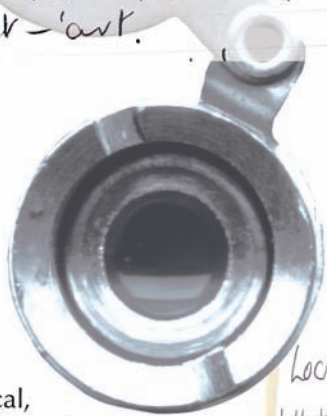


"The hidden structures of Art.

Museum of Contemporary Art, L.A. 1993

" - The post-subject of art!

Certainly the word "Art" has come to signify so many things that it no longer signifies anything. It has become a particularly confusing 'objective' fixation to mix up the 'objects' of art, with the subject - 'art'.



the shapes of knowledge
are always ineluctably local,
indivisible from their instruments
and their encasements'
Geertz, Local knowledge.

notebook quote, Robert Irwin: 33

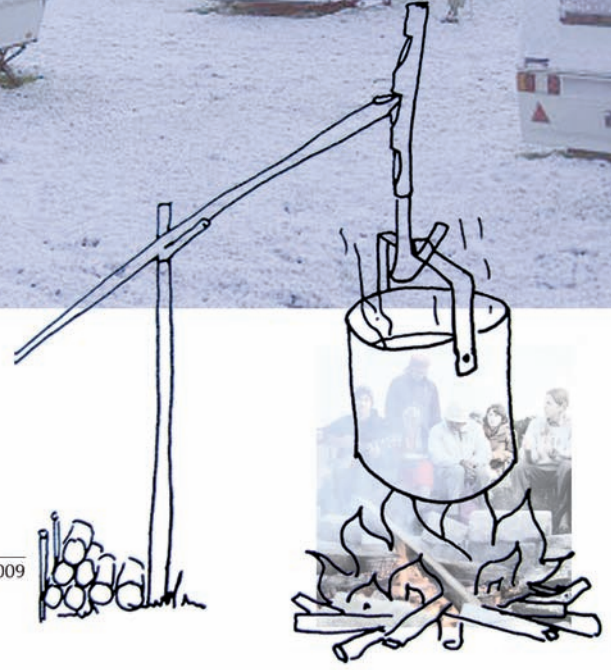
LOCKE KNOWLEDGE

What's there already?
how does it fit (Boston)
reciprocity
response - ability
influence / in flux

*The field moves out from the midwinter insideling warmth of the hearth
to midsummer constellations of burning fires,
starlit conversations and intimate proximities.*



