange partner universities. The precise location is dependent on the Centre's current negotiations with strategic partner universities in Sweden, the United Kingdom, and Australia. The purpose of the stay would be to finalise the Senior Researcher's book on her individual project as well as to strengthen the partnership between the host institution and universities where artistic research has a focal role on the doctorate and postdoctoral level.

In 2020, the project will invite the Advisory Board to a final seminar, which will include parts open to the public that demonstrate the methods jointly developed in the project and the critical mass of research that results from the collaboration between the four individual projects. The one week visit by these four international experts will also allow the Advisory Board to meet and begin work on the final evaluation of the project.

For the individual projects of Järvinen and Nauha, these visits abroad will be crucial periods practicing their working methods outside the familiar comfort zone of the host institution, as well as periods enabling the production of the proposed research results. For the overall research project, these international exchanges will offer the opportunity for testing the cultural transferability of the theories on and in performance developed by the researchers, as well as opening further networking possibilities related to the final seminar and article collection of the project.

10. Key literature

- Arlander, Annette & Erkkilä, Helena & Riikonen, Taina & Saarikoski, Helena. 2015. *Esitystutkimus*. Helsinki: Partuuna.
- Arlander, Annette. 2014. "Performing Landscape for Years." *Performance Research* 19(3): 27–31.
- Austin, J. L. 1999. *How to do things with words*. Cambridge, MA: Harvard UP (1962).
- Barad, Karen. 2003. "Posthumanist performativity: toward an understanding of how matter comes to matter." *Signs* 28(3): 801–831.
- Barad, Karen. 2007. *Meeting the Universe Halfway: Quantum Physics and the Entanglement of Matter and Meaning*. Durham & London: Duke UP.
- Barrett, Estelle & Barbara Bolt, eds. 2013. *Carnal Knowledge: Towards a New Materialism Through the Arts*. London: I.B. Tauris.

- Barrett, Estelle & Bolt, Barbara, eds. 2015. *Material Inventions: Applying Creative Arts Research*. London: I.B. Tauris.
- Bennett, Jane. 2010. *Vibrant Matter: A Political Ecology of Things*. Durham & London: Duke UP.
- Bennett, Tony. 1995. *The Birth of the Museum: History, Theory, Politics*. London & New York: Routledge.
- Bergvall, Caroline. 1996. "What Do We Mean by Performance Writing?" Keynote address. Accessed 11 September 2015. <http://www.carolinebergvall.com/resources-new.php>
- Borggren, Gunhild & Gade, Rune, eds. 2013. *Performing Archives: Archives of Performance*. Copenhagen: Museum Tusulanum Press, University of Copenhagen.
- Bradley, Will & Esche, Charles, eds. 2007. *Art and Social Change: A Critical Reader*. London: Tate Publishing.
- Braidotti, Rosi. 2013. *The Posthuman*. Cambridge: Polity Press.
- Brassier, Ray. 2001. *Alien Theory: The Decline of Materialism in the Name of Matter*. Thesis submitted to the University of Warwick, Department of Philosophy.
- Brassier, Ray. 2011. "Concepts and Objects." *The Speculative Turn: Continental Materialism and Realism*, eds. Levi Bryant, Nick Srnicek & Graham Harman, 47–65. Melbourne: re.press.
- Bryant, Levi & Srnicek, Nick & Harman, Graham, eds. 2011. *The Speculative Turn: Continental Materialism and Realism*. Melbourne: re.press
- Butler, Judith. 1993. *Bodies That Matter: On the Discursive Limits of "Sex"*. London & New York: Routledge.
- Cool, Diane & Frost, Samantha, eds. 2010. *New Materialisms: Ontology, Agency, and Politics*. Durham & London: Duke UP.
- Davis, Tracy C., ed. 2008. *The Cambridge Companion to Performance Studies*. Cambridge Companions to Literature. Cambridge: Cambridge UP.
- de Certeau, Michel. 1984. *The Practice of Everyday Life*. Berkeley and Los Angeles: University of California Press.
- Derrida, Jacques. 1977. *Limited Inc*. Evanston: Northwestern UP.
- Erkkilä, Helena. 2008. *Ruumiinkuvia!: Suomalainen performanssi- ja kehotaide 1980- ja 1990-luvulla psykoanalyysin valossa*. Helsinki: Valtion taidemuseo.
- Foster, Hal. 2015. *Bad New Days: Art, Criticism, Emergency*. London: Verso.
- Foucault, Michel. 1991. *Remarks on Marx*. Interview with Duccio Trombadori. Trans. R. James Goldstein & James Cascaito. New York: Semiotexte (Italian 1978).
- Guattari, Félix. 2013. *Schizoanalytic Cartographies*. Trans. Andrew Goffey. London: Bloomsbury.
- Harman, Graham. 2011. "After Finitude." *The Speculative Turn: Continental Materialism and Realism*, eds. Levi Bryant, Nick Srnicek & Graham Harman. Melbourne: re.press.
- Jackson, Shannon. 2011. *Social Works: Performing Art, Supporting Publics*. London: Routledge.
- Jones, Amelia & Heathfield, Adrian. 2012. *Perform, Repeat, Record: Live Art in History*. Bristol: Intellect.
- Järvinen Hanna & Makkonen, Anne. 2012. "Speaking, Moving, Dance: Incorporated Language in Practice and Research." *Näyttämöltä tutkimukseksi: Esittävien taiteiden metodologiset haasteet – From the Stage to Research: Methodological Challenges in Performing Arts*, eds. Liisa Ikonen, Hanna Järvinen & Maiju Loukola, 67–82. Näyttämö ja tutkimus 4. Helsinki: Teatterintutkimuksen seura. Accessed 11 September 2015 <http://www.teats.fi/TeaTS4.pdf>
- Järvinen, Hanna. 2009. "Historicizing Aesthetic Knowledge and Perception in Dance: Kinaesthesia, Proprioception and Past Corporeal Knowledge." *Ways of Knowing: (Un)doing Methodologies, Imagining Alternatives in the Humanities*, eds. Carolyn Birdsall, Maria Boletsi, Itay Sapir & Pieter Verstraete, 209–225. Newcastle-Upon-Tyne: Cambridge Scholars Publishing.
- Järvinen, Hanna. 2013. "'They Never Dance': The Choreography of *Le Sacre du Printemps*." *AVANT* IV: 3/2013.
- Järvinen, Hanna. 2014. *Dancing Genius: The Stardom of Vaslav Nijinsky*. Basingstoke: Palgrave Macmillan.
- Kolozova, Katerina. 2014. *Cut of the Real: Subjectivity in Poststructuralist Philosophy*. New York: Columbia UP.
- Kwon, Miwon. 2002. *One Place after Another. Site-Specific Art and Locational Identity*. Cambridge: The MIT Press.
- Laruelle, François & Mackay, Robin. 2012. *From Decision to Heresy: Experiments in Non-standard Thought*. Falmouth: Urbanomic.
- Laruelle, François. 2012. *Struggle and Utopia at the End Times of Philosophy*. Trans. Drew S. Burk & Anthony Paul Smith. Minneapolis: Univocal.

