

Sculpture as Fieldwork: Introduction

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Sculpture as Fieldwork, a one-day conference hosted by the Henry Moore Institute in collaboration with the School of Art, Design and Architecture (University of Huddersfield) and Manchester School of Art (Manchester Metropolitan University), took place on Saturday 06 July 2019 at Leeds City Art Gallery. The organisers of the conference, Dr Rowan Bailey and Dr Brigitte Jurack, sought to consider multi-perspectival approaches to 'fieldwork' in sculptural thinking and practice. Bringing together speakers from a range of disciplines and contexts, the event addressed matter and environment as resources for artistic investigations. These spaces of and for sculptural production included underworlds, remote landscapes, extreme locations, invisible and intangible energies.

This introductory text to the conference provides an overview and positioning framework for the modes of approach taken by the speakers. The original papers delivered for this event can be accessed through the Henry Moore Institute audio archive.ⁱ

The French film *The Chorus* by Christophe Barratier is set in an oppressive, grim, post-war boarding school for boys.ⁱⁱ Here, a new teacher, Clément Mathieu, takes charge over a group of 'difficult' boys and leads them on a journey of self-discovery and empowerment through singing. Turning the entire group of boys into a choir he is inspired and inspires. Against the strict rules of the establishment, they practice their singing in secret, building paper airplanes and beginning to learn by believing in their own abilities and dreams. As they sing, their glumness and anxiety lifts, visually and metaphorically beyond the high walls of the institution. In the penultimate scene, Mathieu takes the boys onto the fields beyond the school where tumbling through the high grass they sing and laugh. Mathieu, the 'failed' musician turned teacher, introduces a different approach to teaching. He is driven by his experience of beauty and the transformational power of music and embodied experiences of the world.

In Jean-Paul Sartre's *Nausea* the main protagonist Antoine Roquentin, watches children on the beach playing a game of ducks and drakes.ⁱⁱⁱ In his hand, he holds a pebble, worn smooth by the tide of the ocean. As the children play, Roquentin is confronted with a physical sensation of sickness. This feeling is triggered by the 'natural' formation of a pebble. It prompts him to write through all the associated themes of existentialism – anxiety, suffering, self-deception and freedom. In his pursuit of classification, he discovers that the so-called 'essences' of the objects he seeks to grasp conceptually, are obscure and indistinct. His free will is challenged by his own failure to make sense of the pebble in the palm of his hand. Both of these examples are entries into the field: the field of free play and the field of existential anxiety.

When we, Rowan Bailey, Director of the Centre for Cultural Ecologies in Art, Design and Architecture (University of Huddersfield) and Brigitte Jurack, Head of Sculpture and Time-Based Arts at Manchester School of Art (Manchester Metropolitan University) got together to discuss the possibility of generating a conference on the idea of fieldwork in sculptural practice, we were originally motivated to address issues pertinent to the teaching and learning of sculpture. And this, in turn, took us on our own conceptual journey into the very mattering of the universe and the sculptural forms emanating from it (mushrooms in particular). In this respect, fieldwork simultaneously refers to the field of the mind as it is shaped and formed by different material environments, as much as the very fielding of material for making works of sculpture. Sculpture as fieldwork is sculptural thinking in practice.

How were we to define 'sculpture' and 'sculptural thinking' in a fluid and symbiotic way; to allow for open-endedness and flux, as provocatively instigated by Joseph Beuys' *Honey is Flowing in all Directions* (Honey Pump), for example, or in the walking, writing and planting of Richard Long, herman de vries and Ian Hamilton Finlay, or indeed, in the isolating, preserving and collecting of elemental remains in the work of Roni Horn and Mark Dion? How were we to negotiate the earthwork practices of sculptors such as Nancy Holt, Robert Smithson, Mary Miss, Robert Morris and Michael Heizer, who actively used the land as a material resource beyond the confined

perimeters of the studio scene in 1970s New York? And by extension, the environmental and feminist activism of artists such as Helen Mayer Harrison and Newton Harrison, Mierle Ukeles Laderman and the Haha group^{iv}, who worked with the ecological underbelly of urban sprawls including the systemic economic and social inequalities within these specific force-fields?