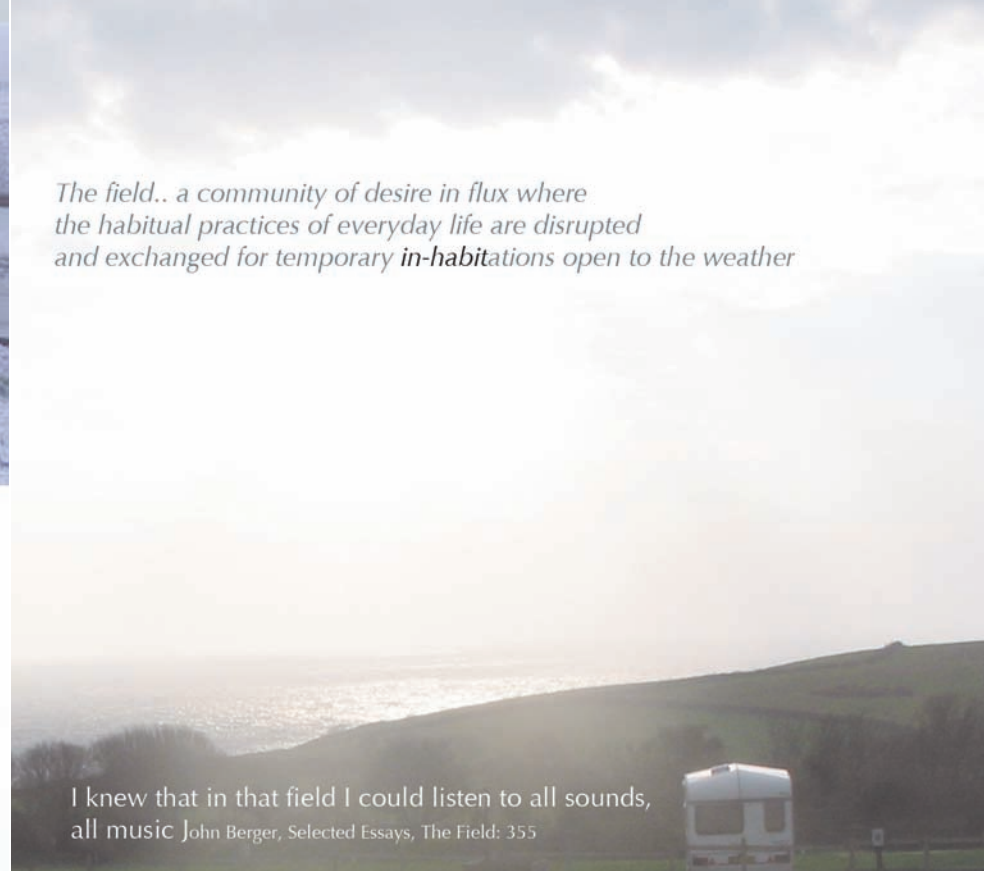
photo: Mary Alice Pollard



sketch: Greg Humphries, June 2009

*to inhabit the open is not to be stranded on the outer surface
of the earth but to be caught up in the transformations
of the weather world* Ingold, Earth, Sky, Wind and Weather, 521

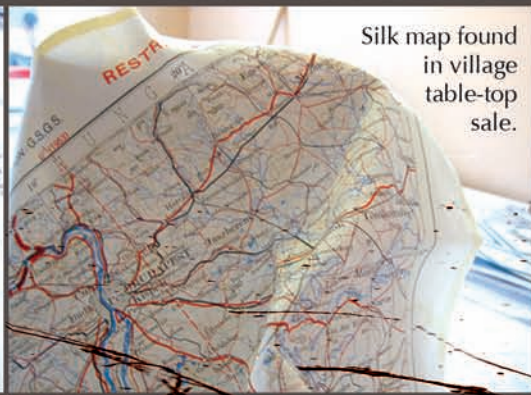
*The field.. a community of desire in flux where
the habitual practices of everyday life are disrupted
and exchanged for temporary in-habitations open to the weather*



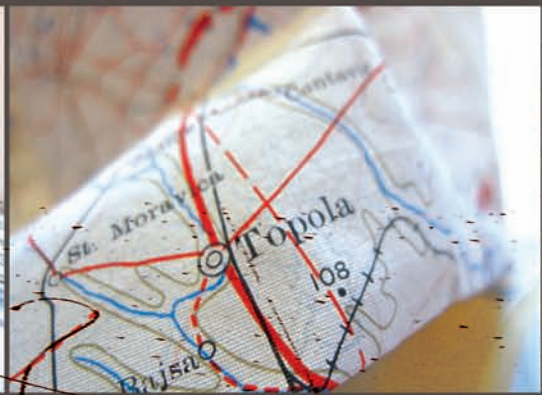
*I knew that in that field I could listen to all sounds,
all music* John Berger, Selected Essays, The Field: 355



1952 reproduction of a 1915 map used by airline pilots (a map printed on each side of fine silk). Sewn into their jackets they would also serve as a dressing for wounds.



Silk map found in village table-top sale.



the world can be seen as being continually folded, unfolded, and refolded: events once distant open out to be connected and folds that once were edges become the centre points for new beginnings

