

Appendix 12 _OS EGL Transcript: The collective struggle

Title: Evacuation of Great Learning Opening: The collective struggle
Event: Evacuation of Great Learning INSTAL 10 @ Tramway
Category: Journal/Reflection/Transcript/ Image
Date: 12 Nov 2010
Audio: INSTAL DR0000_0176.wav
Contributors: Philosophers, performers, members of the public P1-20 (who actively contributed) _OS, 60 strangers, O1, O2, CDL.

Evacuation of Great Learning

Journal notes

Attempts at experiments to defy space and redefine boundaries of performance, audience and participants.

Commented [1]: space by st

- they defined parameters and set the groups free, some natural affinities formed:

Commented [2]: self determinism by st

Technocrats: Keen to organise but without consultation.

Bureaucrats: Form based art

Spiritualists: meditation room

Free spirits: In and between these energies, the roving microphone reading out tracts from a book proposing revolution.

Commented [3]: labour by st

Each to varying degrees dictated their solutions to the rest which caused frustration to those who intended to manage, but allowed space for those open to possibilities to reflect and consider ways out of confusion.

Aye Aye books carried on selling, the pub carried on serving, the stage hands and spaces carried on being on hand to respond to these whims and designs. Perhaps these services demonstrated the most autodidactic responsiveness of the group.

Reflection

In these recordings statements by myself caught in the wrestle of ideology were also captured, though at first perceived as ugly grasps for power to bear influence on a group's proceedings. It made visible the divisiveness of extractive enclosure: the frequent ingrained language of imperative, control and manipulation even in small doses.

Description

Highlights

Zones of conflict

Autonomy/ Authority

Peer education / affirmation

The Sceptre of Accountability

Conclusion

6 Dec 2010 Cruelloculum School of walls and space Copenhagen.

Collective improvisation protest against bologna protests

Closed 2017

Sound and improve as a Jericho walk - a cleansing process of neoliberal spirits.

Akira's INSTAL at Tramway (c.f Reclaimed space discussion about an Edinburgh bus shelter/ see

Stan Reeve's discussion about Out of the Blue and Tramway)

open school proposal

Commented [4]: space by st

Description

In the INSTAL revolution a similar experience this time with more institutional resources, microphones, dedicated buildings, to explore the idea of collective self-management to challenge the space as a site of performance, and roles of performer and participant were deliberately blurred.

"Can 60 strangers co-curate a collective experience or is the experiment doomed to failure? INSTAL dared to dream and in 3 workshops from 12th-14th Nov culminating in a 3 hour presentation of improvised and found connections presented the Evacuation of Great Learning at Tramway. This is a timelapse from the last workshop on Sunday where the unanimous YES to everything experiment enabled action. But we have to ask action for what end and did we accomplish something or just settle into complicit niceties. Debate, discuss or disgust."

Commented [5]: Art enterprise collective by st

Commented [6]: erasure authority by st

Commented [7]: accesibility, openness by st

Commented [8]: community by st

Commented [9]: common by st

Commented [10]: individual by st

Commented [11]: experiment by st

Commented [12]: time (merged) by st

Commented [13]: experiment by st

Commented [14]: open ended propositions by st

INSTRUCTION: By artist in residence transcription.

Highlights

Autonomy/ Authority

Authority - grappling with working together/ permission/ expectation/trying to make sense of it all.

Police and protestor politics summarise or transcript

Impact and processes of collective becoming - exploratory autonomy resist efficiency.

Discomfort at not having authority figures

Attempts at experiments to defy space and redefine boundaries of performance, audience and participants.

Everyone had an opinion, a solution, observation, en masse in the circle it was difficult to manage, but there was enough room in the weekend to experiment for individuals to have time for reflection to seek individual ways out of a confused assembly and into working groups where they felt safe to participate.

Services around these experiments continued books were sold and on display, the pub was still serving, the stage hands and spaces on hand to facilitate these whims and designs. They were supportive rather than intrusive, in the metaphor of the school, detached support can be enabling rather than over managerial reducing the impulse to pursue autonomy.