These historical precedents of a post studio worlding are of course part of the trajectory in Rosalind Krauss' well renowned text 'Sculpture in the Expanded Field', first published in the journal *October* in 1979.^v The continuous attraction for students, scholars and teachers of this seminal essay lies in its potential to ask what sculpture is and could be beyond its objecthood. Sculptural thinking is more expansive and complex when it moves from the studio into a constantly expanding force-field of energies in the environment. Our focus for the conference thus shifted from the issues relating to the teaching and learning of sculpture *inside* the studio to sculpture as a way of thinking, approach and attitude *outside* in the world.

Sculptural thinking is as much an event as it is a plastic process, receptive to the forces of matter and mattering. Energies transfer when ideas, shapes and surroundings entangle. And yet, our conceptual handling of sculpture often situates material *substance* within the *hylomorphism* of tradition, including a certain privileging of the artist as a magician in their ability to transubstantiate matter into form. As Tim Ingold explains in 'Bringing Things to Life: Creative Entanglements in a World of Materials' this mastery undermines other ways of engaging with matter and meaning making, including the 'material flows and currents of sensory awareness within which ideas and things reciprocally take shape'.^{vi} He suggests that we perhaps consider *morphogenesis* instead as a form-generating and improvisational process; a special binding together of creative flows with a sensory aptitude towards materials and the fields within which they are produced.^{vii} Perhaps this is a necessary ecology at the core of thinking sculpturally.^{viii}

On a very basic level this is obvious: sculpture is about touch, hands, body, space to walk, ground to stand on, material to smell, surface, grain and volume to come across,

the stuff that surrounds us, the speed and weight of things: thingness as the space between and as the space within. Sculptural thinking and research into sculptural practice is about 'stuff in space' and 'space in time', that is, a practice in which material is always already part of the equation and where knowledge and epistemological insights are bound to 'stuff in space'.

Our collaboration is thus focused on sculptural thinking in practice, with a particular interest in artistic investigations into material fields as environmental stimuli for acts of meaning-making. In its broadest sense, fieldwork is understood to be a process of observing and collecting data about people in their 'cultural' and 'natural' environments, or indeed, the data of the environments themselves. Fieldwork often operates beyond the semi-controlled walls of a laboratory, allowing researchers to engage with the dynamics of human and non-human interactions and their constructed realities.

There are significant contributions to fieldwork in the context of art-anthropology relations. In the 2000s, engagement with 'fieldwork' as a convergent site for artists and anthropologists led to some key contributions, including the edited collection produced by Alex Coles entitled *Site Specificity: The Ethnographic Turn* where fieldwork is understood to shape the identity of the artist as an ethnographer.^{ix} The 2003 conference *Fieldworks: Dialogues between Art and Anthropology*, a collaboration between Tate Modern and the University of East London, in association with Goldsmiths College and University College London, reflected on the uses of fieldwork in anthropology (most notably Michael Taussig and George Marcus) and the practices of artists such as Susan Hiller, Neil Cummings and Marysia Lewandowska, Mohini Chandra and Dalziel & Scullion.

We do not wish to directly follow the furrows of this particular field. Although the term 'fieldwork' has ethnographic sensibilities attached to it, our affinities are more closely aligned with the work of T J Demos, for example, who examines the environmental destruction of eco-systems and the ways in which contemporary art and visual culture can play a role in critically negotiating the crises of globalization.^x

Or, how new materialist engagements in the work of artists and writers such as Iris van der Tuin, Heather Davis and Ursula Biemann, help us to consider how ‘fieldwork’ is a way to engage with matter beyond and below surface appearances, and with this, to challenge our preconceived ideas about how we see and understand the material environments we inhabit and generate.^{xi} When we consider ‘sculpture as fieldwork’ we mean to move with the flows, forces and properties of material environments, to seek out all kinds of entangled assemblages: aesthetic, social, technological, biological, geological, political, psychic, and so on.

This also extends to how we try to make sense of the term ‘work’ within fieldwork. What do we mean by work? When enquiring about *work* in sculpture, we are investigating the nature of artistic work, its stages of procrastination, stillness, playfulness, hunches, deliberations, unproductiveness, indulgences, immersions relaxing in all directions and panicking: the rhythms of restlessness and up rootedness, the expansions and contractions.

Images of retractable tape measures and snails come to mind.

What do we mean when we postulate/claim or advertise an open field of enquiry? Is it an invitation to wander? To meander? Is it really less directional or goal focussed? Is it more symbiotic? More holistic?

