

The City Skyline Revisited - From networks to trans-corporeality

Annette Arlander
annette.arlander@uniarts.fi

Biography

Annette Arlander, DA, is an artist, researcher and a pedagogue, one of the pioneers of Finnish performance art and a trailblazer of artistic research. In 2018-2019 she was professor in performance, art and theory at Stockholm University of the Arts. At present she is visiting researcher at Academy of Fine Arts University of the Arts Helsinki and the principal investigator of the Academy of Finland funded research project How to Do Things with Performance (2016-2020). Her research interests include artistic research, performance-as-research, site-specificity and the environment. Her artwork moves between the traditions of performance art, video art and environmental art.

Abstract

This article and video essay combine video works created in 2007-2008 on Harakka Island in Helsinki within the recording of a recent (2018) revisit to the same site, in order to discuss the making of these works, first in terms of actor network theory (Latour, 2007), with combinations of video camera, tripod and site or of body, scarf and wind as assemblages with agency, trying to distinguish between stabilizing and destabilizing actors. Then three feminist and new materialist notions, sympoiesis (Haraway, 2016), intra-action (Barad, 2007), and trans-corporeality (Alaimo, 2010) are explored as tools for

a deeper understanding of the entanglements involved. Exploring the use of a video essay means also asking whether combining a theoretical discussion as a voice-over with a compilation of videos could provide a more experiential and effective approach to sharing research.

Keywords

Performance for camera, weathervane, actor-network theory, sympoiesis, intra-action, trans-corporeality, video essay

Introduction

Artistic research is often presented as an account of artistic work framed by or inserted into a more academic discussion. Here I will attempt the opposite, framing a relatively theoretical discussion on video within a more personal account.

At the open seminar Research in Arts and Experience, in Aalto University 26.3. 2018 the title of my presentation was “Performing with Plants as Experiential Challenge”, and my presentation focused on the intersection between two research projects, "How to do things with performance?" and "Performing with Plants". Here I will focus on one part of the first project, namely revisiting the sites of *Animal Years* on Harakka Island, especially one of the performance sites for the year of the pig in 2007. But first a few words about experience and artistic research, from a personal perspective.

The first issue of *Ruukku Journal* in 2013, which we edited together with Mika Elo, was on the theme experience and experimentality in artistic research. In my own work I have not used those terms too much. Only one article has experience in its subtitle: “Finding your way through the woods. Experiences in artistic research” (2008). Understanding, sharing and imagining experiences of others, is relevant for most of what humans do. Somehow the term

experience does not open any doors for me, however, even though experience is probably all I am interested in, both my own and the viewers.

Sometimes it seems that experience is a catchword for many different things. In informal conversations we often hear that we are living in an attention economy¹, and contemporary society has been analyzed in terms of experience economy²; it is possible to study experience design³, and more. As performers we are supposed to be able to hold the attention of an audience, and as artists we are supposed to provide experiences for the public. Personal experience is a key tool for an artist, and for an artistic researcher as well, both in terms of using personal experiences as material and because experience serves as an aid in decision making or in discerning a way forward, sometimes into the unknown. And the same goes for artistic research. Experience, whether as so-called subjective experiences, affects or perceptions, or as accumulated professional experience is often central in artistic research.

In an early treatise on artistic research the writers propagated experiential democracy or democracy of experiences, in the sense that “no area of experience is in principle outside the reach of any other area of critical experience.” (Hannula & al. 2005, p.30). This means that “it is in principle possible to question and criticize any and all forms or areas of experience from the point of view of any other area or form of experience.” (Hannula & al. 2005, p.31) In much artistic research experience is not necessary a topic investigated, though, but more of a tool and also the end result. And this is true in my case as well.

Another aspect of the word experience means that you gain experience when you have done something several times. Because my main artistic strategy has been repetition, returning to the same site and recreating the same framing of the image again and again (see for example, Arlander, 2014), I am accumulating experience, as it were. And now I can say, from my own experience, that experience does not equal skill or mastery, nor does it imply wisdom. In worst case experiences transform into routine and in the best of cases to some form of ease in doing

the things one has experience of doing.