Commented [15]: authority by st

Commented [16]: political by st

Commented [17]: resistance by st

Commented [18]: Art enterprise collective by st

Commented [19]: common by st

Commented [20]: erasure authority by st

Commented [21]: self determinism by st

Commented [22]: space by st

Commented [23]: experiment by st

Commented [24]: schooling by st

Peer education / affirmation

Collective struggles transcript

Self defined parameters and set the groups free, some natural affinities formed:

Technocrats: Keen to organise but without consultation.

Bureaucrats : Form based art

Spiritualists: meditation room

Free spirits: In and between these energies, the roving microphone reading out tracts from a book proposing revolution.

The Sceptre of Accountability

Time span in art making is not determined by capitalist logic per se.

Art making as an act of faith, all making is interconnected and its effects can only be felt when it is ready. Timescape is different not driven by direct cause and effect, takes a leap of faith to trust it needs to be done.

Orchestral intermissions - metaphor for doing your own thing, unleashed from the conventions of the orchestra, practicing what one needs to, choosing to have conversations or not, improvising the score itself by your selection to practice. CHANCE.

Authority

Instructions / A set of questions/ Negation

Commented [TS225]: Instal Akira

Transcription DR0000_0177.wav
Not quality initially.
Groups gather. Chat with performer
Jem Cohen paradox

DIY open source sharing of practice open to adaptation
Theory of the Loop
Repetition
Different forms of repetition.
Starts to beat box a few bars.
Improvised clapping in background. Kazoos in the background.

O2: O1 proposed the title, material from _OS, they had meetings and google docs where people have been editing.

L.: Printed it off just a few hours ago

O2: Do want to explain more the title?

O1: Title chosen randomly, because the starting point of the workshop is that we both don't know what we are doing. Neither O2 or I really know what we are doing. The great learning is an exemplary distillation of Confucian wisdom about how to overcome the sorts of confusions that incapacitate individuals and the social body as a whole. Confucius provides a kind of a recipe or a doctrine that allows for those ailments or pathologies which can corrupt the social body to be eliminated. The great learning is a doctrine propagated from peasant to emperor, where each corpuscle of the social body understands its place and its role and comes to a harmonious understanding of society.

Wisdom consisting of harmonisation, understanding how individual interests can and should be harmonised with collective interests and that is the blue print for happiness and human welfare.

The title was chosen, one it seems contentious to assume this kind of organic model of the social body. This is no longer available for advanced late capitalist societies, this kind of recipe is no longer a viable option. Wisdom in this ancient sense is not able to be valorised or embraced.

Evacuation because unlike Confucius, we don't know what the conditions for the optimal harmonisation of individual collective interests will be. We are unsure of the procedure for talking about what can and ought to be done. Evacuation can mean a moment of emptiness, a positive emptiness of a precondition for action, emptiness as the enabling condition for the kind of clarity that allows you to intervene effectively in the situation. As picked up in the Open School text, a purging of some kind of waste, unnecessary toxic waste in the organism that needs to be excavated. Both positive and negative in the term.

It is supposed to be a preposterous title not to be taken seriously, taking a historical point for addressing some of the issues, of understanding and the inability to understand which O2 and I are interested in, as well as the open school and their

responses.. so I guess everything is open ended and everyone is free to pitch in and suggest either something they want to focus on in these initial printed declarations or in relation...

35 O2: Don't know if you know but the festival is going to be handed to us in the last three and a half hours on Sunday, during those three and a half hours we can do whatever we decided to do. We have this three days these three meetings and then we have this three and a half hours at the end on Sunday. What we are going to do, is a good question. (Giggles) Anybody who wants to answer it can write on the board, anybody
40 who has any suggestions, expectations of what may happen, please because it is up to us.

(Pause and silence)

TC: It's an experimental music festival so music, music can happen in the last few hours. If Music why music, why would music helps us engage with what it means to live in
45 life as it is? Why does it help? What problems does it cause? Can it change something? If we go through these three and a half hours then we go to the pub, go to bed and wake the next morning, what would have having done 3.5 hours of experimental music being in an experimental wave have changed about our continued existence. I suppose what is the point? If we decide that music can't do
50 anything so then those 3.5 hours should be silent. That's a radical or interesting way to deal with it. Or we could fill it with something? Is that 3.5 hours on empty because they are framed by what we are doing now? Or they are not empty because they are in a space around here so how does 3.5 hours change the space in terms of
55 talking about music. Everyone here is assumed to be here as they have some engagement with experimental music, or experimental education or radical politics in some way or they are not, they are just here cos they want to have a good time? Do we have a right to have a good time? The right to produce music? All these questions, instead of just going into it doing what we normally do as musicians, artists or people. What gives us the right to do that? Why aren't we digging wells in
60 Africa, or out at work earning money. There are probably better ways to spend our time, or aren't there?