We remained attentive to these practices of thinking and doing in a range of fields, some of which are resources for inspirational immersion as much as spaces of restriction. Our collective preoccupation with ‘residencies’ in spaces outside or beyond the confines of the studio, called for responses that could help to render visible the atmospheres, sensations and materialities of a place or space. Fields are also territories where the fieldworker may have to critically negotiate all kinds of boundaries and demarcations, including the imperceptible flows of energy as it travels, invisible to the eye, through water, air and even, our own bodies.

The panel themes of this conference were thus focused on material environments, but from unfamiliar perspectives and angles. The papers moved us in all directions and dimensions. The selection of speakers engaged in thinking with underworlds, ecologies of biodiversity, invisible phenomena such as atomic particles and radiation, the hybridities formed between artists and scientists, through to remote landscapes where edges, rims and poles were reconfigured through artistic investigations. For example, how do sculptors look, listen, mould, echo, shape, touch, coil and uncoil in New Foundland, Antarctica, Norway or Switzerland? How do artists, working alongside scientists, sailors, fisherman, miners, members of the public, and even non-human life forms, like bees or particles, contribute to an understanding of work or working-with matter? Could we collectively begin to shape a definition of work that treads lightly, is meaningful, has a low carbon footprint, using materials and processes that are informed by strange locations, unusual phenomena, self-generating or self-destructing energies?

In the first session entitled 'Earth and Underworlds: self-generating environments', Dr Holly Corfield-Carr (University of Cambridge) and Professor Emily Puthoff (State University of New York, New Palz) presented two different approaches to the thinking and making of sculpture. Corfield-Carr considered how the motif of the cave is a space for fieldwork writing. Drawing upon the poetry collaboration between Clark Coolidge and Bernadette Mayer, and the work of sculptors Katrina Palmer and Brian Catling, she considered how each of these artists engages with the cave as a physical and material environment for subterranean thinking. After a trip to Eldon's Cave, Massachusetts in 1972, Coolidge and Mayer embarked on a writing collaboration, an assemblage of poetry, prose, dialogue and song, culminating in the production of the book *The Cave*.^{xii} Corfield-Carr addressed how their alternate writing process represents the sculptural environment of the cave itself, allowing for the poets to be in reciprocal relation. In this sense the echo of the cave chamber is the back and forth between voices, feeding and informing, receiving and producing form. Katrina Palmer's *End Matter* (commissioned by Artangel 2013) presented a different approach to *writing* sculpture in the field.^{xiii} Palmer's engagement with the extraction practices of Portland stone at the same time that she negotiates the physical site of the quarry

(as site of extraction and material trace of absence) reveals how its waste materials became the colonial building blocks of the Western Empire. Palmer's project (book, audio guide and radio play) narrates this entangled set of material histories, where the writing, as a form of excavation or digging reveals the ethical complexities associated with the material environment of the site; a site which is both culturally and historically aligned to the production of power and systemic inequalities. Corfield-Carr took this thinking into Brian Catling's *Cyclops* works (1991-2019) to explore the echoing chamber of the writer's mind. She explained how the idea of the 'under-mind', as a translation of sub-conscious recalling, is a subterranean void, analogous to Rosalind Krauss' consideration of the dematerialisation of modernist sculpture from the 1950s onwards. This entry into the cave of sculpture's own existential crisis, where sculptural works begin to articulate this crisis of not-knowing, manifests in the presencing of absence. That Krauss chooses to signpost Mary Miss' earthwork *Perimeters/Pavilions/Decoys* at the start of 'Sculpture in the Expanded Field' is not insignificant. This is sculpture's ontological questioning of itself. Miss' pit in the ground invites us to reconsider not only what sculpture is, but how the gaping hole of the cave is the very space we need to enter in order to reconfigure our relationship to the creative consciousness of sculptural thinking and in turn, the collective public consciousness of the 'under-mind'. Corfield-Carr thus showed us how the motif of the cave, through the writings of these artists, becomes the all-important site for creative fieldwork.