Although I have never really focused on experience as such, my wish has been to use my own experience, and especially my sensory experiences as tools to register the changes in the landscape. In actual fact it is the camera and its automatic functions that does most of that work. While I am experiencing the conditions of the environment, either enjoying them or enduring them, the experience of the viewer of the finished work, whether me or somebody else, is very different than my experiences on site while performing. Because I use a camera on tripod, I have a dual experience, both as the artist or camera- person, and as the performer or model. This decision, to work with a minimal crew of one, results in static images; the witnessing eye is on a tripod. As performer I am rarely moving either, because I want to direct attention to changes in the environment. The example case is an exception; I am actually moving, swirling around with my arms spread out. Hearing a colleague describe my work – she is posing for the camera repeatedly in the same place with everything else changing while she remains unchanged – I realized the experience of the viewer can be rather different from mine. What he said is true in some way, of course, but not at all my experience of it. My understanding of what I am doing is that I am witnessing the changes taking place, sharing in the slow time of the ‘environment’ around me.

Often while posing in the landscape I am thinking of how different the view is from where I sit or stand compared to what the camera sees. Normally I start with choosing a site and checking, for instance, if I can get up on the rock. Then I choose the framing of the image, moving the tripod around to get rid of unnecessary visual disturbances. And only after that I enter the image and see the world from that perspective. Recently I was sitting in a birch, watching the kids ride their sledges down the hill nearby, and realized how little I actually was aware of my performing partner, the tree I was sitting in. My focus turned outwards, to the surrounding events, or then inwards, to my breath or muscle tensions. And the same is probably

true for other actions, like swirling in the example that follows.

There is another dimension related to experience in this case, however, namely the experience of revisiting. I have been revisiting the sites of *Animal Years* (2002-2014) as part of the research project “How to do things with performance?”, experiencing how the sites have changed, what I do remember of them and what I don’t, how technology has changed and so on. One of the practical purposes of the first revisits was actually to record video images of contemporary HD quality that could serve as a backdrop and frame for the rather poor DV quality videos of the first *Animal Years*. Moreover, returning to or revisiting a site is an act of remembering, sometimes a profound experience of time passing even if not that much in the landscape has changed.

A third dimension of experience in this case is perhaps the most significant, namely the wish to share research in a more experiential manner. As the flourishing of media-enriched journals⁴ in artistic research demonstrates, this is a concern for many players in the field. By exploring the format of a video essay here, I want to join in this ongoing experimentation and also provide the reader with the opportunity to experience herself/himself, whether combining artworks and academic texts in the form of “dense video” (Spatz, 2017) could be a more experiential and therefore also more effective way of sharing research.

The following text is a transcript of the voice-over text spoken on the video with references for the quotes and some additional notes as well as subtitles added.

Video Essay: The City Skyline Revisited



Figure 1

Transcript of voice-over

By revisiting the site of a year-long performance project for camera, ten years later, observing the changes in the landscape, in the technology used, and in the performer, and by inserting the old works into the recording of this revisit, some theoretical notions relevant for the work then and now, are here explored in a remix of artworks and voice-over text.⁵

At the time of performing these works in 2007 I was interested in actor network theory or ANT, which has been highly influential in helping us see the agency of assemblages and of various forms of connections and in articulating our interconnectedness. In the following I am going to explore, from today's perspective, whether feminist new materialist terms like sympoiesis, intra-action, and trans-corporeality could be more useful for understanding the entanglements and the agencies involved.

This revisit is part of the Academy of Finland funded research project "How to do things with performance?" where one of my tasks is to explore what can be done by returning to my twelve-year project "Performing Landscape" (2002-2014) and the resulting series of video works called *Animal Years* and *Animal Days and Nights*. Here my focus is on one of the performances.