O2: (laughs) in terms of music, or noise, whatever you want to call it conversations, more and more I find barriers in these festivals is like, What is it if... I don't know... coming from many years of improvised music I am sick of people including myself
65 judging aesthetically certain sounds. If I am not interested in reframing my own tastes in different sounds that are produced, I don't want to make distinctions between the

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sound of you moving the legs or another sound. Noises, sounds, or music, in any given situation there are already sounds being produced so the question is do people just want to judge them aesthetically by the form or do you want to use them to help to understand more about the context we are in and what issue can you bring to that context and what would can you change? So... the notion of the music can be an excuse for the other questions that you pose.

TC: As an excuse?

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O2: An excuse for appropriating the careful listening one may have from many years of playing very very quiet improvisation but not to use it, not for aesthetic experience but to go deeper into the questions that you ask. Cos that is very difficult but maybe someone may have some answers.

P1: The issue of making more music, can you hear me?

Crowd: Yes

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P1: We either make more music or we talk.

O2: Is there a distinction?

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P1: It is not a distinction but when I make music it includes talking, or this is sound making in this room right now. I think there is more to sound making that is intervening. Thing is with speaking, when I speak most likely everyone else has to shut up. So that's one of my reservations about the talking, is one person will speak probably a white middle class male will speak and that's my reservation.

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P2: Interested in music itself as a social relations, created by music. Such as scenes like rave music, not the sounds as interesting but the new sets of social relations created. Music on its own isn't interesting but it reflects social relations. During the highland clearances gathering was banned

P3: Capitalism is a set of social relations.

P1: No it is a machine and a few people are in charge and are gobbling up the planet.

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P4: We are all sitting in the same place but is this the only common? Is it possible to cut through, short circuit common ground, how can we or are we interested to finding ways we have in common and work on that for the short time.

P3: I thought that as way, to find commonality, then it occurred to me the 3rd question about what activity and why collectives seem to dissolve. My observation is

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simplistic, but a group of people identify something they have in common and organise around a common interest then they realise that there are differences and the differences get so much that they fragment and draw apart and everyone feels a bit sad and annoyed. I wondered if we did the opposite worked out the point where the group would most disagree and then worked from there as a kind of focus. Or wherever it will take us.

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TC: It wouldn't be valuable unless we disagreed so much unless we left or killed each other. Which is one of the ridiculous things about society that we agree to disagree about the things that matter instead of take advantage of them.

P2: Unless we fragment them into factions, avant grade groups expelled and collaborated, Situationists notorious for this flux. ..There is something useful in the antagonism of disagreeing but still keeping collective?

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P3: When you (P1) seemed to disagree with my point of view of capitalism that was interesting. It felt worth... like a bit of energy, and friction.

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CDL: To answer your question. I learnt something a little something, in my experience with collectives I have been part of, disintegrate because they don't see a terminus, they don't plan for a terminus. Terminus is not the same thing as a goal. But not understanding that there is a lifespan and a life cycle to collective action, then thinking about or trying to forecast how that goes, there are several constraints there is time, not concerned about changing out there, change happens with one person and has ripple effects, we are together for such a short time, maybe we should have, I hope we have maybe we should have faith in that.

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P5: Can we expand the idea further? In that it is a cyclical cycle of things calmly, reach a crescendo of agreement (Hmm from participants) and then pull away and die, an organic cycle, or a cycle of ideas, is anyone interested in the cyclicity of things? Does it apply to art, music, to an avant grade, to capitalism? Are there process that are cyclical somewhat? Does anyone find that interesting.

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TC: I think so ...

P4: Ah...

TC: Sorry.

P4: Go on Tom.