SAXOPHONE TRUMPET FLUTE

VIOLIN VIOLA

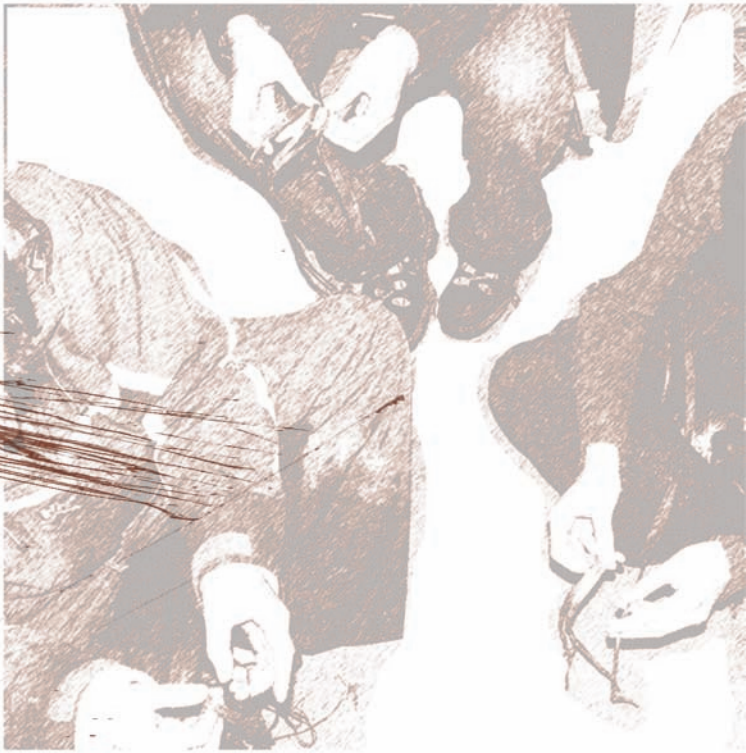


there are threads which could eventually

knit together... probably to reveal loose ends and new weaves

Practical consciousness of a present kind,
in a living and inter-relating continuity. Williams, 1977

*We sat at the fire extracting the fibres of nettles, for such tough stems you
would expect sore hands, but the plant exudes a rich nutrient -a softening balm*



its got me trying to unravel my thoughts about place





a way of thinking about responsive arts practice

is through an understanding of 'context'

as the weaving together

('con' with, and 'textere' to weave)

of the relational aspects of place.

Within this in-habited weave 'art' as a process

of 'doing'

(intuitive, relational and negotiational practice)

is implicitly philosophical

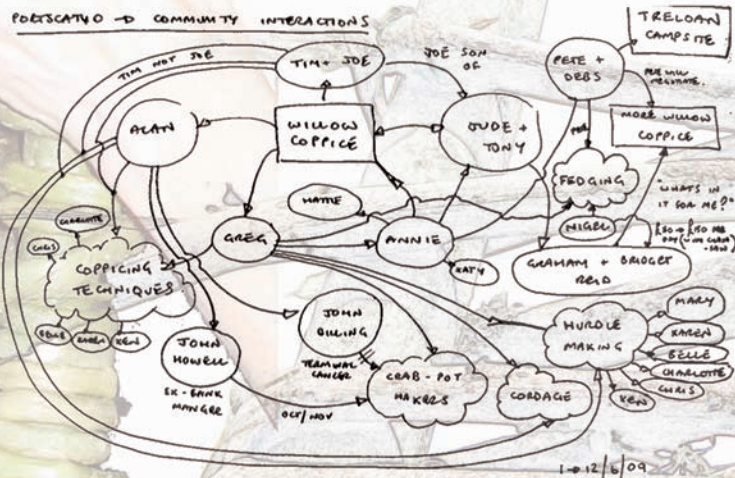
...and made explicit as past 'doings' evolve into

current understandings and explorations.