The video clip depicts my return on the 4th of May 2018, to one of the sites I visited during the sixth year in the series, in 2007, the year of the pig. I tried to find approximately the same spot for the camera tripod – although my camera was completely different now – and to recreate approximately the same framing. I repeated the same action, albeit without a shawl; entering the image, spreading my arms and swirling around, then standing for a moment before exiting the image space. Into this contemporary HD quality image in film format (9:16) I have inserted edited video works from 2008, recorded in DV quality and in TV format (4:3) at the time, juxtaposing a year and a day and night recorded on the same site. Versions of various durations or excerpts of them, based on the same recordings, are shown simultaneously.⁶

The synopsis for the video work *Year of the Pig – Weather vane (short)* from 2008, in the archive of the Distribution Centre for Finnish Media Art describes my action as follows: "A grey shawl across my shoulders, I spin around against the city skyline on the north-western cliffs of Harakka Island around once a week between 6 January 2007 – 3 February 2008."⁷ During the autumnal equinox that year I repeated the same action, with small torches hanging from my wrists to show some movement in the darkness at night. This resulted in the video *Day and Night of the Pig I* (8 min 20 sec.) with the following synopsis: "Holding a grey shawl and two small torches, I spin around against the backdrop of a [sic] city on the north-western cliffs of Harakka Island every two hours for a day and night during the autumnal equinox between 22 September [2007] at 4pm and 23 September at ... [4] pm."⁸ A shorter version called *Autumnal Equinox I and II* (2 min 53 sec.) was edited of the same material.

The recorded material from these repeated performances – during a year and a day and night respectively – was edited into several works, and combined with other materials, for instance into *Year of the Pig – Installation* (2008), a three-channel installation (2 x 41 min)⁹, where the third part consists of the swirling.¹⁰ A shorter version, *Year of the Pig – Weather vane (short)* (23 min) was edited for screening. An even shorter one, *Year of the Pig – Weather vane (mini)* (4 min 52 sec.), with only one swirl in each image, was shown for the first time at the P*Si* #14 conference *Interregnum* at the University of Copenhagen, in August 2008 as part of the paper “Performing landscape – documenting weather”.¹¹ Later the work served as an example and as an illustration in the text “Performing Landscape for Years” in *Performance Research* Special issue: *On Time*. 19-3 (Arlander, 2014 p. 27-31).

The project as a whole was documenting the changes in the landscape on Harakka Island in Helsinki Finland, in one particular place chosen for each year and for each day and a night during that year. Focus was on seasonal changes consequent of the cyclical character of planetary time, based on the movement of Earth around the Sun and around its own axis. In terms of experienced time or duration, the practice aimed at producing time on a personal level. On a societal level, the aim was to create collective ‘souvenirs’ of sorts, of what the landscape looked like on the northern shore of the Finnish Bay during twelve years at the beginning of the twenty-first century.

But what can be done with this material today? Here, in this context, I am using some parts of the material as a basis for a theoretical discussion, comparing the approach of actor network theory with feminist new materialist approaches.

Actors and Networks

At the time of editing the works that are here used as examples, I was fascinated by ANT or actor-network theory, and thinking of actors or factors and how they formed connections, tried to

distinguish between stabilizing and destabilizing actors or factors, and explored the combination of video camera, tripod and site or of body, scarf and wind as examples of assemblages with agency. This interest was reflected also in my first presentations. In “Performing landscape – documenting weather” in 2008 I referred especially to the ideas of Bruno Latour in his speech “A Plea for Earthly Sciences” for the annual meeting of the British Sociological Association in April 2007.¹² According Latour (2007), we have entered a period “of explicitation and of attachments”. (p. 3) He stressed “the slow explicitation of all the attachments necessary for the sustenance of our fragile sphere of existence” and asked what happens “If we now move from the taking into account of a few beings, to the weaving of careful attachments with an ever-greater list of explicitated beings?” (p. 3) These ideas seemed highly relevant for my work with landscape at the time.

According Latour (2007), the rapid disappearance of what we call ‘nature’ and ‘society’ means that all matters of fact have become matters of concern. (p. 5) He asks: “If the world is not made of either nature or society or any combination thereof, what is it made of?” (p. 5) The answer seems to be different types of connections. Society (or the collective, as Latour prefers to call it) is the result of all the different types of associations – and not its cause.¹³ And these attachments could be legal, technical, religious, scientific, political, and so forth. It makes “an enormous difference whether a connection is made legally, scientifically, religiously, artistically, politically or technically”, he notes. (p. 7) On a general level, we could say that the connections I discuss here were made “artistically”, in the domain of art, but because focus is on the way of working, the connections could be understood “technically” as well.

