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ARTICLES

Expanded Fieldwork: In-site Arenas, the Actant Archive and the Sensorial Studio

Giuliana Borea *Pontificia Universidad Católica del Peru*
Institute of Latin American Studies, SAS, University of London

Abstract
Embracing scholarship that reviews fieldwork practices, this article analyses fieldwork as a series of juxtapositions of observations-experiences, interventions-mediations and memories that surpass the space-time of what is constructed and designed as 'fieldwork', and suggests looking at fieldwork in expanded ways. In the first part of the article, I focus on para-sites and collaborations by highlighting to look closely to Latin American anthropologies which have been constantly socially engaged practices, and to what I call 'in-site' arenas as a form of knowledge-shaping of the field beyond discussion on reflexivity. In the second part, and in dialogue with art studio practices and place-making theory, I argue that fieldwork expands to the anthropologist's studio through the encounters and new connections amongst our research material, body and space. I place emphasis on the agency of our archives, the transcription-inscription of interviews, and the processes of weaving through drawings, diagrams and charts that are produced in the studio. My attempt is to highlight the sensorial-material-visual experiences that unfold in the anthropologist's studio bringing closer the field, the visual and the text.

Keywords
Fieldwork, Interventions, Analysis, Studio, Sensorial, Archives, Drawings.

Giuliana Borea
has a PhD in Anthropology from New York University and a MA in Museum Studies in the University of Valladolid. She is lecturer in Anthropology at the Pontificia Universidad Católica del Perú and Visiting Fellow at the Institute of Latin American Studies, School of Advanced Studies, University of London. Her work links academia, curatorship and cultural policies, and she has been Director of Museum and Cultural Heritage of Peru's National Institute of Culture. Her research concerns material culture, art worlds and museums; the sensorial, memory and place-making; globality and political economy. She is editor of the volume *Arte y Antropología: Estudios, Encuentros y Nuevos Horizontes* (PUCP, 2017). Email: gborea@pucp.pe

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This article analyses fieldwork as a series of assemblages and juxtapositions of observations-experiences, interventions-mediations and memories that traverse the space-time of what is announced as 'fieldwork'. I argue that fieldwork is not only constructed and designed, but that its construction and design are exceeded: exceeded in time, exceeded in space, exceeded in experiences. Tracing different forms of this 'expanded fieldwork', in this article I first bring attention to para-sites, activism and what I call in-site arenas, and then I place emphasis on the agency of our archives and on the sensorial experiences that unfold in the new connections amongst our research material, body and space in the anthropologist's studio, suggesting the extension of the field into the same studio and the process of analysis[1].

Multilevel interventions and multi-time processes: *parasites/activism/in-site*

In the mid-1980s intense reflections and debates about the authority of the ethnographic text, the positioning and reflexivity of the anthropologist, and the call for multiple voices in the text emerged (Clifford and Marcus, eds., 1986; Marcus & Fisher 1986; Clifford 1988), opening up new forms of writing and experiments within the same text and through other ways of communicating. While the ethnographic text was debated, the notion of the 'field', as Gupta and Ferguson (1997) point out, was taken for granted despite its centrality in the discipline. The construction of the field and ways of doing ethnography would be reviewed in the light of the new conditions of contemporaneity and globality. The increasing dynamics of the displacement of objects, subjects, formats and metaphors led to a broadening of the notion of the 'field'. It went from focusing only on one fixed place to including the 'follow of things' (Appadurai 1986) and multi-sited ethnography (Marcus 1995) and to being examined in relation to the policies of its construction (Gupta and Ferguson 1997).

More recently, discussions about ways of doing, designing and knowing in/through fieldwork have been reinvigorated. For Holmes and Marcus (2005) rather than a single authored work, fieldwork should be thought of as a collaborative project between the anthropologist and epistemic partners, who have their own agendas, knowledge and politics. In this understanding of the field as a series as collaborative projects, the participant-observation and data collection are alone displaced by a series of deliberate designs and interventions carried out together with others generating scenarios – para-sites – that allow the opening up of unexpected ways of speaking and thinking (Marcus 2000: 5). In this aim for collaboration and greater activism in the field, various dialogues have been suggested between anthropology, art and curatorship (e.g. Wright and Schneider 2006, 2010, 2013; Elhaik and Marcus 2012; Sansi 2015; Borea 2017; Andrade et al. 2017), while it also becomes more evident that the generation of theory not only precedes or proceeds the field but is generated in it.

However, it is necessary to remember that the field itself has never been pristine and multiple experiments and deliberate designs have been generated in it. Moreover in the anthropologies of Latin American countries, for example, the field and in extension the anthropological work is in many cases composed of socially engaged practices that result

[1] Some of the ideas of this article were developed in my presentation "Multilevel interventions in a multi-time process of thinking/making/activating fieldwork and beyond" for the panel Ethnography-based Art Practices: Changing the Future of Fieldwork, coordinated by Chiara Pussetti at the Congress of the Portugal Anthropological Association, June 1-4, 2016, Coimbra, Portugal.