By extension, Emily Puthoff considered how sculptural resilience, perhaps an antidote to the existential crisis of sculpture's negotiation with its material absence, can be found in the performance of solitary bees. Puthoff explained how she co-founded the Hudson Valley Bee Habitat (HVBH) in 2016 in an attempt to cultivate the stewardship of bees through the arts.^{xiv} The Kingston Bee-Line, on an emerging urban rail trail in Kingston, New York, is a series of artist and community created solitary bee habitats serving as public art and pollinator gardens for building a resilient eco-diverse and bio-diverse environment. The phenomena of the solitary bee as distinct from honey bees in a working colony allowed us to consider how the pure aesthetic pleasure of the solitary bee, who dances from flower to flower scattering pollen as she goes,

inadvertently creates biodiversity in the locale. In effect, the solitary bee's free-play generates eco-resilience for the betterment of the environment as a whole. Seeking out cave-like hollow spaces for habitation, she also dwells in the 'under-mind'. Much like the contemporary practitioner trying to *write* sculpture in the field, she undertakes her fieldwork with a receptivity to her surroundings by being attentive to atmospheres, moistures, liquids and surrendering to the pleasure of the stimulus around her. Here, the papers of Corfield-Carr and Puthoff exposed how the mattering of thinking and the mattering of the environment are reciprocally intertwined.

The second session brought together two different approaches to energy under the title 'Invisible Fields'. Monica Bello (Curator and Head of Arts at CERN, the official art program of the European Organization for Nuclear Research in Geneva) presented a range of projects initiated through research-led artistic residencies at CERN, with a particular focus on the dialogues and interactions generated between artists, engineers and particle physicists.^{xv} These residency initiatives include: the *Collide* residency where artists receive an award of up to three months to develop their practice in conjunction with research at CERN; *Accelerate*, a country-specific award for artists to engage in one-month residencies at the science laboratories at CERN, and curatorial projects in partnership other organisations, such as the recent *Broken Symmetries* exhibition, a project focusing on artist's engagements with the hidden aspects of the physical world. This premiered at the Foundation for Art and Creative Technology (FACT) in Liverpool in November 2018 and has iterated into *Quantica*, at the Centre for Contemporary Culture in Barcelona, featuring works that investigate the subatomic worlds of quantum physics. Artists who have been involved in the residency programme at CERN, include Semiconductor, Juan Cortes, Lea Porsager, James Bridle, Yu-Chen Wang and Mika Rottenberg. This entry into the constructed environment of a research facility and into the world of particle physics provided an opening for considering how art and science engages with invisible matter.

Dr Ele Carpenter (Reader in Curating, Goldsmiths) focused on the nuclear economy. As convenor of the Nuclear Research Group at Goldsmiths, University of London, she provided another way to consider the invisible forces of nuclear culture. As curatorial

researcher with Arts Catalyst for the Nuclear Culture project, out of which the exhibition *Perpetual Uncertainty* evolved and others materialised (e.g., Nuclear Material Culture, KARST Gallery, Plymouth (2016)), Carpenter considers the ways in which artists have contributed to creating new forms of visual and conceptual knowledge of the 'nuclear'. In *The Nuclear Culture Source Book*,^{xvi} edited by Carpenter, we encounter works that respond to the traces of radioactive materials, physical infrastructures of the nuclear economy, radiological inheritances and futures of nuclear material culture.

Both talks thus presented two very different approaches to fieldwork and to the idea of the 'invisible field': the fieldwork at a research facility for the European Organization for Nuclear Research, where artist and scientist are on a journey to 'detect' matter (as part of the Large Hadron Collider) vs. the fieldwork of abandoned nuclear facilities or nuclear culture as a kind of material radiated set of remains in the world. In this respect, a subtle tension between the concrete and the abstract is played out in the residency fieldwork undertaken in these spaces. The residency projects and exhibitions curated by Bello reveal the negotiations undertaken by artists working with the physical magnitude of the site of the Large Hadron Collider (made up of a 27km ring of superconducting magnets and a depth of 175 metres underground) at the same time as negotiating the complexities of pure (abstract) physics. Carpenter explained how the physical infrastructures of the nuclear economy play a role in the work of practising artists who are investigating the phenomena of radiation, the aesthetic registrations of which are made manifest in a kind of 'atomic sublime' (the distant spectacle, immeasurable and awe-inspiring vision of the mushroom cloud) or 'radioactive uncanny' (close to home, contamination embodying our daily lives). The oscillating effects of which generate a visual aesthetics of perception of the 'too far' and the 'too near'. In turn, Carpenter sought to negotiate the mid-ground as that which is neither too distant to be sublime or too near to be uncanny. How does the mid-ground of radiation get played out at both global and local levels?

