

CULTURAL WAYFARING IN THE FREE FIELD

“...a convergence of lines of interest rather than a bounded field of study.”

– Tim Ingold: ‘Resisting Culture, Embracing Life’

01

PARCELED THINKING & THE WORKMANSHIP OF RISK

lines of interest
incorporation rather than inscription
primary condition of being of becoming
the workmanship of risk
wayfaring
the play of creative vision
meaning is not missing in action

02

THE FREE FIELD AGAINST THE ‘LITTLE PARCELS’

swelling of possibilities
improvisation and drift
make-do and mend
fine adjustments
the task as it unfolds

03

IN THE FREE FIELD: THE IMPORTANCE OF IMPROVISATION AND THRIFT, MAKE-DO AND MEND

socially embedded
culturally diffuse
field of relations
a social interstice
forward reading
inherently temporal
improvisation
thinking in duration
a qualitative multiplicity

04

CULTURAL WAYFARING IN THE FREE FIELD

ideas without equivalence
only comings and goings
force-fields and lines of flow
line of becoming

05

FREE FIELD THINKING & TIME

06

BEING AND BECOMING: CULTURAL WAYFARING

07

COMINGS AND GOINGS: FORM IN THE FREE FIELD

08

THE FREE FIELD IDENTIFIED
wicked problem
unique and open-ended
Worcester in flood
self-organising pockets of disorder
anticipation
something
a live of activity
an ensemble of risks
malicious programs
thousands of pieces
assemblages of enunciation
a few coordinates of interpretation
unheard-of ideas and proposals

09

10. THE ‘WICKED PROBLEM’ DEFINED

– herman de vries

11. AS SLACK SPACE / THICK TIME

12. DOING SOMETHING

...the line between art and life should be kept as fluid, and perhaps indistinct, as possible

13. ASSEMBLAGE / ENUNCIATION

– Allan Kaprow

In three statements:

Cultural wayfaring and ideas without equivalence in the temporal thick time of the one in a hundred year event, in which the self-enabling artist employs improvisation and thrift (make-do and mend) in the slack space beyond planned development and commercial investment.

A convergence of lines of interest rather than a bounded field of study, a 'free field', in which the workmanship of risk and the inconvenient truth challenge cultural well-being and the retrograde movement of the true.

A yomp through the work of Tim Ingold (with Henri Bergson and others) and the open-ended wicked problem without going straight to the point.