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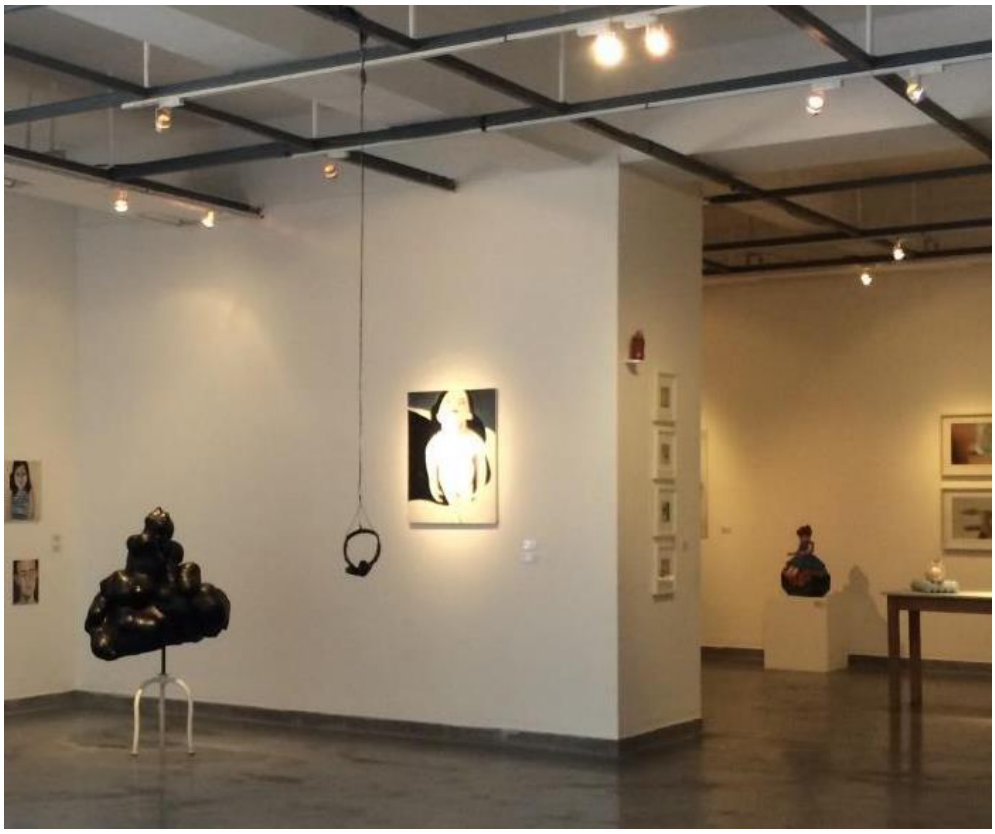
from the participation of anthropologists in development projects and in cultural and public policies. The political commitment in the anthropological tradition together with the limited number of fellowships have placed many anthropologists between academia and other works of cultural-public activism, impacting the exercises in the field as well as the different experiences from which the field is built. These varied experiences, and therefore memories, comprise the field that expands in a process of multi-temporal and multi-spatial assemblages. Throughout my years as a lecturer in anthropology at the Pontificia Universidad Católica del Perú and participating in several thesis defence panels, I have seen how students weave these political-participatory experiences with their 'fieldwork' itself as a constitutive part of it. More than half of my twenty colleagues in the Department participate actively in consultancies, projects and policies of social, environmental and cultural impact. My own activity in cultural policies and museum management and as a curator has constantly nurtured and composed my research on the artistic field, and vice versa, expanding it in space and time in an interlocking of projects.

On the other hand, although, as I have discussed above, the notion and possibilities of the field have been invigorated from the various experiments with other experts and collaborators by opening different questions, and ways of knowing and action, in many cases we find ourselves in the field not only with subaltern or expert voices but also with the voices-actions of our closest beings.



Group exhibition, *Pequeñas Historias de Maternidad 3,* curated by and a project of Natalia Iguiñiz. Miro Quesada Garland Gallery, Lima, 2015. Photo: G. Borea.

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> *'In-site'-maternity: Mama, mamaaa, mum, ma, mamaaaa. I am standing with the headphones on and can't take them off. Tears come out and roll by my cheeks. I am at the installation of artist Natalia Iguiñiz* at *'Small Histories of Maternity 3'. My daughter was born while I was doing my PhD. My doctoral research was not only a switch between my roles as a mother and as an ethnographer but also a learning process about how to do and think ethnography with my little girl.*
>
> *I am in my Defence: One of the readers, a renowned art historian asked me: "I am curious why there are references to your daughter in your dissertation… I mean it's not bad, but…" While the question was already highlighting the differences in the creation of knowledge between art history and anthropology, I answered" it is about reflexivity… but mainly it is because my daughter has been a key component in my approach to fieldwork and in the process itself of thinking about it". Since then I take notice of the different writings, and other formats, in which anthropologists bring these experiences with their children as part of their knowledge and experience in the field.*

