

WORKSITE /



WORKBOOK

Work site is where a work takes place, has taken place, or is yet to take place. A place is different from a space. Place depends on socio-political factors as well as personal and shared history. Events that happen in a space can make it become a place. Therefore a work site is, in a way, self-validating. Whenever I've driven through rannoch moor, or even mentioned it for that matter, with a group of other artists, someone has said "This is where joseph beuys made some work."

I don't even know what the work was that he made there. I don't know really that much about joseph beuys nor rannoch moor. There's the obvious ones like the coyote one, or the fat/felt thing and also honeypump(?) – I don't know what that one is but I am a fan of the word – and also he made work about or in fact made "Social sculpture" which I think has a different meaning than the meaning I think it has.

When I drive through rannoch moor I think of joseph beuys.

People have made work in response to joseph beuys' work at rannoch moor but because it's not as famous it's not the one that gets thought of when you drive through it. Ubiquity I suppose is the name of the game.

Like nan shepherd and the cairngorms. Something about mountains. I should read that book. We got told to read it when I was in first year at art school but I don't think anyone did apart from my now-girlfriend, then-stranger and fellow student. She said it's good but she needs to read it again because she can't remember what it said.

Drat.

As a self-identifying non-reader, I rely upon readers telling me what books are about. I prefer conversation and colloquial knowledge. When I read it doesn't tend to go in and stay. I lose focus easily – it's quite inefficient really.

Art schools I suppose are the most prominent worksites. Like big shit art factories, most of which gets tossed in the skip afterwards. Maybe then the skip becomes the worksite.

Personally I often make site-specific work. Because the site can do a lot of the work for you. It's like a lazy way to make something relevant.

Eat a boiled egg outside of parliament. Easy art work.

Finlay J. Hall

What are the parameters of your artistic practice?

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



Joel Davidson

Which of these constraints are subject to change?

Which are permanent?

Which of these constraints are imposed by you?

Which are imposed upon you?



Priya Peña

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?

concerning
Eccentric Limbs

Playing in/with
a perceived
site. A site of
perceived absence.

