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WORKBOOK

What are the parameters of your artistic practice?

What factors limit or constrain what it is that is possible for you to do?

Which of these constraints are subject to change?

Which are permanent?

Which of these constraints are imposed by you?

Which are imposed upon you?

Which constraints prevent you from achieving what it is that you want to achieve?

In what ways do constraints determine what it is that is possible for you to do?

What further constraints could be applied to your practice?

What constraints could be removed from your practice?

What is the difference between freedom and constraint?

In what ways might constraints become beneficial or desirable?

What difficulties might arise within an environment of total freedom?

What opportunities might arise within an environment of total constraint?

Is there any situation or environment that is completely free from constraint?

Is there any situation or environment that is completely free from choice?

In what ways do constraints determine the outcomes of your artistic practice?

In what ways do constraints define your artistic practice?

Is it possible that the constraints imposed upon your practice, and your practice itself, are one and the same?

Can you reframe your practice as an embodiment of - rather than an adaptation or reaction to - a particular set of constraints?

Can you then adapt your practice by means of adapting (rather than adapting to) your own particular set of constraints?

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Cover image: Lawrence Wiener (1960) "WHAT IS SET UPON THE TABLE SITS UPON THE TABLE".
Trimmed limestone, wood.

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