130 TC: Thank you Mh.. I think the problem is it is open to co-option, you end up marching in
step with the cyclical nature of the market, this idea that we have to have an outcome,
we have to be outcome driven. It is about creating processes, techniques and tactics,
doesn't have to be product or profit motivated, It should be about new ways of
actually thinking, otherwise if you are not concentrating on the process you start
picking up processes from elsewhere. We have to be conscious of whose processes.
135 Basic processes of sun goes up and sun comes down and you have a working day.
We're all here at the time when we are not at work. Maybe we are only going to
consider these issues when we are not working. But there's hundreds of years of chat
about how it is what you do in the workplace that is really important. Leisure time, we
are using leisure time to be here, space provided at the whim of the rest of our needs
140 and lives, to enjoy ourselves, is it for ourselves? Is this going to be work? Is it just
going to be entertainment?

O1: It's just an observation the thing about social relations is crucial, it doesn't matter if
you go into a rave, rock festival or free improv concert, you are going into any kind of
artistic context with.. as a socialised human being, with a way of relating to other
145 human beings that is overwhelmingly been determined by the way you have been
socialised. One of the things at stake in the idea of improvisation, this is crucial from
O2's engagement with improvisation, the point of improvisation would be creating a
situation in which the nature of these social relations have to be negotiated anew on a
case by case basis. You are surprised, the challenge is creating a situation that is
150 fruitful and productive rather than sterile and static. I think that underlies the premise
of these workshops. How can we think about the way in which we relate to other
people and renegotiate it and perhaps think about what we are trying to achieve
together. Music is a pretext, with radical improvised music is it never just about the
excitement and sensation you are having, it might be a cypher for a new and invisible
155 form of understanding how you relate to each other.

P1: How do you judge if something is sterile?

O1: If you know why you like or don't like it, that is sterile. If you have to think or are
disturbed then that is interesting.

P7: How much of that rests on it being unrecognisable.

160 O1: I think a lot, it is extremely difficult to create a social situation that isn't
recognisable. Because of the so called Dematerialisation of art, anything now can be
an art work, anything you encounter may or may not be an artwork. Anyone can tell

165 you you've been participating in an installation art work. If you go to a shop and
buy a piece of chewing gum and tell someone this is a bit of performance art, I am not
really a shopkeeper, they're not even surprised. That's not interesting. The challenge
is to find a situation with an unrecognisability which is genuinely challenging, not
this banal and deterministic, which too often becomes a place holder for
unrecognisability. In order for things to be unrecognisable they can't just be
indeterminate, you can always assign them an interpretation as soon as you are given
170 a clue.

175 P3: Would the way forward then be to try and map out the expectations and assumptions
of people coming to an experimental music festival. What social relations are? I
agree with you the sounds being made are not recognisable as being traditional to
music, but there is a performer on the stage, audience, seats, all the kind of usual
paraphernalia, if you start chatting at the bar, someone may come and tell you to keep
quiet. That is what that set up involves. If we can map out the expectations for this
festival it might give us a starting point for what will be a surprise. [irony unable to
escape outcomes and social engineering]

180 CDL: One thing that happens in freely improvised music, apart from the diversity of
opinions... The key thing of what I take from what you are saying is... cos I have
spoken twice now and that is too much. To me music that moves me and compels me
to continue to live with the risk of error and humiliation and discovery, is the notion
of collective listening, where people are collectively listening to each other. My fear
here, it may be unfounded cos I am not sure who knows who cos I am out of town.
185 I'm just some guy who came a long way. I fear is that here a situation is quickly being
created where not only is everyone not being heard from, not that everyone should
have to speak but that not everyone is being listened to.

{silence}

190 P8: I want to come back to something you said about how do you know if you like
something or if it appeals to you

(Chairs groan)

I was wondering what influences you and how does intuition work as an impulse.
Especially if something is recognisable or not, intuition will make it recognisable.
Convolutd.