I argue that along with 'para-sites' we need to relocate what I call the 'in-sites', the action-relation in fieldwork with our close beings, who, for diverse reasons, share and participate in building and thinking the fieldwork. The different interventions in the field are not only designed with epistemic partners like the 'para-sites'. In many cases, the close beings that depend on us also participate in the field (the field-life) as another level of intervention, whose implications must be understood as processes not only of reflexivity, but also of possibilities, tensions, limitations, learning-knowing and diverse sensoriality. These are processes of 'in-site', of 'in-situation': they are: 'in-terventions' that play a role in the deployment of the fieldwork and also of the analysis. As I write this article I am pregnant with my second child which influences my performance in the studio, as I will discuss later. We design the fieldwork and build knowledge through it in relation to others, to ourselves, and in many cases also to the others-ours. During my research on the transformation of Lima's art scene in relation to the transformation of the city and the larger art world, my three-year-old daughter became my fieldwork partner. Having to attend various art events with her impacted my participation: from the things I took with me to the time I could stay; she influenced my pace of walking and looking and shaped the arenas of talking with others. Some of her questions and comments also triggered ideas in me. On one occasion when we were walking through the neighbourhood where we lived, she saw a new sculpture in a building, a shop being refurbished and a new construction site, and asked me: "Mummy, has someone changed Lima? What happens? What is going on mummy? The builders believe that we don't like it as before. But we do like it. The police also like how Peru was. Now people are going to think that we are in another country" (October 7, 2015). I wrote her comments-feelings in my fieldwork notebook and it became part of the information obtained in the field, or more precisely, of the information *received* in the field-life from a close being. Her perceptions about the rapid changes in Barranco, a district that is undergoing a rapid process of gentrification, contributed to my research in thinking about the processes of urban transformations in terms of subjectivities and moreover of anxieties.

The debates around the construction and possibilities of the field have also been revitalized through the studies thinking about the intense multisensory experience-knowledge that unfolds in fieldwork (Pink 2009, Howes 2005), from our bodily experiences in the place and its movement (Feld & Basso 1996, Ingold 2011) in co-relationship with various objects (Gell 1998), materialities (Ingold 2013) and actants (Latour 1996); and through experiences-memory of flavours, smells, visuality and sounds (Seremetakis 1996, Sutton 2001, Feld 1996). In this way, the emphasis on multi-sensorial

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experiences has been mainly addressed in relation to doing fieldwork. Moreover for many authors this sensorial knowledge through fieldwork is lost in the written form of the text, calling for more visual and multisensory experiments in the ways of knowing and expressing results (e.g. Wright and Schneider 2006, 2010, 2013). It is precisely at this point, that my analysis distances, to show that moving to the (traditional) studio and the written and graphic forms do not annul the sensorial but rather feed on it. Moreover, my argument is that the revision of the construction of the field also requires expanding into our own studios. As theory and knowledge occur in acting in the field, I argue that the field itself extends to the space of our offices overlapping with the analysis and writing. And this is where I am going to focus the rest of the article.

The studio and the artist

As I have pointed out, in recent years there has been a series of publications exploring the dialogues between art and anthropology in terms of methodological aspects in the field – mainly in relationship with those artists who work in a post-studio condition creating social encounters by using performance, installations and relational aesthetic[2]– as well as in terms of conceptual dialogues and reflexivity (Sansi 2015; Borea 2017). Here, however, I want to look at the artist's traditional studio and from there shed light on and explore the space, the cabinet or *studiolo,* of the anthropologist, which has not received the same level of attention as fieldwork nor of the artist's studio, but which I suggest constitutes a key multisensory space-moment in our production, and the lack of attention to it does not allow us to see the mechanisms that are activated in this creative process of knowledge-making.

The interest and curiosity about the artist's studio is something very generalised as it is imagined as 'that' creative place of thought-production. The artist's studio has been a subject of reflection in the work of many artists and the focus of diverse exhibitions such as the Tate Modern exhibition *In the Studio*. Beyond entering to the fetishisation of the artist's studio or analysing its changes and different forms over time –from the more traditional studio, to the studio-factory and to the post-studio condition as Mary Jane Jacob and Michelle Grabner explain (2010; also see Wallace 2014) - my interest is in highlighting the importance of the studio as a space of activation of material-social relations.

While I was drafting this paper, I attended the *Matisse in the Studio* exhibition at the Royal Academy of Arts (2017). According to the curators Helen Burnham, Ann Dumas and Ellen McBreen, this exhibition is a journey to Matisse's working environment and imagination. Matisse's studio was abounded with objects that he had acquired, arranged and re-arranged. According to the curators, Matisse acted as a "curator of his own miniature museum of modest exhibits not for the value or vary of objects but for how they made him feel"[3]. The exhibition pointed out that in his different studios, which could be anything from a studio in Paris, to a hotel in Nice or a small room, the artist had brought with him some of his objects – his beloved belongings – and displayed them. What was important for Matisse was not only the details of the objects individually but also how objects interacted between them and with the space, their correspondences, and what

[2] According to artist Suzanne Lucy, "a space of reflection and production are sometimes indistinguishable, negotiation is an important method of "making" […] This process of "making" privileges time and relationships, giving us a way to shape the nontraditional aspects of our work into a metaphor that reveals the relational, social and/or political forces at work in the street" (in Jacob & Grabner 2010: 317, 320).
[3] From *Matisse in the Studio* audio guide.