- Lepecki, André. 2012. *Tanssitaide ja liikkeen politiikka*. Kinesis 2. Trans. Hanna Järvinen. Helsinki: Teatterikorkeakoulu.
- Manning, Erin. 2009. *Relationescapes: Movement, Art, Philosophy*. Cambridge: The MIT Press.
- McKenzie, Jon & Roms, Heike & Wee, W.-L. 2010. *Contesting Performance: Global Sites of Research*. Basingstoke: Palgrave Macmillan.
- McKenzie, Jon. 2006. "Is Performance Studies Imperialist?" *TDR: The Drama Review* 50(4): 5–8.
- Meillassoux, Quentin. 2008. *After Finitude: An Essay on the Necessity of Contingency*. Trans. Ray Brassier. London: Continuum.
- Mullarkey, John & Smith, Anthony Paul. 2012. *Laruelle and non-philosophy*. Edinburgh: Edinburgh UP.
- Mullarkey, John. 2006. *Post-Continental Philosophy: An Outline*. London: Continuum.
- Nauha, Tero. 2012. "Life in Bytom: neoliberal contamination, mess and performance." *How Performance Thinks*, ed. Julia Minors, 149–154. London: Kingston University. Accessed 30 September 2015. <http://fass.kingston.ac.uk/downloads/conference-performance-thinks-proceedings.pdf>
- Nauha, Tero. 2013a. "Schizoanalysis as a Method in Artistic Research." *Journal of Artistic Research* 3. Accessed 11 September 2015. <http://www.researchcatalogue.net/view/26327/29049>
- Nauha, Tero. 2013b. "Plasticity and Schizoanalytic Performance Practice: The Production of Subjectivity in a Post-Industrial Town of Bytom." *Ruukku* 1. Accessed 11 September 2015. <http://ruukku-journal.fi/fi/issues/nr1>
- Nauha, Tero. 2013c. "Appropriations and constraints in the *Astronomer: experiment*." *Generative Constraints: a practice based publication* 1/2013. Accessed 30 September 2015. <http://generativeconstraintsvirtual.tumblr.com/>
- Nauha, Tero. 2015 (forthcoming). *Provocation & Heresy*. Malmö: Förlaget.
- Nauha, Tero. 2016 (forthcoming). *Schizoproduction: Artistic Research and Performance in the Context of Immanent Capitalism*. Helsinki: University of the Arts Helsinki.
- O'Sullivan, Simon & David Burrows. 2014. "The Sinthome/Z-point Relation or Art as Non-Schizoanalysis." *Deleuze and the Schizoanalysis of Visual Art*, ed. Ian Buchanan & Lorna Collins. London: Bloomsbury.
- O'Sullivan, Simon. 2012. *On The Production of Subjectivity: Five Diagrams of the Finite-Infinite Relation*. Basingstoke: Palgrave Macmillan.
- Osborne, Peter. 2013. *Anywhere or Not at All: Philosophy of Contemporary Art*. London & New York: Verso.
- Parker, Andrew & Sedgwick, Eve Kosofsky, eds. 1995. *Performativity and Performance*. London: Routledge.
- Pelbart, Peter Pál. 2014. "Inhuman Polyphony in the Theatre of Madness." *Afterall: A Journal of Art, Context and Enquiry* 36, 20–29.
- Pelbart, Peter Pál. 2015. *Cartography of Exhaustion: Nihilism Inside Out*. Minneapolis: Univocal Publishing.
- Pelias, Ronald J. 1999. *Writing Performance: Poeticizing the Researcher's Body*. Carbondale: Southern Illinois UP.
- Pelias, Ronald J. 2005. "Performative Writing as Scholarship: An Apology, an Argument, an Anecdote." *Cultural Studies, Critical Methodologies* 5(4): 415–424.
- Phelan, Peggy. 1993. *Unmarked: The Politics of Performance*. New York: Routledge.
- Phelan, Peggy. 1997. *Mourning Sex: Performing Public Memories*. New York: Routledge.
- Pollock, Della. 1998. "Writing performance." *The ends of performance*, eds. Peggy Phelan & Jill Lane, 73–103. New York: New York UP.
- Porkola, Pilvi. 2014. *Esitys tutkimuksena: Näkökulmia poliittiseen, dokumentaariseen ja henkilökohtaiseen esitystaiteessa*. Acta Scenica 40. Helsinki: University of the Arts Helsinki.
- Roms, Heike. 2011. *What's Welsh for Performance? Beth yw 'performance' yn Gymraeg?* Research project website. Accessed 11 September 2011. <http://www.performance-wales.org/>
- Schechner, Richard. 2016. *Johdatus esitystutkimukseen*. Trans. Sarianna Silvonen. Forthcoming. Helsinki: University of the Arts Helsinki.
- Scheer, Edward. 2014. "How to Do Things with Performance Art." *Performance Research: A Journal of the Performing Arts*, 19(6): 90–98.
- Schwab, Michael & Borgdorff, Henk. 2014. *The Exposition of Artistic Research: Publishing Art in Academia*. Leiden: Leiden UP.
- Srnicek, Nick. 2011. "Capitalism and the Non-Philosophical Subject." *The Speculative Turn: Continental Materialism and Realism*, ed. Levi Bryant, Nick Srnicek & Graham Harman, 164–181. Melbourne: re.press.
- Taylor, Diana. 2003. *The Archive and the Repertoire*. Durham & London: Duke UP.
- von Hantelmann, Dorothea. 2010. *How to Do Things with Art*. Zürich: JRP Ringier.