In this respect, the hybrid spaces created between art and science (Bello) and the radioactive mid-ground as a spatial and aesthetic category (Carpenter), although

distinct, nevertheless invited further contemplation and speculation on their interconnectivities. At what point for example, do the energies of particle physics and the energies of radiation come together, from the pure scientific investigation of particle physics at CERN to the applied science of nuclear energy in the atomic, psychic and aesthetic affects of material culture? How might these two environments entangle? Should they? Could they? Perhaps our consideration of the aesthetic play of 'collision' vs. 'fusion/fission' conceptually/curatorially/aesthetically might help us to further reflect on energies as invisible force-fields for inquiry. What approaches might we take in generating new formations and relations with 'imperceptible' and 'invisible' energies in the world?

The last panel of the day, entitled 'Antarctic Turns', focussed on geographical remote locations as loci of artistic fieldwork. Unlike natural scientist, whose field research depends on the collection of large quantities of comparative data from the same location demanding long time commitment to field sites, artists have- through travel and residency programmes, been invited or commissioned to work for a limited time period in remote or difficult to access locations. Think Frederick Mendelson circumnavigating the uninhabited islands of Staffa prior to composing the 'Fingal's Cave' overture.

In this session artists Marion Coutts (Goldsmith) and Chris Dobrowolski showed us works, which were shaped by their respective encounters as resident artist on Fogo (Newfoundland) and Antarctica.

Whilst the residency programmes at Fogo^{xvii} and the British Antarctic Survey station^{xviii} have different aims, objectives and set ups, Coutts and Dobrowolski both sought to immerse themselves in field locations, which are usually the domain of climate researchers, geologists and biologists. Both artists, urban dwellers in densely populated UK cities were scoping fields on the margins, on unstable grounds shaped by the extreme conditions of ice, water and weather.

Coutts' residency, 6 weeks in length was split across Fogo island and Toronto island in Canada during the summer of 2018. Arriving with her then 12 year old son on Fogo, a tiny pink granite island with a population of about 2500 inhabitants, her experience and work was always also connected to the island community. Not unlike Bernadette Mayer and Clark Coolidge discussed in Corfield-Carr's paper, Coutts writes as a sculptor, shaping and moving words like boulders- measuring their weight walking around and underneath them. Handling the weight of words required economy and sparseness.

Showing black and white photographs and texts from her forthcoming publication *Pluto*, the work, more prose than narrative, articulated a sense of fragile belonging, simultaneously finite and temporary. Coutts experienced the "420 million- year- old chunk of North American land mass, sticking out of the ocean"^{xix} as a precarious place. Photographs and texts treat rock, water, fish, vegetation and members of the community as live entities that deserve to be written as such, with dignity, clarity and respect of their weight. The work centred on aspects of material landscape "across the axis of near and far; the rock and the horizon; objects in the hand and ideas in the head; people near and people held close in absence".^{xx} Taking field notes, transients became the norm, and words whipped like sharp northern winds, economic and fearlessly clear. Sentences released across the stern of the boat. Words shaped, heavy and held in the hand.

Seeking to experience and understand what is distant as near, what is both out of reach and within grasp also drove Dobrowolski's residency on board the British Antarctic Survey vessel and field station. Situated within a community of climate researchers, oceanographers and crew Dobrowolski's work unravelled, became unstable and quite literally journeyed from the spatial constraints of the ship's cabin to the vastness of the white Antarctic landscape. Invisibility, nothingness and sea sickness became overbearing, and shook the identity of the artist as meaning maker to the chore. Dobrowolski's work took his immediate audience of accompanying scientists and crew and subsequent audiences of his performance talks and exhibitions on the existential journey of discovery of a hitherto 'closed' world. On

route and upon arrival he created a three-dimensional diminutive world of scientists, seals, boats and sledges, throwing rigs, anchors and lines to fix them against wind and weather, leaving tiny imprints on deck and in the vastness of the iced-up expanse. Futility and endurance become driving forces in these sculptural assemblages through which the artist tries to take control over a material world, that is continuously compressing and expanding.

For Coutts and Dobrowolski, temporal displacements to Fogo and the Antarctic enabled encounters with new communities and locations. Out in the extremities of scale (expansive water and ice, tiny islands and communities), both artists walked, watched, listened. Deliberated, played, observed and absorbed in stillness. Within the extremities of scale experienced by the artists, Coutts and Dobrowolski hold the material surroundings in their hands. Whilst Coutts cautiously measured the weight of words, moving them around, to see if they withstand harsh Northern winds and warm interiors Dobrowolski uses object-making as a tool for understanding. In his attempt to make sense of the macro /the vastness and complexity of the world he created a bespoke micro world of objects and people staged in various sets of relations, replaying his surrounding and enabling understanding. Just like the boys in *The Chorus*, Dobrowolski generates an environment within an environment. And perhaps not unlike Roquentin, Coutts negotiates the materiality of the landscape through moving between objects in her hands and the objects in her head. Perhaps their making and holding of tangible objects, including words and sounds, enables the creative and imaginative free play needed to negotiate existential anxieties.