195 O1: Intuition does play a role but it is too close to reflexes. Your intuition is conditioned
by custom and habituation, your set of default responses to things. So intuition is
unavoidable, you can't help but have intuitive responses to things. The root of the
difficulty, because you can't, some people say, some people believe it is possible to
200 have a pure and uncontaminated unprejudiced intuition - I don't think that is possible,
Intuition always has to be corrected and I think the difficulty is you can't help but
have intuitive responses, but you have to constantly scrutinising them and examine if
they are preventing you from seeing something. I don't know how to go around this
problem, I don't know how, it is a real problem, the harder you push the idea of total
205 improvisation, and total improvisation is doing something that is absolute
spontaneous. Absolute spontaneity is a kind of a loop [chairs start to jar, noise enters]
because it is all one conscious decision you make...every decision you take is already
made even if you aren't aware of it...

40mins in

Murmurings from the crowd. While O1 is still talking.

[_OS gather a meeting takes over, O1 is muffled in the background]

210 TC: (whispers) I quite like to walk around with my eyes closed.

LG: Maybe we should disrupt things.

O1: There is no solution, only that we need to be aware ... that we never stop examining
scrutinising

[Books and files slammed on floors, chairs being dragged]

215 *Measure of openness to experimental situations*

TC: Maybe we should do something else, everyone knows O1, everyone's saying O1 O1
O1. O1's been responding very eloquently, I have been talking too much as well.
How do we get past this trying to something which isn't talking, make a sound, make
a shape? Arranging maybe ourselves in a circle?

220 [chairs clink being moved and stacked.]

P9: Could everybody make a sound individually and then also think about the absence of
sound. Which is often a problem in music being experimental, classical, most people
working in sound have always had difficulty working in the spaces in between. Which
is something that interests me and I guess if you could go through...But I...

225 [Loud whoop stretches through the air.]

[faded laughter]

[sustained Woooo]

[paper being flapped]

[Feet stamped and dragged]

230 O1: I don't want to make a sound.

P10: That was a sound.

[shuffling, sighs, cup set on table and lifted and set again, more paper rustling, slides, sighs, rubber dragged on floor squeaks, more noise of rustling, water bottles, chairs thrown on the ground, dragged, laughter, zips, clap, louder clap, pops, plastic opens and closes, dragging, silence.]

235 P1: Now we have this period of everyone making sounds and no one talks.

[Sounds scrapes drags continue, heels tip, chairs creak, shuffling]

P11: (mumbles) make things to what ... makes ...

(Phone beeps)

P12: What can you repeat that?

240 P11: I was say that...

P1: What we couldn't hear what you said.

[Wrappers ripped open, chairs still dragging]

245 P11: I was saying that this supposed spontaneity doesn't have meaning, but you will be helping him in a very limited range of conditions, I don't think we can rely on this, it is submitting to the repetition of something, a repetition of our world and we need to go beyond that. I am thinking of any improvisation unrecognisable ... I think we need to break with this idea that this can happen on some sort of blank slate or in a vacuum we need to work with a distortion or dislocation of the present conditions more than just thinking outside of the bubble.

250 P1: we have a lot of ideas of what improvisation can or won't be brought into this room readymade, apriori carrying some authority but they are just individual opinions.

255 P12: We are making sound for the sake of creating a sound, rather than really listening to each other or creating an environment of being aware of what other people are doing, its more that we are just doing something for the sake of creating a noise not necessarily a constructive way forward. But maybe by doing it it suggests a new route so maybe that is a good thing.

P13: When was it decided that we are here to improvise? Why is experimental music about improvisation alone?

260 CDL: Experimental music is a broad label. 2 yrs ago at a composer conference this young guy brought in a very modal piece, anyone acquainted with straight ahead jazz, will say yea it a modal piece. But for that person it was a profound risk for him to take. So experimentation happens on various levels and on different dialogues right it can happen with yourself. For me it would be profoundly experimental to take off my shirt and do a jig in the centre of the room, but I am not going to do that.

265 P2: Also how do we introduce another form of risk into the room? We are sitting around talking about some kind of structural not the structure of this situation, but this structure of this situation is very conformist, identifiable, conventional, some people are talking most aren't, how do we introduce some sense of peril to this situation? Or is my request ludicrous? I wonder. Sorry to talk over you C. I was trying amplify
270 what you were saying.

275 P14: I think it is a relationship between risk and trust, a lot of people don't know each other. So they can't trust each other, we need to put in place the process for us to trust each other. I was thinking of a ceilidh, the function of the dance is you get to meet everybody. You build a relationship with everyone in the room and that then creates a collective spirit.