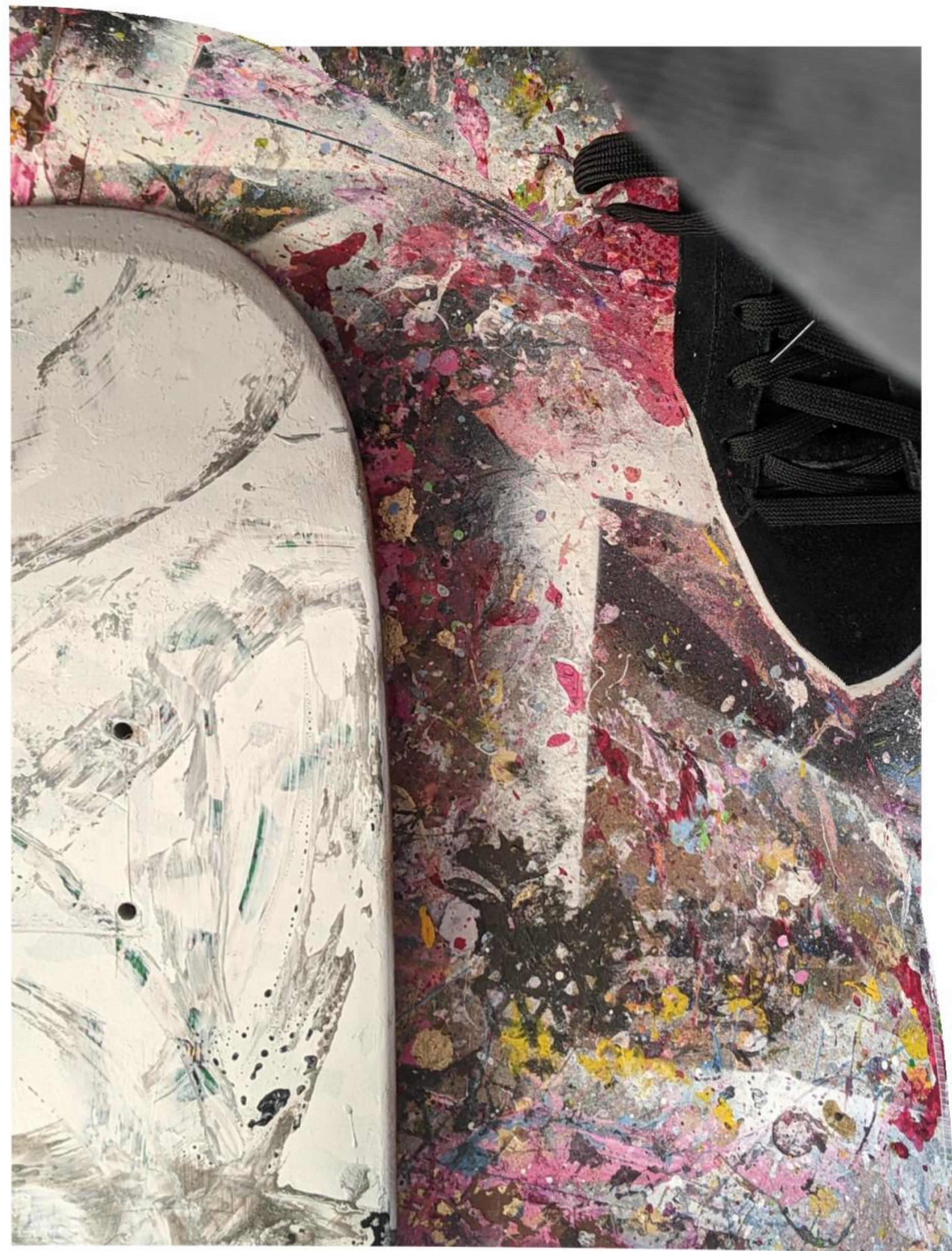
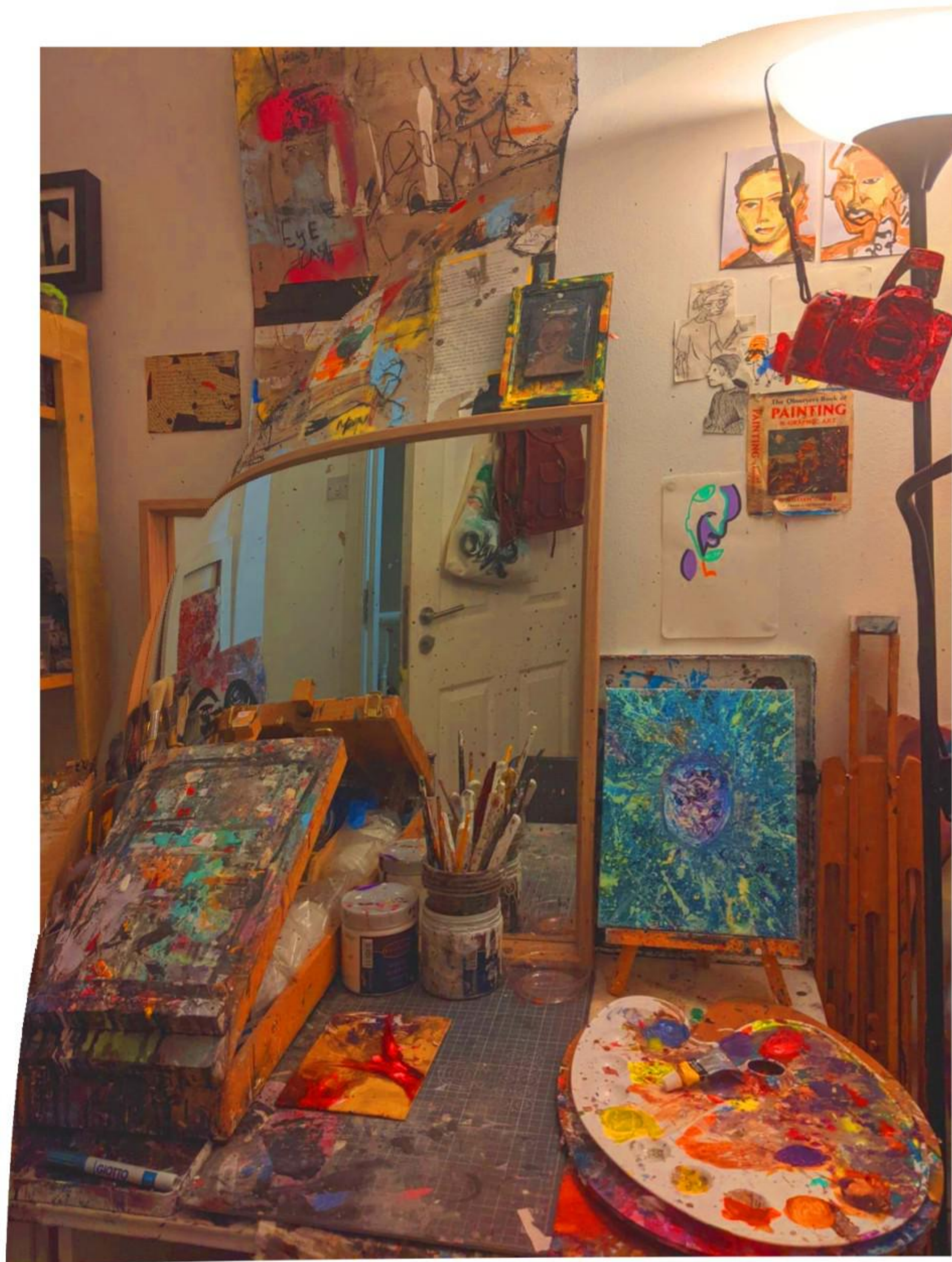
A site for
prostheses -

A site which
was ~~thrust~~/foisted
upon me. I did
not create this

space yet it is
seen as part
of me.

