



ANNETTE ARLANDER

PERFORMING LANDSCAPE

Bodies

In-betweeness

Media

Methods

Place

Space and time

I am interested in various ways of performing landscape. Sometimes I use myself as a 'conduit' in video or sound works, documenting performances repeated in a particular place. Sometimes I try to 'give voice' to elements in the landscape. My example THE SHORE, of the former type, consisted of three video installations at the VISION AND MIND exhibition in the Kiasma Museum of Contemporary Art in Helsinki (2004). I used it in the Finding Your Landscape workshop at PARIP 2005.

My background is in theatre and in radio plays. I graduated as a theatre director from the Theatre Academy, Finland in 1981. My doctoral work began with a series of performances: SOME CONVERSATIONS I–X. I directed ten variations of a play by Aleksandr Vvedenski (1936–37) for different locations in Helsinki (1993–94) and wrote a report — SOME CONVERSATIONS XI (Joitakin keskusteluja XI, Teak 1995). The practical parts for my artistic doctoral thesis were directing a performance of IF ON A WINTER'S NIGHT A TRAVELLER... (Calvino, 1982) for the Helsinki Festival; acting in THE LOVE LETTERS OF SISTER MARIANA (Mariana Alcoforado); and writing and directing the radio play VIA MARCO POLO. In the book PERFORMANCE AS SPACE (Esitys tilana, Teak 1998), the written part of my artistic doctoral thesis, I discussed the space of a performance using the concepts of fictional and factual space, performing situation and performance world. Arnold Aronson's (1981) scale from environmental to frontal arrangements of space and Peter Eversman's (1992) model for analyzing the use of theatrical space were applied to those works as example performances. My aim was to show that space can be an interesting starting point in creating a performance, both as spatial relationships and as a place creating meaning.



Since 2000, I have moved outdoors, turned to contemporary art and started the post-doctoral project PERFORMING LANDSCAPE. The research practice explored by THE SHORE combines performance and documentation into a method of production with the purpose of supporting the creative process. It could also be used to explore one's relationship to the landscape, to take up issues within a community by focusing on special areas, to understand changes in the environment within a time period, that is, to produce knowledge related to the three ecologies by Félix Guattari (2000) — roughly the subjectivity, the socius and the (global) environment. It raises questions about the relevance of devotional practice for the performer, the political use of the self as a focusing tool when addressing environmental issues and the ethical challenge in creating action models to be repeated in everyday life.

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