1. Full name and date

- Annette Kristina Arlander, 23.9.2015

2. Date and place of birth, nationality, current residence

- Helsinki 9.1.1956, Finnish
Tehtaankatu 18 A 15 00140 Helsinki
+358(0)405320676
annette.arlander@uniarts.fi
annettearlander.com

3. Education and degrees awarded

- Doctor of Arts (theatre and drama) directing. 7.5.1999 Theatre Academy, Helsinki (Finnish)
<http://www.uniarts.fi/en/>
- Master of Arts, theatre research 5.6.1996 Helsinki University (Swedish)
- Licentiate in Theatre Art directing. 30.11.1995 Theatre Academy, Helsinki (Finnish)
- Diploma in Directing 18.12.1981 Theatre Academy, Helsinki
- Matriculation examination 31.5.1974 Drumsö Svenska samskola

4. Other education and training, qualifications and skills

- Taikopeda (Pedagogy in Higher Art Education) 25 cr. 12.3. 2007
- Examen för edsvurna translatorer (translator's degree, Finnish to Swedish, Swedish to Finnish) 4.10.1975

5. Linguistic skills

- mother tongue Finnish and Swedish (see above)
- other languages:
English (English proficiency examination 28.5.1981, overall grade 'Fluent')
German (Goethe Institut Sprachbescheinigung 23.2.1987, 'gut verstehen, befriedigend sprechen')

6. Current position

- primary occupation: professor in artistic research
- secondary occupation: artist

7. Previous work experience

- Professor of performance art and theory 1.8. 2001- 31.7. 2013 Theatre Academy Helsinki, Head of MA degree programme in performance art and theory / live art and performance studies
- Head of Department of Research Development / Performing Arts Research Centre, (Tutke) 2007-2009
- Doctoral candidate (VEST programme) 1.1.1995- 31.12.1996 Theatre Academy Helsinki
- special planner (erikoissuunnittelija) 15.8.-31.12.2000 Theatre Academy, Helsinki
- Free lance theatre director, 1981 - 2000

8. Research funding as well as leadership and supervision

- Leading the creation of Performing Arts Research Centre (Tutke) at Theatre Academy 2007-2009
- Member of the steering group for doctoral studies at Theatre Academy 2001-2007
- Supervisor of DA (theatre and drama) Pilvi Porkola. Theatre Academy 2014.
- Supervisor of DA (theatre and drama) Pauliina Hulkko, Theatre Academy 2013.
- Supervisor of DA (light design) Tomi Humalisto, Theatre Academy 2012.
- Supervisor of the following doctoral students currently working at the University of Arts Helsinki: Tero Nauha, Julius Elo, Rania Khalil, Lauren O'Neal

9. Merits in teaching and pedagogical competence

- Teaching and organising courses and seminars for doctoral students 1999 – 2014.

- Organizing and teaching at the first International Summer Academy for Artistic Researchers (SAAR) 22-31.8.2011.
- Creating the curriculum for and leading the international MA degree programme in Live Art and Performance Studies (LAPS) 2009-2011, 2011-2013.
- Creating the curriculum for and leading the MA-program in performance art and theory (Esitystaiteen ja teorian maisteriohjelman) Theatre Academy 2001-2003, 2003-2005, 2005-2007, 2007-2009.
- Supervisor of completed MA theses by the following students at the Theatre Academy, Helsinki: Kaisa Illukka, Karolina Kucia, Ellen Jeffrey, Juha Forss, Anna Cadia, Christina Georgiou, Satu Palokangas, Sari Kivinen, Tuuli Tubin, Marko Alastalo, Kristina Juntila, Leena Kela, Heidi Fast, Essi Kausalainen, Elina Latva, Nora Lähteenmäki (Rinne), Julius Elo, Minna Harri, Siri Kolu, Terike Haapoja, Pilvi Porkola, Johanna Ropponen, Markus Sundblom, Hanna Raulo.
- Examiner of MA and MFA thesis by the following students at the Theatre Academy Helsinki, Fine Arts Academy and Aalto University: Sofia Sanna-Liisa Tsolis, Anna Estarriola, Veera-Maija Murtola, Christina af Enehielm, Masi Eskolin, Laura Colliander-Lappalainen, Jaakko Simola, Pärttyli Rinne, Irina Nyysönen, Maija Hirvanen, Markku Nousiainen, Tuukka Vasama, Sonia Lillvis, Paula Koivunen, Veera Laakso, Johanna Storm, Riikka Pelo, Tuomas Timonen, Pauliina Feodoroff, Jenni Kivelä, Selja Ahava, Kaarina Ornio, Tomi Humalisto, Björn Aho, Maiju Loukola, Katariina Numminen, Rolf Svartström.

