

FOREWORD

The main part of the present collection draws together articles based on the presentations given at an international seminar titled, "Place and Location II," held in Tallinn on 13–14 October 2000. In addition to these, the collection contains four essays, written on the same subject and at the same time by Maie Kalda, Ingrid Velbaum, Peeter Linnap and Kristiina Hellström.

"Place and Location" is a series of interdisciplinary seminars dealing with the environment and its representations. In recent years, focusing on the relationship between human beings and their environment has become more and more important for Estonian researchers of different fields. The apprehension that each event or phenomenon takes *place* somewhere leads us to think about the meaningful content of different notions related to space and spatiality. In 2000, the subtitle of the "Place and Location" seminar was "Culture and Landscape." Both CULTURE and LANDSCAPE are notions which allow broad and metaphorical interpretations. Both notions refer to the anthropocentric viewpoint; therefore, the main questions of the second seminar were about the relationship between the environment and human activities and human experience, and landscape as a way of depicting, describing and perceiving the environment.

Both notions can be examined within the framework of very different fields – among the authors we can find geographers, art historians, environmental aestheticians, semioticians and literary scholars. Such a wide range of authors accounts for the pluralism of viewpoints. However, certain common features and dominants can be distinguished among such pluralism: the creative relationship of human beings with their environment, the relationship between the environment and art, the role of nature and culture in artistic texts, and the relationship between landscape and representation.

The collection starts with discussions of broader issues, followed by treatments of more particular topics. The authors of the first part, "**Landscape and Culture**," are interested in the real environment, landscape and its aesthetic functions. Arnold

Berleant examines in his introductory essay the aesthetic nature of experience, stating that the relationship of a human being with a certain location is an act of creation as well. Sven Arntzen discusses manmade landscapes from the viewpoint of the ecophilosophical perspective. Kaia Lehari concentrates on one of the less analysed phenomena in environmental aesthetics – winter – examining the specific role of this season in the Nordic culture as the modifier of the meanings of places. Ecosemiotician Timo Maran discusses locality as one pattern for the relationship between the subject and its surrounding environment. The joint article of Hannes Palang and Piret Paal proceeds from different interpretational versions of the notion of landscape. In the instance of one backwoods farm in Kõrvemaa, the authors examine the creation and loss of concrete places. The first part concludes with Kristiina Hellström's essay on different aspects of political measures necessary for preserving valuable farming landscapes.

The articles of the second part, "**Landscape, Signification and Representation**," lay more stress on the representation of the environment in more abstract, as well as more definite ways. Pauli Tapani Karjalainen discusses different ways of depicting landscapes from the perspective of a geographer. He distinguishes between three ways, which could conditionally be called distant (scientific), intimate (experiential) and concretely abstract (existential). The semiotic nature of space and place, and the preservation of semiotic order and its progress in cultural tradition are the subjects of Anti Randviir's article; Peet Lepik treats the relationship of semiosis and symmetry. The authors of the following articles focus their attention on narrower and more concrete subjects. Stella Pelše writes about the theories of picture space popular among the modernists of the early 20th century. Virve Sarapik discusses the problems of pictorial and verbal representation of landscape. Kristiāna Ābele points out some metaphorical possibilities of using landscape in the fine arts, analysing landscape paintings in Latvian art in the late 19th and early 20th century. Janis Kalnačs examines Latvian landscape painting under the German occupation during WW II and draws attention to the opportunities the genre offered for escaping the ruling propaganda of the time. Ruta Čaupova takes us nearer to our contemporary time, discussing the period from the late 1960s up to the present day, and showing the continuity between landscape-centred art and the powerful tradition of open-air sculpture in Latvia. The last articles of the second part deal with even wider subjects, moving from pictorial arts to the creating of place and space, which, in their turn, shape the way human

beings understand places. Peeter Linnap analyses the documentation of places on photos, pointing out the ideological background of the representation of reality and the seemingly innocent nature of photographic images. Karin Paulus compares the phenomenon of home of Soviet Estonia and the Estonia of the present time. Mari Laanemets observes monuments in city space, revealing their silent role with the help of three performances related with Hanno Soans's monuments from the late 1990s. Anneli Saro and Liina Unt examine the creation of a place and how it becomes the scene of a play, the ways how a performance moves out of the traditional theatre space confined within the limits of the building, and how space can be made sacred by the performance.

The third part, "**Environment, Place, Text**," contains articles which treat the relations between verbal text and the environment, nature and city. The authors' interests range from idyllic places to wasteland, from the representation of an important national archetype to slums. Natalia Zlydneva writes about the role of wasteland in Russian culture, drawing her examples from traditional language and culture up to the modernist texts of the 20th century. Maie Kalda examines different aspects of the poetics of slum space in Estonian literature. Ingrid Velbaum concentrates on the chronotope of the pastoral and idyll, using Herbert Salu's novel, *Shepherds of Lasnamägi*. Proceeding from the conception of the text of St. Petersburg, Anneli Mihkelev attempts to construct the texts of Tartu and Tallinn. Marja Kallasmaa's article adds the viewpoint of a linguist, indicating the role of toponyms in the relationship between human beings and their environment. Kadri Tüür analyses the relationship of the image of wood with the lines of a plot in A.H. Tammsaare's novel, *Farmkeeper of Kõrboja*. Using the theory of modern cultural geography, especially the ideas of Chris Fitter, Ene-Reet Soovik discusses the images of landscapes in Paul-Eerik Rummos's poetry. Maria Zadencka analyses the changes in the meanings of two types of borderless landscapes – the sea and the steppe – in Polish culture against the background of the ideas of national self-consciousness and self-determination. The collection concludes with Arne Merilai's poetic essay, haunted by a wounded *genius loci*.

The working languages of the seminar were English and Estonian. The collection follows the principle that both Estonian and English texts are published of the presentations given in Estonian; English-language presentations are provided with Estonian summaries.

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Editors