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they generated in the artist and his work. The exhibition featured Matisse's collection of objects and their representation in his painting pointing out that the artist analysed different perspectives of these objects as they played different roles in his work.

Shifting from this modernist artist to current times, for the last edition of the Venice Biennale (2017), the curator Christine Macel proposed focusing on the artists by highlighting "the way they create art, between idleness and action". The artist's studio and what unfolds in it acquired a central place: "Starting from the wandering thoughts of the artist, his workshop, his terrestrial and spiritual nourishment, his material and mental workplace, the exhibition organically evolves in a sequence of pavilions, rooms and *stanze*, offering the spectator an experience, i.e. a journey, from the interiority to the infinity"[4]. Although this sequence from interior to infinity is not linear, especially when creative processes are also activated and reformulated in networked and social conditions, and the studio is not that hermetic since relationships with curators, collectors and assistants occur in it, it is in this dialectic between silence and disruption; of thought and action, and of thought through actions – as Lisa Wainwright (2010: ix) says, in the push-and-pull of a medium as a mechanism of evolving an idea – that the reflections on the artist's workshop shed light on our own anthropological production.

Displacements, materiality and place

"You cannot take that in the hand luggage, send it by boat!" my husband complained. For personal and academic reasons, I have moved between different countries with my family and my things. My hand luggage has contained part of my treasures: papers, newspapers, field notebooks and my computer (digitizing them does not avoid my fear of loss). Each new place involves setting up not only the house but also my workplace, from an office to a corner of a room. These displacements always compel me to review what I have, how I order them, to leave things behind and reorder the ones I carry according to my new interests. These displacements, the different spatial and economic conditions in each place and moment, as well as my research on place-making, materiality and the sensorial based on anthropological and phenomenological studies (Feld & Basso 1996; Casey 1996; De Certeau 1996; Connerton 2003) – from the construction of the communal territory through walking, remembering and reenacting the boundaries (Borea 2001, 2008) to the study of multi-scalar displacements (Borea 2016a, b); from the analysis of three-dimensional and multisensory experience in the exhibition space (Borea 2004) to explorations in an installation of anthropologists' living rooms and objects on display (Boggio, Borea, Olivera 2001)[5] – have driven me to not take the studio space for granted and to reflect on its setting and on the objects and experiences that are articulated in it.

Through the putting together and arranging of my belongings I have made mine my new workplace: table, chair, bookshelves, books, fieldnotes, newspapers, exhibition brochures, images, written and scribbled papers, my daughter's drawing, two artworks that accompany me, my computer and its files… light, a window. Along with this, there is my performance and habits: coffee, snacks, post-it notes, paper with handwriting and

[4] Curator Christine Macel, *Viva Arte Viva*, Statement for the 57th Venice Biennale, circulated for National Pavilions Curatorial Competition.

[5] In 2001 Verónica Boggio, Ines Olivera and I embarked on a study in the form of an installation about the artefacts in display in anthropologists' living rooms. The installation located between the Department of Anthropology and Department of Art at the Pontificia Universidad Católica del Perú was an exploration of other formats for undertaking ethnographic work.

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traces of ideas; work, silence, interruptions, voices-ideas, fatigue, frustration, disorder-order ... and the need to continue.

What objects and experiences do the anthropologists bring to and perform in these 'cabinets'? Which relationships are activated between the anthropologist, their archives, images, objects, memories, desires-projects and space, and how? What happens between the "field" and the "product"? Sure, the experiences and conditions are many and diverse, but I want to mention some points that enable the field, the analysis and the product to be re-thought, in neither a linear fashion with closed facets nor as a move from the social and multisensory experiences to the solitary unemotional work, but in dynamic interrelated and expanded ways.

Anthropologists, our studios and socialities

Perhaps the studio of the anthropologist has not changed much as a space beyond the new available technology and the collaborative works currently promoted, but it has done so in its relation to the 'field'. First this was a cabinet work related to second-hand documentation and collected objects in which 'fieldwork' was carried out by others. With the institutionalization of 'fieldwork' as living with the natives in the Malinowskian form, the anthropologist's office was that space back home, separate from the field, where the collected data was analysed. This is the model that still prevails in thinking about the moment-space of the analysis-studio. Pursuing anthropology at home, the anthropologist's studio is not located in a place distant from the field but in this one, nevertheless it is still conceptualized as another scenario very different from the 'field'.

The call for collaborative interventions in the field and to obtain intermediate results in the ethnography in process, strengthens awareness of the production of theory and analysis in the field, but at the same time distances itself from the studio work and the anchors/ written academic product, placing it in many cases as a solitary work (Marcus 2010, 2017). On another front, digital ethnography that involves doing fieldwork at distance, this is in a third arena of the virtual space (Postil 2017), allows ethnography to be done from the anthropologist's office (or wherever the anthropologist is) mediated by technology. All this indicates different relationships-distances-moments between the field and the anthropologist's studio; but in general the studio is conceptualized as the liminal moment-space between the field-the experience and the product. As we accept that by doing fieldwork we generate theory and analysis in our relationship with others, I suggest that in the office the 'field' and our relations with 'others' have not concluded. I suggest that the processes that take part in our studio constitute a crucial multisensory space-moment for much of the anthropologists' production. In highlighting this, I am not advocating an "armchair anthropology" but the opposite: an extended notion of fieldwork.