10. Awards, prizes and honours

- 2014 Promotion Centre for Audiovisual Culture AVEK, Media Art Prize 15.000 e.
- 2012 Grönqvistska stiftelsen (The Grönqvist Foundation,) 7000 e.
- 2010 Stina Krook's Foundation (prize, fine art) 6000 e.
- 2009 Alfred Kordelin's Foundation (grant for exhibition costs) 5000 e.
- 2001 The Arts Council of Finland, for sound work 30.000 mk.
- 2001 The Arts Council of Uusimaa, for sound work 5.000 mk.
- 2000 Finnish Cultural Foundation, for artistic work 80.000 mk.
- 1998 Svenska Kulturfonden (Swedish Cultural Foundation), for writing a play 20.000 mk.
- 1998 The Arts Council of Finland, work at the Tyrone Guthrie Centre, 18.000 mk.
- 1998 The National Council for Theatre, 1-year artist grant for 1999.
- 1997 Theatre Academy, for dissertation costs, 2.000 mk.
- 1996 Theatre Academy, for documentation, 15.000 mk.
- 1994 Theatre Academy, for research work, 9.000 mk.
- 1992 Wihuri Foundation, for research work, 20.000 mk.
- 1990 Helsinki City Cultural Office, for artistic work 10.000 mk.
- 1990 Svenska Kulturfonden (Swedish Cultural Foundation) 1-year artist grant for 1991.
- 1988 Konstsamfundet (Private Foundation), for travel to China 8.000 mk.
- 1987 Stina Krook's Foundation, encouragement -prize 10.000 mk.
- 1986 Svenska Kulturfonden (Swedish Cultural Foundation), for travel to New York 8.000 mk.
- 1984 The Arts Council of Uusimaa, for artistic work 6.000 mk.
- 1983 Rolf Bergbom's Foundation, prize 3.000 mk.

(NB. grants for production groups not included)

11. Other academic merits

- Opponent and pre-examiner for PhD Aino Kukkonen University of Helsinki 2014.
- Opponent for PhD Monica Sand, Kungliga Tekniska Högskolan, Stockholm, Skolan för arkitektur och samhällsbyggnad 2008.
- Opponent for PhD Kaisu Kosk, University of Lapland, Faculty of the Arts 2007.
- Opponent for DA Lea Kantonen, University of Art and Design 2005.
- Pre-examiner for DFA Silja Rantanen, Finnish Academy of Fine Arts 2014. (in process)
- Pre-examiner for DFA Jay Koh, Finnish Academy of Fine Arts 2013.
- Pre-examiner for DFA Petri Kaverma, Finnish Academy of Fine Arts 2011.
- Pre-examiner for DFA Irene Kopelman, Finnish Academy of Fine Arts 2011.
- Pre-examiner for PhD Petri Tervo, Helsinki University, Theatre Research 2006.

- Member of the Board of Examiners at Department of Doctoral studies, Finnish Academy of Fine Art, Helsinki 2009 –
- Evaluation of application for “docent” (Kaisu Koski), Tampere University 2014.
- Statement about the applicants for professor of visual studies at University of Art and Design (Department of Visual studies in Pori) 2009.
- Evaluating the applicants for professor of artistic research at the Academy of Fine Art 2003.
- Evaluating the applicants for professor of artistic research at the Academy of Fine Art 2001.
- Evaluating the applicants for professor of scenography at the University of Art and Design 1999.
- Evaluating the applicants for professor of lighting design at the Theatre Academy 1999.
- Member of committee evaluating international post doctoral scholarships, Vetenskapsrådet (The Swedish Science Council] 2014.
- Evaluation of application for Austrian Science Fund 2014.
- External advisor in the selection committee of doctoral Students to Stockholm University of the Arts 2014.
- External referee for the European Research Council for ERC Consolidator Grant 2013.
- Evaluation of Fulbright Applications 2012, 2013.
- Evaluation of institutions for possible doctoral studies, Högskoleverket, Sweden 2010.
- Scientific evaluation of project applications for the Knowledge Foundation, Sweden 2009.
- Co-convenor (with Jonathan Heron and Emma Meehan) of the Performance as Research Working Group of IFTR (International Federation for Theatre Research) 2014 –
- Member of the Working group for Artistic Research (former artists’ committee) at PSi (Performance Studies International) 2014 –
- Taiteellisen Tutkimuksen Tohtoriohjelman (Doctoral Program in Artistic Research), member of the board 2011-2013, of the steering group 2014 –
- MA Degree Programme in Live Art and Performance Studies (University of the Arts Helsinki, Theatre Academy), member of the advisory board 2014 –
- Board of the Theatre Research Society 2003-2006.
- Board of Nordic Theatre Researchers’ association 2000-2004.
- JAR – Journal for artistic research, editor and member of the editorial board 2010 –
- Ruukku – Studies in Artistic Research, member of the editorial board 2012 –
- Experiments and Intensities, member of the curatorial – editorial advisory board 2011 –
- Chair of the Publication Committee, Theatre Academy 2009-2013.
- Organisation of CARPA 3 (Colloquium on Artistic Research in Performing Arts) – The Impact of Performance as Research 28.2.-2.3.2013.
- Organisation of CARPA 2 – Artistic Research in Action 13.-15.1. 2011.
- Organisation of CARPA 1 - How Does Artistic Research Change us? 19-21.11.2009.
- “Om metoder i konstnärlig forskning” (On Methods in Artistic Research) Symposium on Artistic Research organised by Vetenskapsrådet, Stockholm 28-29.11.2013.
- “Becoming Juniper – Performing Landscape as Artistic Research” lecture in the series Ökologie und die Künste, Internationales Graduirtenkolleg InterArt, Freie Universität Berlin 2.5.2013.
- “Is performance art self-portraiture?” performance seminar NEVER OR NOW, Kunsthögskolen i Bergen 26.-27.1.2011.
- “Performing Landscape on Cape Verde” Granö –lecture, House of Literature, Tartu 6.12.2010 and Viljandi Cultural Academy 7.12.2010.
- “Recycling and Live Art”, presentation at the seminar Recycling in arts education and contemporary theatre” at Østfold Kunstnersenter (ØKS), Fredrikstad 4-5.12.2008.
- “Performing Landscape – Creating Installations” at the research workshop Creative Space at Umeå University, Department of Culture & Media Sciences, 1-3.10 2008.

