



...ability
...the reader ...
...the ...
...profit

...the ...
...not

...the ...
...the ...
...the ...

FIELD NOTES

Site

Field Poetics

A book by Kristen Kreider and James O'Leary¹

Also

The Field of Cultural Production

An essay by Pierre Bourdieu²

Projective Verse

A manifesto by Charles Olson (1950)³

The Geographical Field Course as Active Archive

An essay by Hayden Lorimer⁴

Sculpture in an Expanded Field

An essay by Rosalind Krauss⁵

Wild Field: Looking Closely at Complexity

A book by Anon

¹ Kristen Kreider and James O'Leary, *Field Poetics* (MA Bibliotheque, 2018)

² Pierre Bourdieu, The Field of Cultural Production, in *The Field of Cultural Production: Essays on Art and Literature* (London, Polity, 1993) pp. 29-73

³ <https://www.poetryfoundation.org/articles/69406/projective-verse>

⁴ Hayden Lorimer, The Geographical Field Course as Active Archive, *cultural geographies*, July 2003, 10/3 pp, 278-308

⁵ Rosalind Krauss, Sculpture in an Expanded Field, *October*, Vol 8 (Spring 1979), pp. 30-44.

but it is also a field of struggles tending to

The frame administers itself:

The space of literary or artistic position-
social agents involved in' the field -- liter
treatments, manifestos or polemics
of a dete
same time, by occupation of a determinat
capital. The literary or artistic field is a fi
transform or conserve this field of forces.

even if it threatens to come undone, collapsing its
normative boundaries, the street

Violence occupies space

through our system of representation; thus
incriminated, the image is both emblem and shrapnel.

takings, i.e. th
rary or artistic
, etc. -- is ins
rminate quan
le position in
eld of forces,
(30)

explains why writers' efforts to control
are always partially doomed to failure
(a Marxist'); if only because the very
form the conditions of its reception
to write many things that
ting to rhet
With these thoughts crowding his head, the
drifted off to a less-than-restful sleep.
granted from the

an echo. A sound.

This is the problem which any poet departs from closed form is specially confronted by. And it
determining the literary and artistic field as, inseparably, a field of positions and a field of positions
other than the one the poem
the moment he ventures into FIELD
involves a while series of new recognitions. From the moment he ventures into FIELD
COMPOSITION – puts himself in the open –

And the threshing floor for the dance?

Is it anything but

A line. It was a line there
amidst of the nothing. As he
E] this line – horizontal
p in the nothing. Beneath
SV ted to extend from points
two lines seemed to run
(] appear off into the distance:
and as the first, horizontal
LO L(sy W fo RE

And when the line has, is, a deadness,

(We now enter, actually, the large area of the whole poem, into the FIELD, if you like, where all

Weds grown into the crevices of windows. An overgrowth. A place grown over by

The process, and pragmatism, of field practice has very often gone unheralded, unauthored or unacknowledged in published work that must prioritize finished outcomes over situated conditions and alliances.

Dirt. Damp. Cracks

is into the walls

he can go by no track other than the one the poem

under hand declares, for itself.

An accumulation of dust.

The measure of 'now' as

both a series of elongated footsteps and a passage cut through the gentle landscape.

⁵ For examples of these new manifestos for field inquiry, see

And though the experience of the field suggests
is entirely logical, an art criticism still in the thrall
suspicious of such movement, calling it eclectic.

The [redacted] was taken aback. Of course
he had vision. // [redacted] have vision.

For within the situation of postmodernism, practice
- sculpture - but rather in relation to the logical
any medium - photography, books, lines on wall:

The [redacted] knew, of course, that he was
brought in to restore order. That was his job.
When he arrived the place was in total chaos

Thus the field provides both an expanded but finite
occupy and explore, and for an organization of work
particular medium.

This field is at once epistemological
producing relations) and physical (e
objects).

I want to read 'the field' and I want
desire to fuse text, context and emb

Rather than asking myself 'With which
think in terms of multiple fields created

14 C he expanded field is thus generated by problematizing the set of oppositions between which
15 the modernist category [REDACTED] is suspended. And once this has happened, once one is able
16 F to think one's way into this expansion, there are – logically – three other categories that one
17 e can envision, all of them a condition of the field itself, and none of them assimilable to
18 It [REDACTED]. Because as we can see, [REDACTED] is no longer [A place grown over by absence].
19 B wo things that it isn't. [REDACTED] is rather only one term on the periphery of a field in which
20 S here are other, differently structured possibilities. And one has thereby gained the
21 C "permission" to think these other forms. His hobby is [REDACTED] which
21 R turns out to be not as one has always known it.

He thinks of his

He thinks of the

He thinks of

at the world

geogr
as an
not a
practi
meth
event
physi
diarie
it trac
betwe
This

the [redacted] could see

the 2003, Vol. 10, No. 3 (July 2003), pp. 2

cloud, in the [redacted] was this, and ever

so slowly, the triangle began to [redacted] to the right. There was an emergence of shape,

of dimensionality, there in the cloud, in the nothing. **and its falling off,**