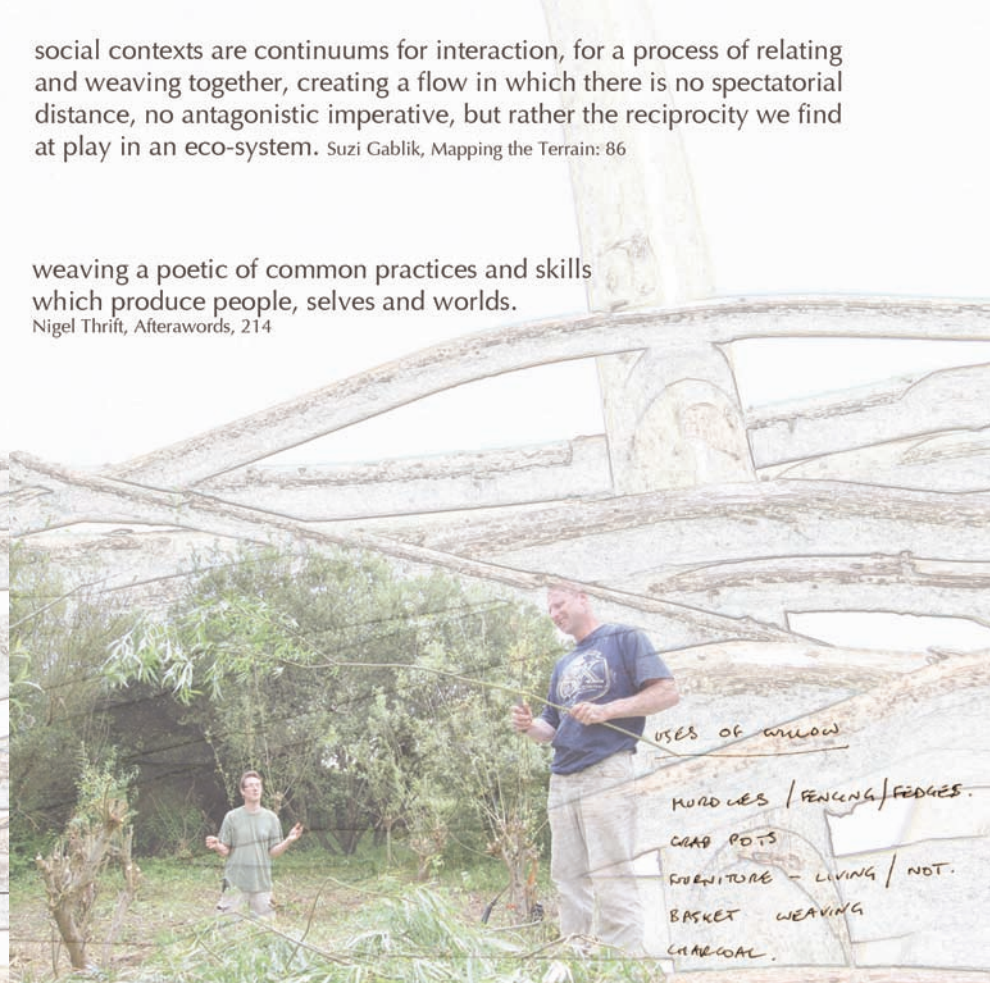
social contexts are continuums for interaction, for a process of relating and weaving together, creating a flow in which there is no spectatorial distance, no antagonistic imperative, but rather the reciprocity we find at play in an eco-system. Suzi Gablik, Mapping the Terrain: 86

*to plot is to track and to trace,
to find and to found, to set in, and with, relation;
navigation can be achieved through local knowledge*

weaving a poetic of common practices and skills
which produce people, selves and worlds.
Nigel Thrift, Afterwords, 214



map sketch; Greg Humphries 2009



USES OF WILLOW

- HURDLES / FENCING / FENCES.
- CRAB POTS
- FURNITURE - LIVING / NOT.
- BASKET WEAVING
- CHARCOAL.

With an eye to his crops, the husbandman secures drift-weed all the year round. Unless otherwise very busily engaged, he exercises a watch over the beach or cove nearest to his homestead, especially when there has been a gale of wind or a storm, and as soon as he knows the receding tide is likely

On a guided tour of Portscatho in October 2008 led by Peter Messer-Bennett. Debs and I learnt that the name of the slip down to the beach beside the Harbour Club is called 'Horse St' because it was used by horses & carts to transport seaweed and sand for fertilizer and building purposes. This discovery combined with the plans to cultivate land at Treloan triggered an exciting idea .. perhaps we could re-enact this event?

the mind... can be cultural, co-operative, perhaps even communal
Mabey, Nature Cure, 174

This idea is historically performative, poetic in the sense of bringing back memories and constructive in feeding the soil and generating collective action.



marking the plot



places are constructed by people doing things, they are never finished, but are constantly being performed, made and remade...

*He carefully and painstakingly prepared fruit salad at the caravan table seated, absorbed in the **task** he seemed young again, meticulously peeling and cutting the fruit with a patience that I **remember** as a childthe concentrated deep breathing, the meditative **processes** of a watchmaker.*