- “Performing Landscape” talk at the Royal Institute of Technology, Department of Architecture, Stockholm 18.9.2008
- “Performer, landscape and performance documentation”, paper at the seminar arranged by the Theatre Research Society Stockholm 10.12.2007.
- “Performativity, phenomenology and drama”, lecture at Kungliga Konsthögskolan, Stockholm, 25.11.2005.
- “Text creates space”, lecture at seminar in Malmö Teaterskola 21.5.2000.
(conference papers and presentations not included above)

12. Scientific and societal impact of research

- Publications in numbers: 14 peer reviewed scientific articles, 28 non-refereed scientific articles, 2 scientific monographs, 2 edited journal issues, 3 edited conference proceedings, 5 edited anthologies, 30 publications intended for professional communities (see separate list of publications).
- Artistic products in numbers: 17 radio plays (script and directing), 8 radio plays (only directing), 32 theatre performances (directing), 4 dance productions, 14 performance art productions, 11 sound installations, 18 solo exhibitions, 14 solo performances, 33 video installations (in distribution), 67 video works for screening (in distribution)
- For details see annettearlander.com

13. Positions of trust in society and other societal merits

- National Council for Multidisciplinary Art (chair) 2013-2014.
- Arts Council of Finland (media art section) 2006-2009.
- Board of the Theatre Museum 1999-2003.
- Board of the Finnish Centre of ITI 1989-1992.
- Board of Department for Publishing at the Theatre Academy 1989-1992.
- Board of the Finnish Theatre directors Union 1989-1992.
- Board of Department for Adult Education at the Theatre Academy 1986-1990.
- The Promotion Centre for Audiovisual Culture AVEK, Media Art Prize 2014
- Grönqvistska stiftelsen (The Grönqvist Foundation) 2012
- Stina Krook’s Foundation (prize, fine art) 2010
- Suomen Näyttämötaiteen kultainen ansiomerkki (Golden medal of the Finnish Stage Arts) 2009.
- Suomen Leijonan ritarikunnan suurmestari (Medal of the Knights of the Finnish Lion). 2005.
- Finnish Theatre Directors’ Union, silver medal 2003.

14. Other merits

- Serving as a public “role model” in artistic research, as first doctor in Theatre Academy, as first doctor of theatre arts in Scandinavia.
- For a full CV, with emphasis on artistic activities, see <http://annettearlander.com/bio/>

List of PUBLICATIONS

by Annette Arlander

(Ten important English texts in this context, marked **yellow**, and with →)

Peer-reviewed scientific articles

→ “Blogin pitämisen performatiivisuus” [The performativity of blogging]. In Annette Arlander, Helena Erkkilä, Taina Riikonen & Helena Saarikoski (eds.) *Esitystutkimus* [Performance Studies] Partuuna, Helsinki 2015, 205-232.

→ “Working with a Witches’ Broom / Att Arbeta med en Markvast” *Ruukku Studies in Artistic Research* 3/2014. <http://www.researchcatalogue.net/profile/show-exposition?exposition=61895>

“Elävä esitys” [Live performance] in Marjatta Häti-Korkeila, Hanna Järvinen, Jukka Kortti, Riku Roihankorpi (eds.) *Teatteri ja Media(t)* [Theatre and Media] Näyttämö ja tutkimus 5. Teatterintutkimuksen seura Helsinki 2014, 13-36. <http://www.teats.fi/TeaTS5.pdf>

“Tuulikaide – Eräänlainen alku” / “Wind Rail – Sort of a Beginning” *Ruukku – Studies in Artistic Research* 1/ 2013. <http://www.researchcatalogue.net/view/42484/42634/53>.

“Taiteellisesta tutkimuksesta” [On Artistic Research] *Lähikuva* 3/2013, 7-24.

→ “Performing Landscape: Live and Alive” *Total Art Journal* Vol. 2. 2012. <http://totalartjournal.com/archives/3201/annette-arlander/>

→ “Performing Landscape as Autotopographical Exercise” *Contemporary Theatre Review* 22:2. 2012, 251-258.

“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* [From Stage to Research – Methodological Challenges of Performing Arts]. Näyttämö ja tutkimus 4. Teatterintutkimuksen seura Helsinki 2012, 9-26. <http://www.teats.fi/TeaTS4.pdf>

→ “Event scores for performing interruptions” in Tiina Mäntymäki and Olli Mäkinen (eds.) *Art and Resistance*. University of Vaasa. Research Papers 290. 2009, 153-168.

“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. Teatterintutkimuksen seura Helsinki 2009, 49-68. <http://www.teats.fi/TeaTS3.pdf>

“Finding your way through the woods – experiences in artistic research” *Nordic Theatre Studies* Vol. 20. 2008, 28-41.

“Miten maisema minua liikuttaa” [How the landscape moves me] in Olli Mäkinen & Tiina Mäntymäki (eds.) *Taide ja liike* [Art and Movement]. University of Vaasa. Research Papers 282. Vaasa 2007, 143-181.

“Performing Landscape – Many Places, Many Patrons” in Irene Eynat-Confino & Eva Sormova (eds.) *Patronage and the Stage*. Theatre Institute Prague 2006, 167-179.

“Performing Landscape – Acting Text” *Nordic Theatre Studies* Vol. 15. 2003, 60-76.

Non-refereed scientific articles

→ “Becoming Juniper – Performing Landscape as Artistic Research”. In Nivel No 5 2015, The Publication Series of the Theatre Academy Helsinki Nivel <http://nivel.teak.fi/becoming-juniper/becoming-juniper-performing-landscape-as-artistic-research-annette-arlander/>

“‘Becoming Juniper’. Landschaft performen als künstlerische Forschung” [Becoming Juniper as Artistic Research]. In Erika Fischer-Lichte & Daniela Hahn (eds.) *Ökologie und die Künste*. Paderborn: Wilhelm Fink Verlag 2015, 141-157.