I further argue that it is necessary to think about our practices and the time, (partial) silence and (partial) solitude involved, and the demands for high performativity in neoliberal times. While there is a demand for quick impacts – and where students are asked to finish their theses in a short time to raise universities' standards of excellence – this field/analytical arena shrinks, and with it a great part of what is and has been part of the anthropological work. In the following lines I mention some ways in which the encounters between the anthropologist, the research materials and the studio-space take place, triggering reflections.

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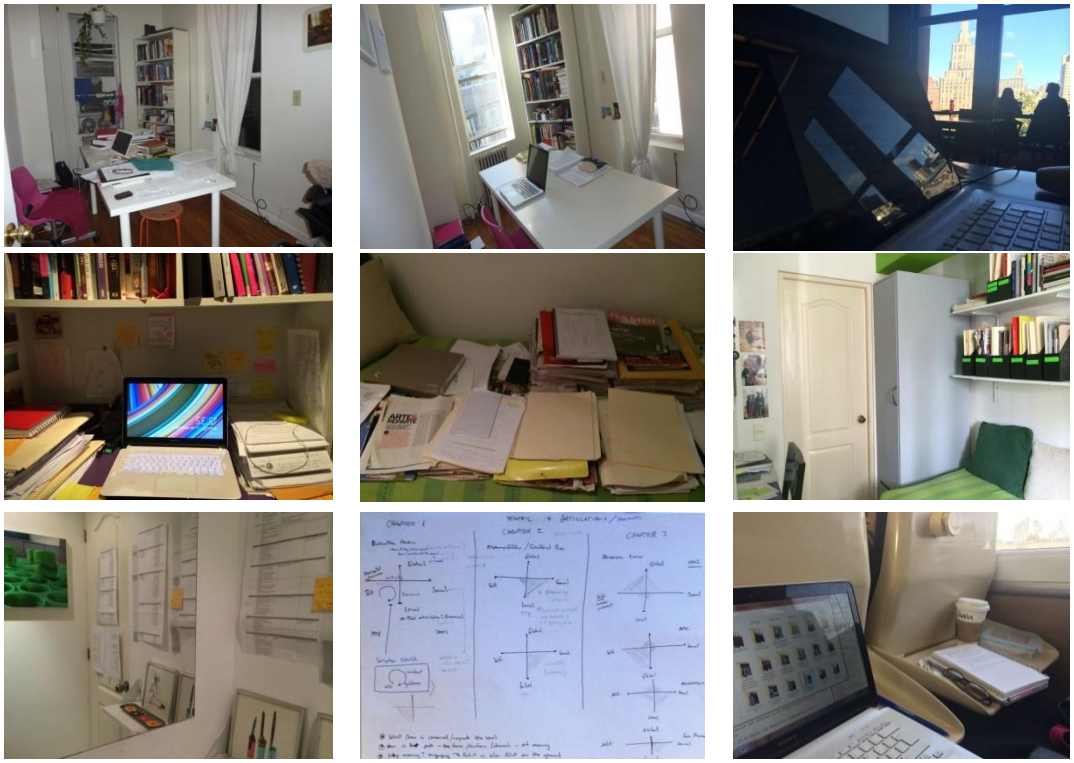

My office place with research materials, wall charts and diagrams in Greenpoint, New York and Lima. Images of transitory work places at Bobst library in NY and on the train from Norwich to London. Photos: G. Borea

Actant archives

There is abundant and growing reflection on and anthropological work about archives: from archives as mechanisms of power and representation to archives as arenas where we can access subaltern voices and silences generating other types of stories; from archives as protected to archives as fragile repositories; from analysis of institutional archives to the analysis of personal archives and social media 'instant archives' (Geismar 2017); from written archives to visual, audiovisual, audio and digital archives; from historical and colonial archives to their contemporary neoliberal forms. There is also a broad discussion about the construction of anthropologists' archives (Comaroff & Comaroff 1992), their forms of storage and ethical aspects regarding confidentiality and access (Caplan 2010; Zeitlyn 2012). Today we recognize that, as Elizabeth Edwards (2017) affirms, "the archive is a 'fieldwork site' in its own right". Following that archives can be fieldwork sites, our own archives – material and on-line archives – play a role as a possible fieldwork site not only for others to analyse but also for our own research. What roles are our own archives playing? How is our own small, or perhaps large, archive acting, as in Matisse's studio exhibition, in our process of research and feelings? How do we order, catalogue, preserve, and reorder it? And how does it acquire traces, get damaged or lost? What are our personal methods of locating our research materials? And how do they act, unfold, connect in our studio at that field-analytical moment?

