General questions / points for further research are highlighted yellow.

Specific resources for research are highlighted blue.

This mind map is discussed on my project blog here:

https://www.ed.ac.uk/cs/9/2020 - contemporary artists research project 2021-2022%E2%80%93%1%expansion-for-research-theme

WORKSITE

WORKSITE as Platform

Develop website format / functions

- What existing website could be used as an example / for inspiration?
- Add links, research material and other resources
  - Resources should be open and easily accessible
    - Categories or some kind of tagging system would be useful
  - This library could develop into a library of WORKSITE-related resources
    - This library / resource hub could also represent a starting point from which future research / activity is launched
    - This library could form both a physical and digital (bibliography) as well as a kind of map of the topic itself
  - Add project research and work-in-progress to the site
    - This could be in the form of blog posts (perhaps a condensed version of my project portfolio?)
- Try different approaches to the blog aside from the Q&A format
  - Examples include "studio visits", longer or more free-form interviews, a newer version of the Q&A, and discussion on relevant art-historical or art-theory resources and works
    - New blogging formats should both inform and be informed by the ultimate intent of the site and the intended end user(s) / recipients.

Think of website as a resource or meeting point for others

- This would inform my approach to adding content, e.g. by making it more open and accessible, encouraging comments / feedback, etc.
- Who is the website aimed at, who is it for?
  - Artist(s) working at home(?) or in some other kind of non-studio or otherwise "unconventional"(?) setup
    - How will I define "work" and "workers" (e.g. "artists")?
    - What kind(s) of "work" and/or "site" do I intend to focus on?
    - What is understood as "conventional" and "unconventional" in regards to artistic work and/or site?
    - What constitutes a studio or work site?
  - Who could benefit from the site?
    - How could they benefit?
- Look at the Whatsopen Project on Spike Island

WORKSITE as Research Topic

Think about everyday workspaces: kitchen, spare room etc.

- Consider the implications of the "everyday" or non-professional (domestic?) workspace
  - Working alongside family / children
    - How does the presence of the family influence the themes addressed in one's work?
      - Mary Kelly's Post-Partum Document
  - transient / temporary work station
    - Pop-up/Popup
  - practical issues (storage, safety, inventory, tools...)
    - limitations on what is achievable at home
    - limitations on what is achievable outside the home (e.g. as large works cannot be storage)
    - In what ways can constraint be employed as an artistic strategy?
      - How do practical limitations both positively and negatively impact artistic work?
      - Storage / Storage Constraints
  - irregular or impractical working patterns
    - working sporadically
    - working at night
      - Philip Guston - painting late at night is an artistic trait
    - working during school day
    - What are the positive / negative impacts of different working patterns?
      - What, if anything, is the "standard working pattern"?
        - How does the conventional 9-5 working day relate to or contrast with the potentially more "unconventional" artistic approach to work?
      - What examples from outside of art practice?
        - What examples are there to learn from (e.g. in art history)?
- Also consider potential non-domestic spaces
  - Making art covertly at your day job
    - paraartism
  - on public transport / while commuting
  - the use of ad-hoc "studios" e.g. a hotel room.

Gaps in knowledge

- Previous research on the "work" topic has been more concerned with the economics of work, rather than the practical side of "everyday" working practices.
  - Jane Evans
- Previous discussion of artistic "work sites" has focused largely on "live-studio" (and by extension, post-studio practice), rather than the everyday working conditions of artists.
  - Jim Lambie

Research methods for this topic

- Ethnographic approach using semi-structured interviews.
  - Gives more detail on the everyday work and site conditions of artists
  - gives "minor" voices a platform
  - Use audio / podcasting rather than just text
  - Use the resulting data to update / adapt the WORKSITE platform
    - What sort of obstacles/changes would be beneficial to artists without studios
      - How does the artist without studio relate / connect with the body without organic
        - Body Without Organs/Deleuze and Guattari

WORKSITE as Product / Activity / Group

- Finding unusual sites to program group exhibitions, projects, publications, activities etc
  - Who could benefit from this, and how?
- Finding unusual sites to work in - temporary studios / residencies
  - Squatting / paraartist approach
    - paraartist/paraartism/paraartistic
  - RPO (but self-placed
    - Non-conventional Venue
  - Residency by (self) nomination
    - On the meadows, on the bus, in the Pock market gallery
      - unofficial / covert
        - non-conventional/unconventional venue
  - Residencies in other's homes
    - Using Airbnb / house-sitting apps / house swap?
      - Speak with Andrew Cameron or Angela Hunt - mentors
  - Facilitating bespoke micro-residencies
    - E.g. buying a participant a day's bus pass to facilitate a one-day "bus residency"
      - this could also include an on-bus exhibition of any resulting work
  - Who could benefit from this, and how?
- What kind(s) of product / activity / group would be most beneficial / relevant to the intended audience?
  - What physical outcomes might be relevant
    - a publication of some kind - a zine, booklet or guidebook, or a collection of interviews and images
    - a collective or collaborative artwork
    - a temporary or permanent site or location for working and/or exhibiting
    - documentation of events / activities
  - What events or activities might be relevant
    - Residencies
    - exhibitions
    - workshops
    - open studios
    - seminars
    - group meetings
    - discussions
    - collaborative work
    - training or instruction
    - the formation of a group or organisation