→ “Mikä esitystutkimus?” [What performance studies?] Introduction in Annette Arlander, Helena Erkkilä, Taina Riikonen & Helena Saarikoski (eds.) *Esitystutkimus* [Performance Studies] Partuuna, Helsinki 2015, 7-25.

→ “From interaction to intra-action in performing landscape”. In: Beatriz REVELLES BENAVENTE, Ana M. GONZÁLEZ RAMOS, Krizia NARDINI (coord.). “New feminist materialism: engendering an ethic-onto-epistemological methodology”. *Artnodes*. No. 14, p. 26-34. <http://journals.uoc.edu/index.php/artnodes/article/download/n14-revelles-gonzalez-nardini/n14-full-node-en>

→ “Performing Landscape for Years”. *Performance Research* 19-3 2014, 27-31. <http://www.tandfonline.com/eprint/hmjsGrUVhbky97bGKbwb/full#.UH9z1b42Vg>

“Om metoder i konstnärlig forskning / On methods of artistic research” in Torbjörn Lind (ed.) *Metod - Process - Redovisning Konstnärlig Forskning Årsbok 2014 / Method - Process - Reporting Artistic Research Yearbok 2014* Vetenskapsrådet / Swedish Research Council 2014, 13-25 / 26-39. <https://publikationer.vr.se/wp-content/uploads/2014/08/--rsbok-KF-2014-pdf-hela-boken.pdf>

“Riding and Ox in Search of an Ox” in Annette Arlander (ed.). *This and That – Essays on Live Art and Performance Studies*. Episodi 04. University of the Arts Helsinki, Theatre Academy 2014, 212-230. <https://helda.helsinki.fi/handle/10138/43179>

“Immediate Mediation – On the Performativity of Blogging” in Bruce Barton, Melanie Dreyer-Lude & Anna Birch (cur/eds.) *Experiments and Intensities Vol 3 Mediating Practices(s) Performance as research and – in – through – mediation* 2013. <http://www.experimentsandintensities.com/published/vol-3/immediate-mediation-on-the-performativity-of-blogging/>

“Interlude 3: To Write PaR: An International Conversation” in Bruce Barton, Melanie Dreyer-Lude & Anna Birch (cur/eds.) *Experiments and Intensities Vol 3 Mediating Practices(s) Performance as*

research and – in – through – mediation 2013.

<http://www.experimentsandintensities.com/published/vol-3/interlude-3-to-write-par/>

“Interlude 4: To Write PaR, Once Upon a Time in the Chilly North” in Bruce Barton, Melanie Dreyer-Lude & Anna Birch (cur/eds.) *Experiments and Intensities Vol 3 Mediating Practices(s) Performance as research and – in – through – mediation* 2013.

<http://www.experimentsandintensities.com/published/vol-3/interlude-4-to-write-par/>

“Artistic Research in a Nordic Context” in Robin Nelson (ed.) *Practice as Research in the Arts – Principles, Protocols, Pedagogies, Resistances*. Palgrave Macmillan 2013, 152-162.

“Performing Time Through Place” in Riku Roihankorpi and Teemu Paavolainen (eds.) *SPACE–EVENT–AGENCY–EXPERIENCE* Open Access E-Publication of the DREX Project. Centre for Practice as Research in Theatre. University of Tampere 2012.

http://t7.uta.fi/drex/DREX/11_TextsAndPublicationsEn.html

“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 äänitaiteesta* [Images Drawn for Ears – Writings on Radio Plays and Sound Art]. Like 2011, 235-280.

“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.

<https://helda.helsinki.fi/handle/10138/40291>

“Characteristics of Visual and Performing Arts” in Michael Biggs & Henrik Karlsson (eds.) *The Routledge Companion to Research in the Arts*. Routledge 2011, 315-332.

“Performing with Trees: Landscape and Artistic Research” in John Freeman *Blood, Sweat & Theory – Research through practice in performance*. Libri Publishing 2010, 158-176.

“Esiintyjä tekijänä – tekijä esiintyjänä” [Performer as Author – Author as Performer] in Annukka Ruuskanen (ed.) *Nykyteatterikirja – 2000-luvun alun uusi skene* [Contemporary Theatre – The new scene in the beginning of the 21st century]. Like 2010, 86-100.

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

“Artistic Research – from Apartness to Umbrella Concept at the Theatre Academy, Finland” in Shannon Rose Riley & Lynette Hunter (eds.) *Mapping Landscapes for Performance as Research – Scholarly Acts and Creative Cartographies*. Palgrave Macmillan 2009, 77-83.

“Performing landscape” in Ludivine Allegue, Simon Jones, Baz Kershaw, Angela Piccini (eds.) *Practice-as-research in performance and screen*. (catalogue and DVD) Palgrave Macmillan 2009, 191.

“On performance art and performance art” in Annette Arlander (ed.) *Essays on Live Art and Performance Art*. Episodi 2. Theatre Academy Helsinki 2009, 16-25.
<https://helda.helsinki.fi/handle/10138/40290>

“Yksityisestä julkiseen” [From Private to Public] in Risto Pitkänen (ed.) *Taiteilija tutkijana, tutkija taiteilijana* [The artist as researcher – The researcher as artist]. Nykykulttuurin tutkimuskeskuksen julkaisuja 90. University of Jyväskylä 2007, 131-158.

”Performing Landscape” in Soile Veijola (ed.) *Landscapes of Presence – Aesthetics, Amenities and Technologies*. University of Lapland Publications in the Social Sciences B 47. Rovaniemi 2003, 145-168.

“Moved by the Wind” *Performance Research* Volume 8 No 4. December 2003, 126-129.