With the help of the idea of connections I tried to understand or explicitate the various actors involved in my practice of performing landscape. Thinking in terms of actor networks, I found the main connections or associations for this work to be: a) site - tripod - video camera, and b) body posture – scarf – wind. The combination of site, video camera and tripod functions

as a connection, and serves as a collaborator or co-actor, although invisible to the viewer of the edited video, and enables the artist and the witness (the performer and the videographer) to be the same person. Leaving the camera to stand on its own, and entering the image, using automatic focus and light balance accentuates the “independence” of the camera. Another important connection is formed by the performer’s body, the scarf and the wind. The scarf creates a rhythmic play of light and shade when swirling in the wind; it catches the wind and shows clearly its direction and force; it exerts pressure on the movements of the body by accentuating and amplifying the wind. Moreover, the scarf functions as a dress, an impersonal disguise, and almost like a sail, besides being a visual element that shows changes of light and colour.

At the time I discerned two types of actors or collaborators within these connections: stabilizing (or maintaining) actors and destabilizing (or transforming) actors. The main stabilizing actor is the landscape, including the rocks and the seashore as well as the buildings of the city; they stay constant during the year and form the structure of the image, regardless of seasonal changes. The grey scarf is a stabilizing actor, too, which maintains continuity, and at the same time a destabilizing actor, reacting to shifts in the direction and force of the wind. The main destabilizing or transforming actor is the weather, intertwined with seasonal changes. The quality of light varies according to the season and time of day and shifts due to atmospheric conditions. In some sense the weather plays the leading part by influencing the experience of the performer and by producing the changes in the visual character of the landscape in the images.

New Materialist Notions

From today’s perspective, notions like ‘sympoiesis’, ‘intra-action’, or ‘trans-corporeality’ seem more useful and inspiring to think with, rather than actor-network theory, which I began with. While actor-network theory emphasizes connections or attachments, it nevertheless assumes pre-existing actors that make up the networks, whereas new materialist thinking, es-

pecially Karen Barad's agential realism, suggests that entities do not exist separately from their entanglements. Donna J. Haraway emphasizes relationality in a manner that is somewhere in-between these approaches.

Sympoiesis

Sympoiesis is a term used by Haraway to emphasize various forms of relationality in action. She writes:

Sympoiesis is a simple word; it means 'making with'. Nothing makes itself; nothing is really autopoietic or selforganizing. . . . earthlings are never alone. That is the radical implication of sympoiesis. Sympoiesis is a word proper to complex, dynamic, responsive, situated, historical systems. It is a word for worlding-with, in company. (Haraway, 2016)

Haraway (2016) is critical of the so-called posthuman turn, although she seems very much part of it: "We are compost, not posthuman; we inhabit the humusities, not the humanities. Philosophically and materially, I am a compostist, not a posthumanist" (p. 97) she playfully writes. "Critters – human and not – become-with each other, compose and decompose each other", she notes, "in every scale and register of time and stuff in sympoietic tangling, in ecological evolutionary developmental earthly worlding and unworlding." (p. 97) She explains her understanding of earthly life as based on "sensual molecular curiosity", "insatiable hunger" or an "irresistible attraction toward enfolding each other", which function as "the vital motor of living and dying on earth", and of the forming of "sympoietic arrangements that are otherwise known as cells, organisms, and ecological assemblages." (p. 58) This approach seems fairly closely related to thinking of networks of actors.

Haraway's (2016) advice for today is stated in the title of her book – *Staying with the Trouble*. "Staying with the trouble requires making oddkin; that is, we require each other in un-

expected collaborations and combinations”, she writes. “We become-with each other or not at all.” (p. 4)

If we examine the example in terms of sympoiesis, we could look at the wind, the scarf, and the human body becoming-with each other in the movement of swirling. Or, the humidity of the sea, the temperature, the movement of the air currents, the dust particles of the city, the breath of the algae and other organisms producing the clouds, becoming-with each other as clouds.

