



'Insites: a notebook' is a limited edition (1500) artists' book produced for the Royal Geographical Society & Institute of British Geographers Annual Conference 2009.

Developed during a residency within the Caravanserai project at Treloan in Cornwall, the notebook attempts to make visible the processes of responsive arts practice, weaving together the meshwork of relations that arise from 'being' in a place. The book is an active object of enquiry, it is both aesthetic and functional - its blank pages offering space for input in recognition of the evolving nature of the practice upon which it reflects.

Insites: is a critical reflection on geographical ways of knowing emerging from a collaboration between artist, Annie Lovejoy and geographer, Harriet Hawkins. This open-ended creative engagement is intended as an artists' book but also a notebook, your own inscriptions, if you add any, sit alongside those already within the volume. Through its production of a particular place, Roseland Peninsula, Cornwall, UK, *insites* opens up critical space for the discussion of geographical knowledges. Working through conceptual ideas in site specific, local contexts it aims to explore different ways of knowing place, the collaborative process and the potential value of creative cultural practice in considering geographical ways of knowing.

Residencies:

insites is embedded within the art project *Caravanserai* (meaning a meeting place of caravans, companies, people) initiated by Annie and fellow artist Mac Dunlop. Central to this process based art practice are a series of 'residencies', occupations of the site that are not so much 'in' or 'about' a place, as 'of' it. The work is formed from immersive spatial practices and responsive processes through which creative activities are facilitated; activities which explore and celebrate the local environment and culture. So the 'art' of *Caravanserai* is in the relations the artists develop with and within locality.

Annie's and Mac's local interventions, along with those of the other resident writers and artists weave the community into larger networks. Compelled to make more linkages they draw attention to what is on the doorstep, bringing together local anecdotes and craft processes and instigating environmental practices and discourses in an organic interlacing of politics, history and poetics. For Harriet to be 'geographer-in-residence' was to have the opportunity to think amidst these creative occupations of place, to critique the concept of 'residency' in the context of terms such as dwelling, duration, mobility, community and connectivity.

Field work:

insites begins from engagements with the field site, relaying between these practices of place and critical reflections on geographical knowledges, entangling image and text in a weaving of politics and poetics. Based on sustained engagements with place the challenge of such a 'deep mapping' lies not in the choice between different ways of knowing, but to compose using a range of them, and to think place in terms of width — or relations and connections (and disconnections) — as well as depth. Within *insites* creative engagement and critical reflection coalesce in an aesthetic which is, at once, rich with multiple ways of knowing, but which is equally ghosted with silences. For within vocabularies of place and the rites and ceremonies which fold self into landscape are the as yet unknown and the unknowable

Creative engagements:

insites poses questions of researching and representing place, space and site visually. If the volume develops a 'deep mapping' it does so through deep design: responsive creative cultural practice informed by experiential understanding of place. Photographs, drawings and maps bleed together, texts form pathways through pages, meandering across the images, trailing off before building again. Such open-ended and at times uncomfortable inter-textualities allow for a blending of knowledges and experiences as different registers of information blur but also strike and jar: there is great critical value and reflective potential in these jarrings. Such an aesthetic also makes room alongside accumulative entanglements for tacit knowledges, for those neglected, discredited or just more quietly spoken ways of knowing as well as for all the things, places and people we can not know or did not engage. The collaborative process which had began with reflections on what was shared, became an exercise in exploring the value of alterity, seeking not to sweep away the differences and challenges of such comings together but rather to find the courage to delight in new relationships, new possibilities and new political spaces.

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