“From Space to Place – to Landscape” in *Further and Continuing Education of performing artists in the Nordic countries – a Nordic task*. Proceedings from the conference in Oslo, 12th-14th November 1999. Nordic Theatre and Dance – Nordic Centre for the Performing Arts – Nordic Council of Ministers. TemaNord 2000:621. Copenhagen 2000, 43-52.

“Tila ja aika - eli miten megalomaanisesta idealistista tuli suhteellisuudentajuinen pragmaatikko” [Time and space – or how a megalomaniac idealist turned into a pragmatist with a sense of proportion] in Pia Houni & Pentti Paavolainen (eds.) *Taide, kertomus ja identiteetti* [Art, Narration and Identity] Acta Scenica 3. Theatre Academy Helsinki 1999, 48-65.

“Esityksen tila – katsojan paikka” [The space of performance – the place of the spectator] *Synteesi* 3/1997, 79-88.

“Some Conversations... in various spaces” in Pentti Paavolainen & Anu Ala-Korpela (eds.) *Knowledge is a Matter of Doing*. Acta Scenica 1. Theatre Academy Helsinki 1995, 118-125.

Scientific books (monographs)

→ *Performing Landscape – Notes on Site-specific Work and Artistic Research. Texts 2001-2011*. Acta Scenica 28. Theatre Academy Helsinki 2012. <https://helda.helsinki.fi/handle/10138/37613>

Esitys tilana [Performance as Space]. Acta Scenica 2. [written part of doctoral thesis] Theatre Academy Helsinki 1998. http://www.teak.fi/general/Uploads_files/acta_scenica_2b.pdf

Special issues of journal

Process in Artistic research (eds.) Annette Arlander & Markus Kuikka *Ruukku – Studies in Artistic Research* Issue 4. 2015 (forthcoming)

Experience and Experimentality in Artistic Research. (eds. Mika Elo & Annette Arlander) *Ruukku – Studies in Artistic Research*. Issue 1. 2013.
<http://ruukku-journal.fi/en/issues/1>

Conference proceedings

The Non-human and the Inhuman in Performing Arts - Bodies, Organisms and Objects in Conflict.

Proceedings of Carpa 4 - Colloquium on Artistic Research in Performing Arts. Nivel. The Performing Arts Research Centre, Tutke. University of the Arts Helsinki, Theatre Academy. (forthcoming)

The Impact of Performance as Research. Proceedings of Carpa 3 – Colloquium on artistic research in performing arts. Nivel 02. The Performing Arts Research Centre, Tutke. University of the Arts Helsinki, Theatre Academy 2014. <http://nivel.teak.fi/carpa/>

Artistic Research in Action – Proceedings of CARPA 2 – Colloquium on Artistic Research in Performing Arts. The Publication Series of the Theatre Academy vol. 42. Theatre Academy Helsinki 2011. http://www.teak.fi/general/Uploads_files/Julkaisumyynti/carpa2.pdf

How does artistic research change us? Proceedings of CARPA 1 - 1st Colloquium on Artistic Research in Performing Arts Theatre Academy, Helsinki November 19.-21. 2009. Theatre Academy 2010. http://files.teatterikorkeakoulu.fi/carpa/CARPA_1_proceedings.pdf

Edited books

Performance as Research: Knowledge, Methods, Impact (eds.) Annette Arlander, Bruce Barton, Melanie Dreyer-Lude, Ben Spatz (forthcoming)

Tekijä – teos, esitys ja yhteiskunta [Author – work, performance, society] (eds.) Annette Arlander, Laura Gröndahl, Helka-Maria Kinnunen & Marja Silde. Näyttämö ja tutkimus 6. Teatterintutkimuksen seura Helsinki. (forthcoming)

Esitystutkimus.[Performance Studies] (eds.) Annette Arlander, Helena Erkkilä, Taina Riikonen, Helena Saarikoski. Helsinki: Partuuna 2015.

This and That – Essays on Live Art and Performance Studies. Episodi 04. University of the Arts Helsinki, Theatre Academy 2014. <https://helda.helsinki.fi/handle/10138/43179>

Converging Perspectives – Writings on Performance Art. Episodi 3. Theatre Academy Helsinki 2011. <https://helda.helsinki.fi/handle/10138/40291>

Essays on Live Art and Performance Art. Episodi 2. Theatre Academy Helsinki 2009. <https://helda.helsinki.fi/handle/10138/40290>

Esitystaidetta kohti – kokemuksia, ajatuksia, näkemyksiä [Towards Performance Art – experiences, thoughts, views]. Episodi 1. Theatre Academy Helsinki 2003.

Publications intended for professional communities

“Performances for Camera” *Icehole* #2, The Live Art Journal <http://www.icehole.fi/>

”Year of the Snake Swinging” in Yelena Gluzman, Matvei Yankelevich (eds.) *Emergency Index* vol. 3. Ugly duckling presse, New York 2014, 40-41.

“Year of the Snake Swinging (mini)” *Ice Hole* #1, The Live Art Journal. <http://www.icehole.fi/>

”Jäädetytty aika ja maiseman tapahtuminen” [Frozen Time and the Happening of Landscape] *AVEK* –lehti 2/2014, 22-28.

”Calling the Dragon” in Yelena Gluzman, Matvei Yankelevich (eds.) *Emergency Index vol. 2*. Ugly duckling presse, New York 2013, 44-45.

”Year of the Rabbit – With a Juniper” in Yelena Gluzman, Matvei Yankelevich (eds.) *Emergency Index* Ugly duckling presse, New York 2012, 64-65.

”Is Performance Art Self-Portraiture – Me or Other People as Medium” in Benedicte Clementsen, Karen Kipphoff and Agnes Nedregard (eds.) *Never? Now? Performance Art! Never or Now*, Bergen & Revolver Publishing, Berlin 2011, 34-47. <http://www.neverornow.no/>

”Esiintyjästä ja tekijyydestä” [Performer and Author] *Esitys* no 1/2011, 4-9.