Intra-action

Another useful and challenging term is *intra-action*, coined by physicist and queer theorist Karen Barad to replace the usual term inter-action, which presumes that the interacting parts pre-exist the action (like the actors in actor-network theory). According Barad (2007) “*agencies are only distinct in relation to their mutual entanglement; they don’t exist as individual elements.*” (p. 33). For Barad, intra-action is a key element of her agential realist framework. It “signifies the mutual constitution of entangled agencies” and, unlike the ordinary term interaction, “recognizes that distinct agencies do not precede, but rather emerge through, their intra-action” (p. 33). In Barad’s account, phenomena (rather than independent objects) are “the basic units of existence” (Barad, 2007). Phenomena are produced through intra-actions; as Barad specifies, “it is through specific agential intra-actions that the boundaries and properties of the ‘components’ of phenomena become determinate and the particular material articulations in the world become meaningful” (p. 333). The differential boundaries between humans and nonhumans, culture and nature, science and the social are constituted through causal intra-actions (p. 140). Entangled practices are productive, and who and what are excluded through them matters; different intra-actions produce different phenomena, she notes (p. 58).

According Barad (2007), determinate entities emerge from their intra-action; thus, following her, we should understand phenomena as specific intra-actions, not as objects-in-themselves.

“A phenomenon is a specific intra-action of an ‘object’ and the ‘measuring agencies’; the object and the measuring agencies emerge from, rather than precede, the intra-action that produces them.” (p. 128). Phenomena for Barad are physical-conceptual, material-discursive intra-actions, where intra-action signifies “*the mutual constitution of objects and agencies of observation within phenomena*” (p. 197). She summarizes her point as follows: “Different material intra-actions produce different materializations of the world” (p. 380). Compared to actor-network theory this is a more radical position, assuming not only that “networks” precede “actors” but that differences are made, not found.

Elsewhere I have explored the act of framing an image of a landscape in terms of intra-actions and agential cuts (Arlander, 2018a; 2018b). If we look at the example of swirling in terms of intra-action, we could ask in what manner and with the help of what apparatuses phenomena like wind, scarf, clouds, traffic emissions, breath, blood and time are produced as distinct rather than entangled phenomena. We could think of when exactly is the air we breathe a part of us and when is it not? Is it part of us when touching our skin, or when inside our lungs or only when absorbed into our blood? How are the borders of our bodies constituted?

Trans-corporeality

Focusing on bodies brings us to the third notion, *trans-corporeality*, a term coined by feminist and environmental humanist Stacy Alaimo. As a theoretical site, trans-corporeality is the meeting place for “corporeal theories, environmental theories and science studies”. (Alaimo, 2010, p. 3). The concept stresses “movement across human corporeality and nonhuman nature”, and the need for “complex modes of analysis that travel through the entangled territories of material and discursive, natural and cultural, biological and textual” (p. 3).

Alaimo (2010) writes: “Imagining human corporeality as trans-corporeality, in which the human is always intermeshed with the more-than-human world, underlines the extent to which

the substance of the human is ultimately inseparable from ‘the environment’.” She explains how the notion trans-corporeality emphasizes “movement across bodies” and “reveals the interchanges and interconnections between various bodily natures”. (p. 2). By stressing this movement, the notion “opens up a mobile space” to acknowledge “the often unpredictable or unwanted actions of human bodies, nonhuman creatures, ecological systems, chemical agents, and other actors”, she adds (p. 2). Alaimo emphasizes “the material interconnections of human corporeality with the more-than-human world” because that allows for “ethical and political positions that can contend with . . . [contemporary] realities in which ‘human’ and ‘environment’ can by no means be considered as separate” (p. 2).