O1: Do you think moving into a trust fall collective going to anaesthise the situation and take away the potential of us being in a music festival and not feeling comfortable with that?

280 CDL: I think trust was being built. We had a start of this constellation of sounds, initially some twittering laughter, at least people over here started listening that is the beginning of trust, beginning of moving from personal experimentation to collective experimentation. Then another dimension of that is experimentation and dialogue with the other experimentations that have gone on in the past which are both knowable and unknowable...setting up those situations where people feel welcome,
285 sometimes creates a forked path, the path of consensus and the path of coventry, and

quite often, freely improvised music if that is a model follows the path of consensus in small groups, in large groups the path of coventry. Those familiar with the Hinelines story, in their separate autonomous zones that exist specifically to test different government organisations and social systems organisation but they are circumscribed from each other individual laboratories of free action, that's what the larger experimental community is actually. My hunch is that the time for the big group is coming to the end.

-- NO ANSWER --

O2: I guess I am reproducing the power relationship in the room. At least it might be a conventional situation but at least we are exposing ourselves through the power and authority that we build and hope that is being challenged positively, I find it, I think people are being very aware like myself that I am talking too much, I am already institutionalised, for e.g the Open School, L., have you spoken much, or maybe you could speak about these relations I get the feeling that this is what you are trying to play around with this.

L.: I find it hard to talk for the whole of the open school. I haven't met them all myself. I think that, my perspective on it, it is something we try to deal with quite a lot, the trust and risk thing, we are trying to build some situations of trust, in a moment it is at risk, it has to be trust that it is ok that we are at risk, but that like uhm you have to make it ok that it is not going to become embarrassing, when it happens, it might be something, I don't know whatever it may be are we ready to embrace it I don't know?

P2: Isn't risk about failure, the possibility of failure, the professionalisation of art, I find increasingly this thing that normally those who succeed in art in Britain, are now engaged because of this professionalisation, no one wants to fail, everyone wants to present this professional job. A certain remit. seems People are refusing to fail, I think there is something interesting in failure in a bizarre way especially in the climate we live in which is all about success.

P15: It's not the case that everyone who has spoken so far is speaking even when asking a question, they are asking from a position of professionalism. If I may say today has been a (sucks in breath) a complete intellectual thing. We have to embarrass ourselves if we are going to make something new. We got to be willing to become embarrassed

P4: Who wants to embarrass themselves then?

P15: Sorry?

P4: I said who wants to embarrass themselves then?

320 P15: Yea. (Laughter)

P16: In Open school we did an exercise in leaning? We could try that. That's perilous.

P17: Can we make a collective decision on whether we are interested in interesting each other? (Laughter) ..

ST: Do we have to?

325 P18: Do we have to?

TC: No, We don't have to trust each other.

ST: We don't have to decide if we don't want to?

P18: We don't have to decide if we don't want to.

TC: No.

330 P18: We could do some sort of physical exercise. Without a Ceildh band.

TC: You have to be really drunk for a ceilidh as well.

P19: Who wants to be in a band?

TC: we could invite an orange band.

Theatre of the Oppressed [a farce]

335 ST: We could do some theatre of the oppressed. They have some interesting warm up exercises but they could help us release sounds in an autonomous way(?). I hate to lead, but I just did one yesterday. So if you want to try that.

(Murmur of yes)

P20: What is the Theatre of the Oppressed?

340 ST: Right what is the Theatre of the oppressed is Augustus Boal, he was from Latin America, he was doing a lot of theatre to go and preach Marxism to the peasants. He got them all riled up about land rights, he cried out "Spill our blood to free your land." They were all so riled up and they said "Yea yea let's go!" Then he said "No no wait we're just actors, these are fake guns." The peasants said "Never mind, we have real guns, join us." Boal realises the exploitative irony of representation. The peasants said
345 you mean to spill my blood and you step away. So he devised a series of techniques to

work with people are are oppressed, maybe it is us, to liberate ourselves or find a way out for ourselves. It's not very long, but it would mean we would have to exile the chairs, but if you wanted to do that it could probably be quite fun?