”Paikkakohtainen esitys – tilannekohtainen teos” [Site-specific performance – Situation based work] *Kompositio* 4/ 2009, 5-10.

”Dokumentaatio ja performanssi” [Documentation and Performance] *Esitys* no 2/ 2009, 4-11.

”Esitys ja taide / Performance and Art” in Juha Valkeapää (ed.) *Amorph! 08* Muu ry 2008

”Miten esityksellistää maisema, miten toimeenpanna paikka?”/ “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*. Savonia 2007, 49-61.

”Mihin opettajaa tarvitaan” [What is a teacher needed for?] in Annette Arlander, Siri Kolu, Max Ryyänen, “Osa I: Opettajana taidekorkeakoulussa” [Part I: As teacher in an art university]. *Taidekasvatuksen verkkolehti SYNNYT* 4/2006, 25-29. <https://wiki.aalto.fi/display/Synnyt/4-2006>

”Do You Remember? Do you? – No I don’t” in Saini Lehtinen (ed.) *TTT- Kellariteatteri 1965-2005 Muistijälkiä*. [Memories of TTT’s small stage] Tampereen Työväenteatteri 2006, 77-89.

”Performing landscape – changing site” *3 x t – tidskrift for teori og teater* Nr 20/2005, 116-123.

”Kuinka esityksellistää maisema?” [How to perform landscape?] (Marja Sakari & Annette Arlander) in Otso Kantokorpi & Marja Sakari (eds.) *Mistä on taiteilijat tehty?* [What are artists made of?] Museum of Contemporary Art Kiasma & Taide 2004, 31-43.

”Näyttämökohtaisuudesta” [On stage-specificity] *Nuori Voima* 2/ 2004, 32-35.

”Valoa ja ihoa kristallipallossa” (virkaanastujaisesityelmä) [Light and skin in the crystal ball, inauguration lecture] *Teatterikorkeakoulu-lehti* 2/2003, 28-33.

”Johdanto” ja ”jälkisanat (taiteilija kirjoittajana)” [Introduction and afterword (the artist as writer)] in Annette Arlander (ed.) *Esitystaidetta kohti – kokemuksia, ajatuksia, näkemyksiä*. [Towards Performance Art – experiences, thoughts, views]. Episodi 1. Teatterikorkeakoulu 2003, 5-7, 128-136.

“Itseään itselleen esittävät vanhuksset – Beckettin viimeiset näytelmät” [Old people performing for themselves – the last plays by Beckett] *Nuori Voima* 6/2002, 20-25.

“Esitys tilana ja tila esityksenä” [Performance as space and space as performance] *Teatterilehti* 6/2001, 12-15.

“Esitys, installaatio ja liike tilassa” / “Performance, Installation and Movement in Space” in *Pertti Kekarainen Paikka 1/ Site 1* Museum of Contemporary Art Kiasma 1999, 23-34.

“Om rummet – ’att göra något innebär att vara någonstans” [On space – to do something means to be somewhere] *Teatterikorkeakoulu-lehti*, extra nummer 1996, 28-32.

“Joitakin keskusteluja tilasta” [Some conversations on space] *Teatterikorkeakoulu-lehti* nro 1/1996, 14-20, 50.

“Sitruunat ja muut hedelmät” [Lemons and other fruit] *Teatterilehti* 1/1996, 19-24.

“Minä lähdin kotoani...” [I left my home...] in Pauline von Bonsdorff (ed.) *Ympäristöestetiikan polkuja* [Paths of environmental aesthetics] International Institute of Aesthetics Series vol. 2. Jyväskylä 1996, 6-9.

“Is yesterday's avant-garde today's avant-garde too? Why a futurist reconstruction?” (Annette Arlander and Pieta Koskenniemi), *News from the Finnish Theatre* 1989.

“Annette Arlander” (interview) in Anneli Ollikainen (ed.) *Haaveesta vai pakosta? Näkökulmia teatteriohjaajan työhön*. [Out of dreams or obligations? Perspectives on the work of a theatre director] Valtion Painatuskeskus. Teatterikorkeakoulu 1986, 7-26.

“Regressio I + II” in Satu Kiljunen, Juha-Pekka Hotinen, Kimmo Takala (eds.) *Performance* Taidehalli 1985, 14-17, 115-16.

“Kains arv eller sju meditationer om politisk sadomasochism” [The Legacy of Cain or seven meditations on political sadomasochism] *Fågel Fenix* nr. 1. 1976, 52-53.

Publications intended for the general public

“Esitystaide ja performanssi” [Live Art and Performance] in Anssi Mäkinen (ed.) *Maamme Suomi* WSOY 2007, 420-421.

Translations into Finnish

Bogart, Anne *Ohjaaja valmistautuu* (The Director Prepares, Seven Essays on Art and Theatre 2001) with translators afterword. Like 2004.

Lehmann, Hans-Thies “Teatteri mahdollisen tilana” (Theatre as Space of Potentiality) *Teatterikorkeakoulu-lehti* 2/2002.

Theses

Esitys tilana [Performance as Space]. Acta Scenica 2. [written part of doctoral thesis, doctor of art (theatre and drama)] Theatre Academy Helsinki 1998.

http://www.teak.fi/general/Uploads_files/acta_scenica_2b.pdf

Om rummet i några uppsättningar baserade på texter av Velimir Hlebnikov [On space in some productions based on texts by Velimir Hlebnikov] Pro gradu avhandling [MA dissertation] Department for Theatre Research. Helsinki University 1996.

Joitakin keskusteluja XI - Raportti TEE -projektin esityssarjasta Joitakin keskusteluja I-X [Some Conversations XI – report of the performance series Some Conversations I-X], the written part of artistic licentiate thesis. Department of directing and dramaturgy, program of directing. Theatre Academy, 1995.