References

- ⁱ Link to Henry Moore Institute audio archive of conferences/events: <https://www.henry-moore.org/archives-and-library/sculpture-research-library>
- ⁱⁱ *The Chorus*, 2004. Christophe Barratier. France/Germany. Vega Film. Pathe Distribution.
- ⁱⁱⁱ Jean-Paul Sartre, *Nausea*, London: Penguin Books, 1965.
- ^{iv} For example: Newton Harrison, Helen Mayer Harrison, *Breathing Space for the Sava River* (1988-1991); Laderman Ukeles, *Manifesto of Maintenance Art*, 1969. Her maintenance art led her to work as artist in residence at New York City's Department of Sanitation (DSNY) since 1978, Haha group (Richard House, Wendy Jacob, Laurie Palmer, John Poof), *Hydroponic Garden* and later called *Flood*, Sculpture Chicago (1992/93)
- ^v Rosalind Krauss, 'Sculpture in the Expanded Field'. *October*, 1979, pp.30-44.
- ^{vi} Tim Ingold, 'Working Paper #15: Bringing Things to Life: Creative Entanglements in a World of Materials', University of Aberdeen. July 2010. *Realities: EPSRC National Centre for Research Methods*, p.10.
- ^{vii} Tim Ingold, *Making: Anthropology, Archaeology, Art and Architecture*, London: Routledge, 2013, p.21.
- ^{viii} For an account of engagements with morphogenesis in the work of sculpture, see Rowan Bailey, 'Thinking Sculpturally'. In. Helen Pheby (ed.) *Tony Cragg: A Rare Category of Objects*. Yorkshire Sculpture Park, 2017, pp.11-21.
- ^{ix} Alex Coles, *Site-Specificity: the Ethnographic Turn*. London: Black Dog Publishing, 2000.
- ^x See for example, T. J. Demos, *Decolonising Nature: Contemporary Art and the Politics of Ecology*, Massachusetts: MIT Press, 2016, and more recently, T. J. Demos, *Radical Futurisms: Ecologies of Collapse / Chronopolitics / Justice to Come*, Massachusetts: MIT Press, 2021.
- ^{xi} See in particular, Rick Dolphijn and Iris van der Tuin, *New Materialism: Interviews and Cartographies*, London: Open Humanities Press, 2012, Etienne Turpin and Heather Davis, *Art in the Anthropocene: Encounters among Aesthetics, Politics, Environments and Epistemologies*, London: Open Humanities Press, 2015, Ursula Biemann, *Mission Reports. Artistic Practice in the Field: Video Works 1998-2008*, Bristol: Arnolfini 2008.
- ^{xii} Clark Coolidge and Bernadette Mayer, *The Cave*, Princeton, N. J.: Adventures in poetry, 2000.
- ^{xiii} For details of this project see: <https://www.artangel.org.uk/project/end-matter/>
- ^{xiv} See Hudson Bee Valley Habitat: <http://www.hvbeehabitat.org>
- ^{xv} See details of residency pages at CERN: <https://arts.cern/>
- ^{xvi} Ele Carpenter (ed.), *The Nuclear Culture Sourcebook*, London: Blackdog Publishing, 2016.
- ^{xvii} Coutts was invited to the Islands arts writing residency programme in 2018. The Island is a residency partnership conceived and organized by Art Metropole and Fogo

Island Arts, with support of Artscape. See: <https://www.fogoislandarts.ca/news/news/islands-arts-writing-residency-2/>

^{xviii} In 2008-9 Dobrowolski was selected for the British Antarctic Survey's Artist's and Writer's programme to research and develop his practice on a three and a half month period in the Antarctic and Sub-Antarctic. See: http://cdobo.com/cdobdef.asp?id_site=56143905&id_primesubject=2 and <https://www.bas.ac.uk/media-post/arts-and-science-work-together-in-antarctica-british-antarctic-survey-and-arts-council-of-england-fellowships/>

^{xix} Coutt's conference paper delivered at *Sculpture as Fieldwork* 06.07.2019

^{xx} Ibid.