*Hospitality
a connective tissue of relational sustenance
a gift of fish*

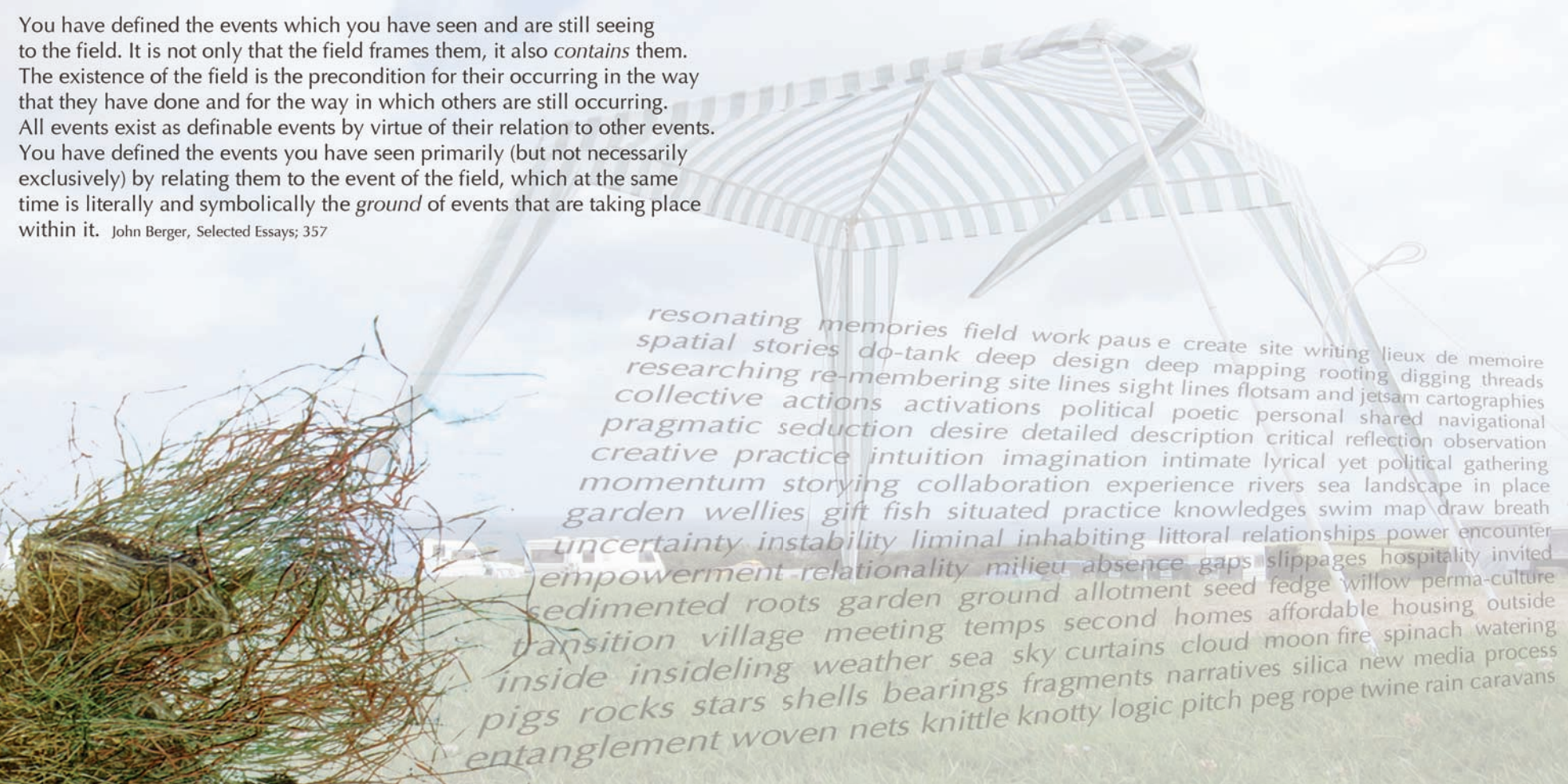
*it was a late fire as he sat telling us about the moon and the **behaviours** of clouds - suddenly he was gone to return with a box of eggs, 6 beautiful bluegreen eggs for our friends. He didn't **know** who made the label - it was a carton someone had **given** him.*

Discourse, and the trust necessary for discursive interaction and identification, grow out of a sustained relationship in time and space, the co-participation in specific material conditions of existence.

Kester, paper presented at Critical Sites 1998



You have defined the events which you have seen and are still seeing to the field. It is not only that the field frames them, it also *contains* them. The existence of the field is the precondition for their occurring in the way that they have done and for the way in which others are still occurring. All events exist as definable events by virtue of their relation to other events. You have defined the events you have seen primarily (but not necessarily exclusively) by relating them to the event of the field, which at the same time is literally and symbolically the *ground* of events that are taking place within it. John Berger, *Selected Essays*; 357

A photograph of a striped beach umbrella on a grassy field. The umbrella is tilted and has a striped canopy. In the foreground, there is a large pile of dry, brown grass. The background shows a clear sky and some distant structures.