What further constraints could be applied to your practice?

What constraints could be removed from your practice?



NOT
TONS
SNOW



James Shannon

What is the difference between freedom and constraint?

In what ways might constraints become beneficial or desirable?



Noah Travis Phillips

Noah Travis Phillips

“commute commentary” for *WORKSITE*, Spring 2022

Above is the line (or commute) that connects my two sites of work – my home (basement studio) and my lab and classroom (campus). The line runs S → N / N → S and looks a lot like a bear from here.

To *get to* my job (teaching and running a digital fabrication studio at an art school), I begin by riding my bike 10-12 minutes (my bicycle’s name is *Peregrine Safety*), usually at a pretty swift pace, uphill in at least one direction, though more often into the strong winds of the foothills, and sometimes in the Winter ...

From there I take a regional bus about 35 minutes to the central downtown station, end of the line. I like to sit near the front so I can get off the bus quickly when we reach the station.

Then I walk/jog from the underground station up a triple flight of stairs to the train platform.

I take the train another 17 minutes to a station on the west side of town; a lot of demolition of single-family homes and construction of apartment complexes. This area definitely hit a rough patch between 2002 and 2008 and is slowly “recovering” through gentrification.

Campus is just off a main street of a rough neighborhood, where I walk 10 minutes (again, at a very brisk pace) to get to my class/lab. (For the first three months of my job I jumped the back-corner gate of campus to get in. I have a key now.)

The journey is very physical and a quarter of it could probably count as exercise ... All told (and if all goes well) it takes just about 80 minutes, from door to door, for me to draw this line (between the islands of my existence) with my body each day I work. I’ve been doing this for about six years now.

I really like to read, and enjoy reading during my commute. I miss the reading time when I don’t commute. Recently I have been reading: *Hair* (from the Object Lessons series), “The Allegorical Impulse: Toward a Theory of Postmodernism” w/ “An Archival Impulse”, “After Progress: Notes for an ecology of Perhaps”, “Archival research: unravelling space/time/matter entanglements and fragments”, “Standpoint theory, situated knowledge and the situated imagination”, “In Double-Light” Greg Tate on Samuel R. Delany’s iconoclastic, intergalactic oeuvre, with Arthur Jafa”, “Chapter One: Inhabiting Matter: New Media Art and New Materialisms Informed by Feminism”, “Remix and Reproduction in the Post-Internet Age: A Contemporary Art + Design Pedagogy”, *Anthropocene Feminism*, *In Other Worlds: SF and the Human Imagination*, and *The Computer’s Voice: From Star Trek to Siri*.

Epic mountains are my constant backdrop. I love to watch the drama of the weather – and the seasons – unfold over the landscape ... I like to be in (rhythm with) the weather and the world. I like to watch the sunrise (or sunset). Sometimes, early in the morning, I “zonk” on the way into town; lay my head back, breathe deep, and try to remain in the hypnagogic state (which is difficult with so many strange people and noises around, not to mention post-pandemic paranoia). There’s been no express version of the regional bus, again since the pandemic. There’s some idea that the express will return eventually and will shorten my commute by about 20 minutes, but I’m not holding my breath.

The area I live in is beautiful (a college town, but not the one I work at/in) full of and surrounded by “greenspace” very bikeable, ecologically aware. (We can barely afford to live in this terribly expensive bubble, and yet,) We’ve established a wonderful and charmed life here. My wife and the rest of my family have a lot of roots here at this point. So, I get to commute. The transition from wild+rural to urban is striking, and of course this corridor is full of new “development” wounds. I’ve seen coyote from the train, and hawks, and owls in the morning or at night, raccoons, and skunk, deer, and other wild creatures – fellow sentient beings trying to make it in the universe. Wildfires swept through a suburban neighborhood on the edge of a development recently, one of the new ones butted right up against open-space, and you can see the ruins from the bus. A historical flood happened here about a decade ago.

I’ve always really liked being a passenger, because you can just look (and/or read) and observe, and indulge your scopophilia and/or fantasies. I experience being a passenger much like a collage, like a montage (of my own attention/curiosity). My experience of being a passenger (and biking and walking everywhere) has strongly shaped and influenced my personal aesthetics.



Julian Smith

What difficulties might arise within an environment of total freedom?

What opportunities might arise within an environment of total constraint?



Aimée McCallum

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

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



Sam Dybeck

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

In what ways do constraints define your artistic practice?



Saskia Robinson

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?



Aimée McCallum

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

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

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With thanks to WORKSITE contributors:

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Julian Smith
Noah Travis Phillips
Andrew Gannon
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www.worksite.wordpress.com

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

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