I argue that in the anthropologist's studio the 'field' expands as relations with 'others' continue through the activation of our archive. Embracing the view that different 'actants' (Latour 1996, 2004) participate in social relations, in our studio the research materials or

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archive – different texts, objects, voices and images – generate new series of relationships amongst them and sensory experiences in us through our process of reconnecting with these materials. In these new social-material encounters, our various research materials interlace, superimpose or create frictions while we work to trace possible grids of connections-tensions (see Rabinow and Marcus 2008: 70, 77).[6]

Since 2000 I have systematically collected clippings about art, urban policies, cultural policies and indigenous representation; as well as exhibition catalogues and images. For me this archive tends to be a starting point of information. It compiles what was/ is of public interest, ways of approaching to a topic and the atmosphere of a time. This archive expands when it is complemented in fieldwork with other sources and materials, but it existed before most of my concrete fieldwork experiences and exceeds them. This archive is not static: it is in process, open-ended and mobile, not only because it grows in different ways and layers, as it also become damaged and travels with me, but because I rearrange it according to my inquiries. This action of re-arranging it, re-looking at it, re-connecting with it also triggers new connections of inquiries. It is a materiality - a corpus / even a body - that is with me in an active or latent way, informing and joining different projects.

Transcribing interviews, inscribing experiences

In *Doing Sensory Ethnography* (2009), Sarah Pink extensively explains the possibilities of the interview considering not only what is said and how but also what is not said, the movements of the body, the environment in which it is carried out, etc. Likewise, she points out that in the interview transcription process we evoke and remember the moment of the interview and the sensations in it.

As many anthropologists do, I use interviews as a tool for collecting information but also as sites in which the analysis itself takes place, in which my interviewees – in several cases experts on their topics – and I build together an arena of reflection, which helps both in our inquiries. In the interviews we can grasp the different narrations and the aesthetics of them. Interviews acquire density in the interview process and in the process of transcribing them. While transcription is tedious work, and many anthropologists choose to hire assistants or use computer programs, making our own transcriptions provides a mechanism for evoking fieldwork relations and feelings (Pink 2009: 152), as well as for reflecting while listening and writing. In this process anthropologists inscribe information and feelings in their bodies. While many different fieldwork experiences are inscribed in our bodies-memories (Clifford & Marcus 1986; Connerton 2003; Fortun 2010)[7], and we evoke fieldwork by transcribing interviews, we also inscribe experiences in ourselves while transcribing interviews as this process is a new social connection with our active research materials in an expanded fieldwork.

[6] For John and Jean Comaroff (1992) anthropologists must go beyond explicit narrative in building their archives and include diverse sources and layers of information from within and outside the official records, in order to be able to trace processes and situate these fragments within wider fields of power and representation.

[7] In her foreword to the 25th Anniversary Edition of *Writing Cultures*, Kim Fortun explains that *Writing Culture* "was critical in articulating how culture is inscribed… in the process of ethnography" (2010: vii-xvii) and points out that today "we also need to query forms of inscription that aren't linguistic" such as material and digital infrastructures (2010: x).

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Weaving: drawings, graphics and space

Recently there has been new growth in the attention given to fieldwork notebooks and the ways in which we describe, inscribe and enunciate the events and feelings generated in the field. From Malinowski's diary and its reflexivity, to various anthropological fieldwork notebooks with writings, drawings, diagrams, etc. (e.g. Taussig 2011), anthropologists are reflecting today on the visual aspect of their notes and what their drawings and lines can capture – e.g. they enable us to think about a making process, the materials and composition of something or a specific feeling – in a growing dialogue with art historian, artists and archeologists. Moreover, Tim Ingold suggests that we "think description as a process of line-making rather than verbal composition", where a movement, a corporal practice, leaves a trace, an affect, etc. (2011: 11). His aim is to overcome the opposition between visual anthropology and its written form focusing on line-making (2011: 17; see also 2015).

Drawing does not end in the fieldwork notebook and the specific field, but usually continues in the anthropologist's office at the time of the re-encounter with our research materials and new dialogues: How do we materialize the research materials' encounters, overlapping and tensions? how do we trace connections and disruptions while we are thinking through our materials? The making of diagrams and graphics with lines, words, colours, and shapes helps us to weave, see and re-view various relationships: it is analysis, it is fieldwork. Graphics help us to group and connect different pieces of information derived from the research materials, to construe different levels of information as well as to think about the non-woven points and the loose threads. Thus the density of anthropological knowledge comes not only from the data collected and the relations in the field but also from the activity in the studio and the weaving of connections and vectors: weaving in a material way and as a bodily practice.

As part of the methodology for her MA thesis in Visual Anthropology, artist Rocio Gomez (2017) worked on a relational map of images in which she connected by weaving processes, concepts, people and places to underscore the relations and influences in Lima's art world.

