
- The point 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" fiction to mix up the "objects" of art, with the subject of art.

The shapes of knowledge are always ineluctably local, indivisible from their instruments and their encasements."

Geertz, Local knowledge.
The field moves out from the midwinter insidelings warmth of the hearth to midsummer constellations of burning fires, starlit conversations and intimate proximities.

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 distance open out to be connected and folds that once were edges become the centre points for new beginnings.
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.
...and made explicit as past ‘doings’ evolve into current understandings and explorations;

intuitive, relational and negotiational practice (implicit, philosophical)

Within this inhabited weave ‘art as a process of doing’

of the relational aspects of place

as the weaving together (confabulate, and ‘textere’ to weave)

is through an understanding of ‘context’

a way of thinking about responsive arts practice
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

weaving a poetic of common practices and skills which produce people, selves and worlds.
Nigel Thrift, Afterwords, 214
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 receding to visit it. For I judged he would be very fond of a little gander, as well as of the young fish which dance in the shallows when the water is abated. 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 of 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.

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 child the concentrated deep breathing, the meditative processes of a watchmaker.

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

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.

Hospitality
a connective tissue of relational sustenance
a gift of fish
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
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; 2006
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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