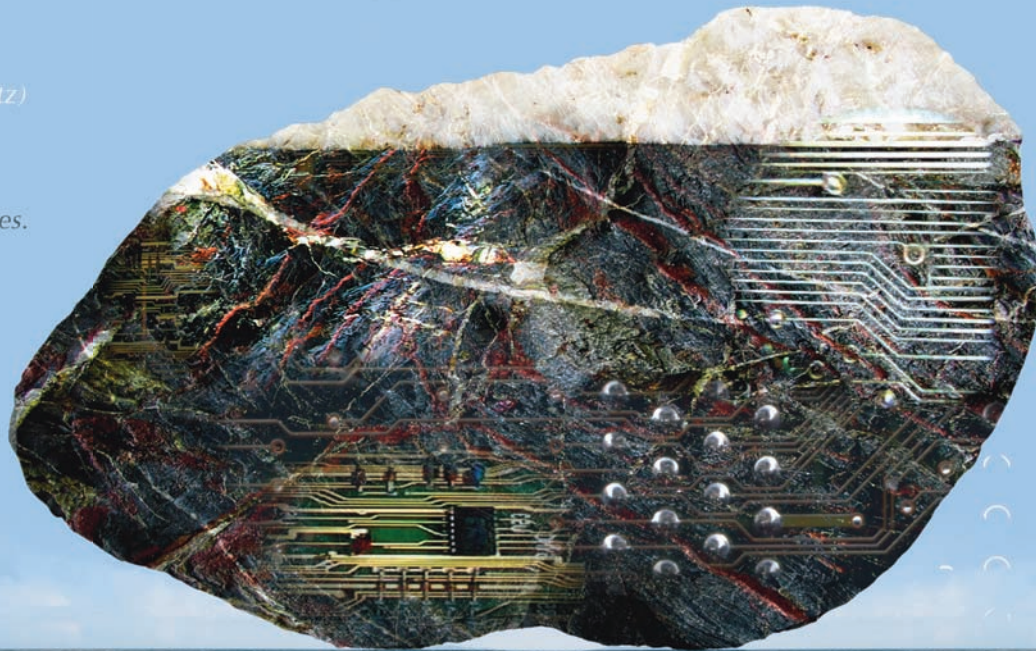
*resonating memories field work pause create site writing lieux de memoire
spatial stories do-tank deep design deep mapping rooting digging threads
researching re-remembering site lines sight lines flotsam and jetsam cartographies
collective actions activations political poetic personal shared navigational
pragmatic seduction desire detailed description critical reflection observation
creative practice intuition imagination intimate lyrical yet political gathering
momentum storying collaboration experience rivers sea landscape in place
garden wellies gift fish situated practice knowledges swim map draw breath
uncertainty instability liminal inhabiting littoral relationships power encounter
empowerment relationality milieu absence gaps slippages hospitality invited
sedimented roots garden ground allotment seed fedge willow perma-culture
transition village meeting temps second homes affordable housing outside
inside insideling weather sea sky curtains cloud moon fire spinach watering
pigs rocks stars shells bearings fragments narratives silica new media process
entanglement woven nets knittle knotty logic pitch peg rope twine rain caravans*

Rock formations are inscribed with integrated circuitry an oblique reference to the Rosetta Stone & Apple dynamic translator Rosetta and a reminder of the materiality of computer chips (silicon, sand, glass, quartz) formed through processes of flux and movement (such as tides).

a reflection on the continuous emergence of 'new media' and its' materialities.

“..the pathways along which improvisatory practice unfolds are not connections between one thing and another but lines along which they continually come into being. Thus the entanglement of things has to be understood literally and precisely,

not as a network of connections but as a meshwork of interwoven lines of growth and movement.”



Tim Ingold, *Bringing Things to Life: Creative Entanglements in a World of Materials*, 2008



Caravanserai, (<http://fieldsite.wordpress.com>) is an arts residency project initiated by Annie Lovejoy and Mac Dunlop at Treloan Coastal Holidays a caravan / campsite on the Roseland in Cornwall. In partnership with the campsite owners they are working to promote sustainable tourism through hosting activities that respond to and engage with the local environment and culture. *Caravanserai* is supported by FEAST / Arts Council Enland, Cornwall Council, RANE (University College Falmouth) and the European Social Fund.

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..often things are unfinishedness, loose-ended.

That is, we don't tie up all the neat ends

Helen Myer Harrison and Newton Harrison, Non-finito: 570