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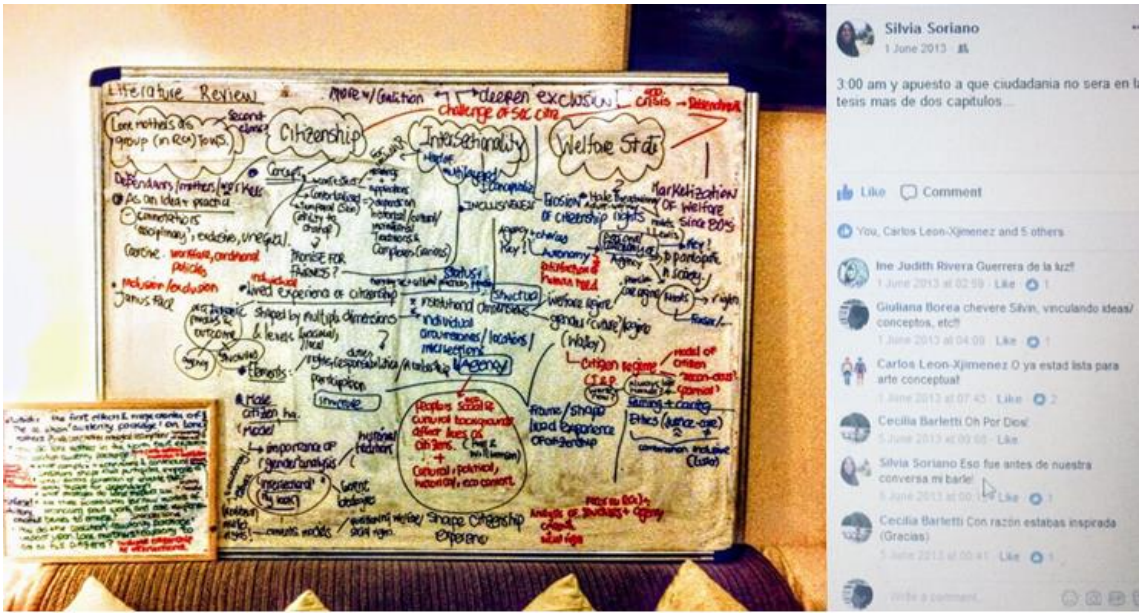
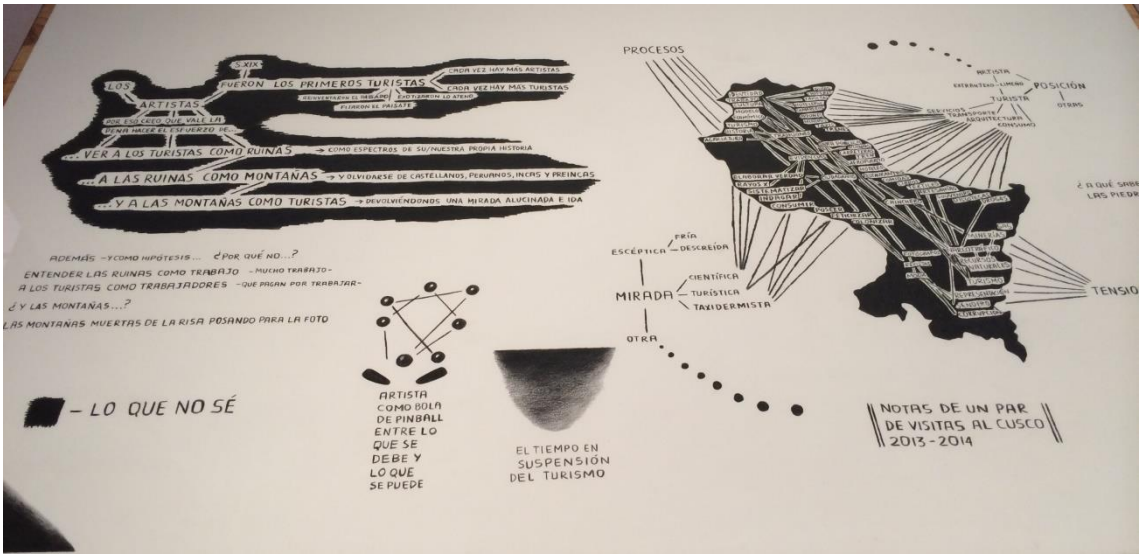
As in the cases of conceptual art and detective methods, the location of these graphs and drawings in visible places in the workplace, such as the walls, lets us have a visible map that announces possible articulations, but this clearly can be, and surely is, questioned and remade as we continue to interact with it and move on to the writing process, if such is the case.



In the process of her dissertation the anthropologist Silvia Soriano publishes the image above on Facebook, and the artist Carlos León Xjiménez responds "Oh, it is already ready for conceptual art".



Artist Raimond Chaves, *Notas de un par de visitas al Cusco, 2013- 2014* (Notes from a couple of visits to Cusco), for Proyecto LARA (Latin American Roaming Art) Exhibition at Museum of Contemporary Art, Lima, 2014. In this work and through drawings, maps, connectors and words, Chaves shows the work in process of his ideas, his interrogation and the aspects he ignores. He also identifies perspectives, processes and tensions.