This material, physical and chemical interconnectedness, regardless of volition or consciousness of the precise connections, makes a difference to our sense of self. As Alaimo (2010) points out, “. . . understanding the substance of one’s self as interconnected with the wider environment marks a profound shift in subjectivity.” (p. 20). The material self is entangled in “networks that are simultaneously economic, political, cultural, scientific, and substantial”, and therefore the “human subject finds herself in a swirling landscape of uncertainty”, she writes, “where practices and actions that were once not even remotely ethical or political matters suddenly become the very stuff of the crises at hand.” (p. 20).

When thinking of this example, with the wind and the air, the clouds, the oxygen, carbon dioxide and other chemicals in the breeze from the sea and from the city, moving inside and outside the human body, the notion trans-corporeality makes sense. In terms of trans-corporeality, all the bodies of rocks and clouds as well as humans and birds and the small rowan on the hill are sharing in their tissue the same materials and chemicals and constantly exchanging them. Rather than looking at actors that are connected to form networks, our interconnectedness is the starting point for trans-corporeality. We could nevertheless choose to examine specific connections or flows, such as where do the dust particles in the wind come from and where do they

go, where do they concentrate? Who will benefit and who will suffer, and so on. Starting from interconnectedness does not exclude specificity.

Inevitable Interdependence

Looking at the example, the versions of the video *Year of the Pig – Weather vane* inserted into the recording of a revisit to the same site ten years later, provided a starting point for comparing the approach of actor network theory with feminist new materialist approaches. Analyzing the various actors such as the human body, the scarf and the wind, and their connection or combined agency seems fairly straightforward. Their combined effect, however, the ‘human weathervane’, could also be understood as the result of a sympoiesis of sorts, of a ‘making with’ by the wind, the body and the scarf. Thinking of the phenomenon as the result of an intra-action and its components as produced by that intra-action is not as intuitive, though. Surely the human body, the scarf and the wind exist also independently of each other? But following Barad they are deeply entangled and differentiated only through various materializations. The wool for the scarf, for instance, is produced by cutting it from the skin of sheep on the other side of the world; it is processed by workers, woven, traded and transported by others, traded again and was here gathering dandruff from my body, dust from the city and moist from the sea while swirling in the wind. In trying to understand such entanglements, the notion trans-corporeality is helpful. The human body, the scarf and the wind contain many of the same chemicals, are traversed by the same electric, radioactive or magnetic waves and are also influenced by the same economic, ecological and political circumstances. Alaimo’s trans-corporeality makes Barad’s entanglements and intra-actions palpable; separations and differentiations are secondary, they are the result of complex processes. This is not to downplay the very real differences and inequalities between bodies and entities, but to stress that rather than given, these differences are produced through various material-discursive practices involving intra-actions of apparatuses.

The main point I want to underline is simply that notions like intra-action or trans-corporeality highlight how we are even more intimately and inevitably interconnected and interdependent than notions such as assemblages or networks of actors suggest.

Concluding remarks

In the introductory remarks I suggested that artistic research accounts are often framed by or inserted into a more academic discussion and that I would attempt the opposite, by framing a relatively theoretical discussion on video within a more personal account. I also suggested that exploring the format of a video essay provides the reader with the opportunity to experience herself/himself, whether combining and mixing artworks and academic texts could be a more experiential way of sharing research. For me personally, the video essay is an inspiring medium, that enables mixtures of various kind, including artworks or documentary materials, academic references and even literary experiments. The example case here is a rather straightforward combination of video works and a voice-over text. This time, for instance, I did not add quotes as subtitles on the video, as I have done elsewhere (Arlander 2018a), because I did not want to make the imagery completely subservient to the text. Combining several images and thus several temporalities within one frame is already rather complex, and therefore such constant visual layering of text and image might be too much.

What actually happens when artworks and academic concepts loosely related to those works are combined, like here? Will the text remain the primary medium, and the so-called experiential part, the video, stay as a supportive illustration for those with time and energy to engage with it? Or, is adding the text as a spoken voice-over on the video actually disturbing the experience of the video compilation? Hearing and seeing a text can support understanding, especially when trying to follow a non-native speaker. For some people listening is a preferred mode, while others find reading at one's own pace easier, with the possibility to adjust the rhythm

according to the difficulty of the topic. In many cases showing something is a more reliable and efficient way of sharing information than trying to describe it in words, but not always.