P20: I would like to exile the chairs.

350 TC: Exile to where?

ST: Exile the chairs... If you don't feel comfortable maybe just stand by the side.

P1: Is it useful for there to be a way to arrive at a consensus? Really the person asking the question has authority, We don't really know if the group is saying yes or no.

355 Whereas you could say this is right, do you agree? So you know if people agree or not.

TC: Do it if you want.

ST: Ok who would like to get sweaty for a while?

L.: Sounds good.

ST: Ok uppsy daisy.

360 [Chairs drag across the floor. Murmur of chatter and light chat. Anticipation.]

ST: The first challenge is to... the one thing we have in common is a name, right. What I would like, what we could is we have a lot of space, use your feet to stomp on the ground and really explore all the space you have, walk anywhere you please, fill the space, move along, [stomping] , it's ok, move along. STOP. [responsive], ok good.

365 When I say Go you stomp about, but when I next say STOP you have to introduce yourself to 3 other people.

[lots of chatter]

[chatter continues]

Right now things are going to speed things up.

370 When I next say GO, walk at the speed of 1, which is slow, we will never go up to 10 which is pretty fast. Can everybody show me how 1 looks like? [odd steps]

Ok 5 [quickening] , 6 [hurriedness], fill the spaces. When I say STOP introduce yourself to 3 people. [hurriedness] STOP [loud chatter]

375 Ok GO at the pace of 3, [chatter], 7 [chatter and feet speed up] When I say STOP introduce
yourself to 5 people that you haven't met before. STOP. [voices crescendo] Shout if the
person is too far away. [almost hiss and buzzing] [yelling] and GO at the speed of 8! [
Frantic, excitement, horror at the speed] Don't kill anyone or running over [trip and squeak]
And 2, fill the space, keep going. Now it is getting trickier, we are reversing a few cycles,
when I say STOP, you have to GO, when I say GO you have to STOP. GO! [all stop] Very
380 good! [Oops I didn't mean to validate there, feigns spit] Ok STOP [slow motor up] 6, at the
next command you have to introduce yourself to 10 people. GO. [oops, stumbles, still brakes
then chatter] [YELLS] And STOP at 3. [responsive] We're going to bend the mind a little bit
here. When I say JUMP, you JUMP. STOP. Ah good that's GO. Now when I say SHOUT, we
didn't get to meet everyone so just SHOUT your own name really distinctively. SHOUT [
385 proud noise] GO. [Stop] Now when I say JUMP you will SHOUT your names and vice versa.
STOP at 3, 7, JUMP [they shout and giggle], JUMP, [Roar of names] GO, [oops, giggles]
SHOUT, [jumping noises] Grab 2 people closest to you and start creating interested noises. If
you want to record please feel free. It is a sound generation exercise, make sure you have
enough space and all are clear. So in groups of 1-3, count off each person has a number.
390 When we call 1, 1 has to be any sound, don't think too much about it, just relax. Then you
will have your own little orchestra space. Rhythm of them counting. Change 1 [pips and
peaks and slaps] Change 1 not to 1 but to sound. [only 2-3 heard among chorus] Change 2
[only 3 heard among sounds] change 3 [all sound out] SHOUT. [They SHOUT] No SHOUT
means JUMP. [ooooo sound and laughter] Ok I'm done being dictator, hope you are warmed
395 up, you can interchange your sounds freely if you want, I am done.

[Laughter settling. Lots more chatter, Hive atmosphere eclipses the Moon mood]

Notes: Space seems freed up. Energized but whether the exercise collapsed us back into an old habitus.

The collective struggle

Conversation carries on. L.'s announcement that he is on strike from the instruction to improvise.

L: I feel there is an expectation for us to improvise which ...

P Heckler: You're improvising right now.

400 L.: No no, it is all a parody of improvisation, but if anyone wants to join the strike, until
maybe if we can find a space where can improvise together without a sort of an
already set expectation of what the improvisation will look like.

Conversation over L.'s rally for strike members continues.

ST: Whispers Do you think the noise is also because the social relations are not clear?

CDI: Agrees

405 ST: Maybe we can talk about what frustrates us.

P1: We need to set something on fire.