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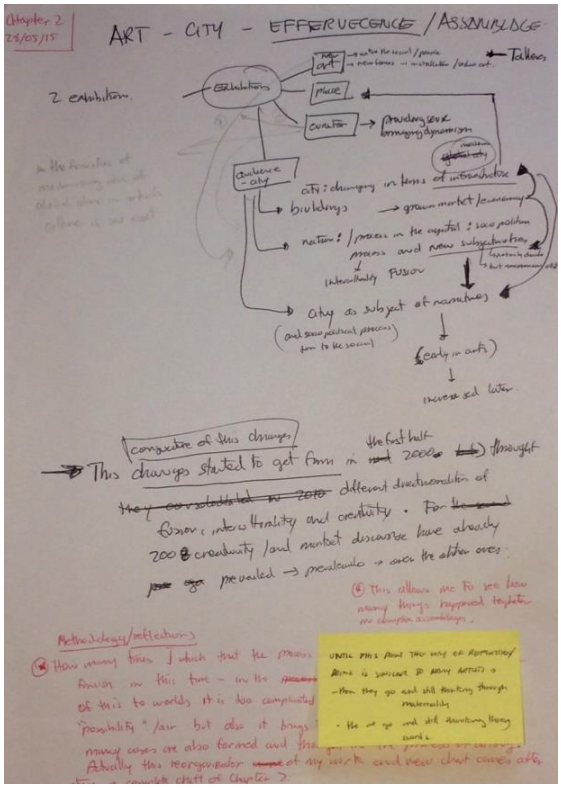
For my research on the transformation of Lima's art scene, I produced, without having planned to draw them beforehand, three types of graphics based on different levels of encounters and assemblages of my research material: some that followed the trajectories of the art agents (see Borea 2016: 320-4), others that located artistic and socio-political events at local, regional and international levels (fig. 2: picture 7) and others that sought to trace processes and articulations (fig. 2: picture 8 and fig. 6). These three types of graphics fed my writing, while the new reflections that I generated when writing led me to modify the graphics on processes in search of better approaches. This was a slow process of feedback between the research materials, diagrams and writing; of orderings and re-arrangements of material and space; of concentration and interruptions; of habits and fatigue.



[Notes in my studio, 28/08/15, in pink ink]
Methodology/ Reflections
* How many times I which that the process of expressing ideas and correlations finish in this time – in the chats/ schemes → the move of this to words is too complicated → maybe it also looses some 'possibility'/ air but it also brings complex explanations that in many cases are also formed and thought in the process of writing. Actually this reorganization of my work and new chart comes after writing a complete draft of Chapter 2.

My own chart and reflections; one of the drafts of Chapter 2 of my PhD dissertation.

As I have discussed in this section, the dialogues between art and anthropology are not only constrained to the 'field' or conceptual issues, but also illuminate the studio practices, the action and interaction of objects and the materials-body-space relationship. Finally, I suggest that writing – handwriting and typed writing – does not eliminate the sensorial: the necessary discipline, the habits created, the position (and marks) of the body through periods of writing, our body and its interrelation to our books, diverse research materials, drawings and space constitute, influence and act in our writing process and style: while we keep weaving, reformulating and creating through the push and pull of the materiality of words – through their form, meaning and emotions, correlations, silences, spaces and flow, visuality and sound, through the ethics and aesthetics of writing. It is a sensorial experience-knowledge that derives not only from the specific field and its evocation, but

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also from the bringing together and putting in motion of the research material at our studios in an expanded fieldwork moment, as well as in the analysis while writing.

Conclusions

In this article I have argued that fieldwork is a multi-temporal and multi-spatial construction that includes assemblages of observations, experiences, memories and interventions, in what I called expanded fieldwork. In the first part and in dialogue with the notions of para-sites, collaborations and intermediate results during the fieldwork process, I have highlighted that in Latin American anthropologies fieldwork has tended to be constituted of activist practices and political commitment as many anthropologists work between academia and other socially engaged projects: experiences and modes of work that need more visibility in the current debates. I have also highlighted another level of interventions in the field not only in collaboration with subaltern or expert actors, but also in relation to our close beings who depend on us and shape the possibilities of the field-life in fieldwork practices; bringing particular attention to maternity, which is not a 'para'-site (a third space) but what I have called an 'in'-site that impacts the exercises in the field and its forms of knowing-feeling: as insights.

In the second part of the article, drawing on reflections on the artist's studio as well as on anthropological and phenomenological studies on place-making, I have placed emphasis on the sensorial-material experiences that unfold in the new connections between research material, body and space in the anthropologist's studio, indicating the extension of the field in the same studio and process of analysis. I have suggested that in our studios, the different archives, objects, voices and images – in general our research materials – act in another level of the field, generating a new series of relationships amongst themselves and sensory experiences in us through the process of re-connecting with these materials and dialoguing with them. Looking at our diverse archives as corpuses/bodies, at the transcription-inscription of interviews, the processes of reconnecting/weaving the research material into a set of drawings, diagrams, graphics and maps, and at our habits and performance in the studio, I have highlighted some of the ways in which the sensorial experience-knowledge continues in the office and expands to the texts, in an attempt to bring the text, the visual and the sensorial closer.

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