Why did I want to combine exactly these concepts with exactly these video works? One reason for these choices was the fact that I had discussed actor network theory in the context of the *Year of the Pig* videos before (Arlander 2012, 2014) The combination of site – tripod – video camera as well as body – scarf – wind was easily understandable in terms of actor-network theory. Now, nearly ten years later, I was interested in exploring whether new materialist notions like sympoiesis, intra-action and trans-corporeality that describe landscape as process more accurately, could tell me something else about the same works, although the notions might seem counter-intuitive at first. I was also interested in looking at how not only the physical landscape, but the intellectual environment had changed between 2007-2008 and 2018. Whereas actor-network theory is certainly still much used, new materialist feminist thinking and especially Barad's agential realism has gained much attention lately. And of course, I have changed myself; not only my body is older and stiffer, but my thinking is different, due to experience, and hopefully more nuanced.

Why link this documentation of material-discursive changes in these various technological and intellectual landscapes with experience research? In terms of experience research any other video work of *Animal Years* might serve as a starting point equally well. Perhaps the main point is that experience here is not the object, topic or problem of the research, but a tool, an aid, a method of sorts. I am not investigating my experiences of the environment or my experiences of the art works, nor the experiences of somebody else. I am, however, using my experiences – both of the landscape, the videos and of the theoretical notions discussed – to help me understand the changes taking place. And surely the resulting combination of introductory text, video essay and concluding remarks will produce some kind of experience for the reader-viewer. Thus, experience is also the result or outcome of the research, part of the output to be

shared. The experience is possibly uninteresting or disturbing, and in that case this exploration remains a futile attempt at enhanced communication. Or, perhaps it is understood more like a capitulation in face of the demands of the prevailing experience economy to turn everything into an ‘experience’. I do hope, however, that this type of playing with combinations of media will at the very least point towards future possibilities for developing ways of sharing research in a more experiential manner.

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Notes

¹Attention economy is one of the terms used in developing marketing strategies <https://www.nngroup.com/articles/attention-economy/>

²The term experience economy was used by B. Joseph Pine and James H. Gilmore in 1998 in an article in Harvard Business Review (<https://hbr.org/1998/07/welcome-to-the-experience-economy>) and has since spread into common parlance.

³According Patrick Newbery one of the writers of Experience design: A Framework for integrating Brand, Experience, and Value (2013) experience design is a perspective, not a discipline <https://uxmag.com/articles/experience-design-is-a-perspective-not-a-discipline>

⁴For example, JAR (Journal for Artistic Research), RUUKKU – Studies in Artistic Research, VIS - Nordic Journal for Artistic Research, JER (Journal of Embodied Research) and so on.

⁵The video essay is a further development of material presented at PSi #24 in Daegu in July 2018. <http://www.psi-web.org/past-events/psi-24-daegu/>

⁶In the voice-over I do not problematize the idea of duration, which is of course directly related to experience, often understood as experienced time.

⁷Year of the Pig – Weather vane (short) <http://www.av-arkki.fi/en/works/year-of-the-pig-weather-vane-i-short/>

⁸Day and Night of the Pig I <http://www.av-arkki.fi/en/works/day-and-night-of-the-pig-i/> The time, 2 pm, is obviously a mistake, since according to the notes spoken on the video the last visit took place at 4 pm.

⁹Year of the Pig – Installation <http://www.av-arkki.fi/en/works/year-of-the-pig-installation/>

¹⁰This installation was shown for the first time in a small exhibition called Year of the Pig, in the Telegraph of Harakka Island 13.-31.8. 2008. <http://www.harakka.fi/arlander/sianvuosi/yearofthepig.html>

¹¹A reworked version of the paper was published in chapter 9.3. “Performing Landscape – Documenting Weather” in the book Performing Landscape – Notes on Site-specific Work and Artistic Research (Arlander, 2012: 265-272).

¹²I want to thank professor Hanna Johansson for introducing this text to me.

¹³“The social sciences have a true object which is not the social per se . . . , but the shifting attachments offered by various non-social modes of connections.” (Latour, 2007)