CDI: Maybe there is a way to take advantage of the obvious fragmentation.

P 2: Is that a way?

CDI: That's going to be my way.

410 L.: Maybe this microphone is a way, seems obvious but...

P8: I feel like there is a pressure to do something and not quite sure what, feels we need to get out of our comfort zone and stuff but on the other hand feels a bit.. I don't know pointless, we are doing things cos we are supposed to do them, you're not sure why you are supposed to do them feels.. disempowering.

415 P 3: so maybe we should just strike?

P 4: thing about the strike is that suggesting that there is nothing to do, we can't do anything, but we have someone suggesting to do something.. we can't go anywhere.

P4: But why are we here to not doing anything?

420 P5: (Spanish accent) Maybe we should move together, we are thinking too much, we need to take possess of the kitchen. I am serious about this.

P8: I didn't hear sorry

P5: I said we are thinking too much from my point of view, and we should cook for each other.

425 All gentle laughter.

P5: (Seriously) It's true.

P3: But then are we not... we would have to invade the kitchen, that in a way will be a kind of direct action thing.

P6: I'm up for that.

430 P3: and the bar...

:

P7: Thing that was of interest, I don't recall her name, the theatre of the oppressed stuff. Yup over there, at least when you gave instructions, everyone was a bit gnarly about taking instructions as much as it wasn't great there was something actually happened there for 5 mins, but constant shooting down of suggestions is quite disempowering. It is just another way of overtheorising. Jumping up and down is a physical thing that makes you aware that you are alive in the room and that's not a suggestion but an observation but that has been the most zippy 10mins in the last couple of hours.

P8: ...small suggestion, quite personal, the only way I can begin to be experimental, I don't see any forethought to trust somebody, that's sort of talking about my fears and what's going on, things I am scared of happening and being free enough to do rather than rushing to do things. It may be about being in smaller groups, it may be about approaching someone you want to talk to isn't so much an instruction but a way of being free-er. (Peters off nervously)

P9: (loud and assured) Can I just say something related to that, the most interesting, one of the many interesting things said this evening was M.'s practical one of making a map for expectations of Sunday night. I am really interested in doing that, and I think M. is interested in doing so as well, we would like to go do that so if anyone else would like to join us, just come give us a shout.

P8: Give us paper and pen... explain a bit more.

P9: We could go sit in the bar, or here or wherever to map out the expectations for Sunday night and those coming on Sunday night and the expectations they may have of what will be happening. How that is the basis for disruption or fragmentation and go forward.

P10: Don't you think that is a bit prescriptive. (Crowd sniggers)

P9: Well, we are going to do that if anyone wants to join us. (Confidently)

P12: I'd like if you do that but not leave and happen in the space.

P13: We've got pens and big paper.

ST: I've got chalk you can draw on the floor.

P10: The rest of us will cook dinner.

Dispersal. Chatter.

CDI: What do you think should happen next?

ST: I don't think it's right that we should say anything. It's almost postmodern, like we are mastermind theatre. ...No, you know what I mean.

465 CDI: Yea.

ST: It is unfortunate that it needs structure, because it's time, I think it's time, reclaiming time,

470 CDI: Or to accommodate one of the important contrasts of police tactics vs protestor tactics, police tactics are effective when there is a uniformity of action in an understanding of what is going to happen, policies and procedures. Protestor tactics are effective when there are autonomous groups whose errors can actually aid and influence each other. There is a higher tolerance for error and higher tolerance for unpredictability. It is situations where one wins, Police win when they have their shit together and all their stuff happens. **Protestors win when they embrace chaos and chaos betters there tactics rather than hinders their tactics.** So like fire and ice.

I was actually going to stand up and say I was going to go to the other room, just listen to everyone for the next 20 mins cos I was gassed and I have spoken a lot. So I need a break.

ST: Why announce it? Why not just do it.

480 CDI: Cos it would seem sulky. And I wanted to invite others to come do that with me.

ST: Yea you could say you are starting a listening group next door.

CDI: To listen in a distance, or to just have listeners in residence. People who show up and they come to be.

ST: Training the audience to be. (M. comes to ask for chalk) Yea sure here.

485 CDI: So you are drawing the map.

M.: We are drawing on the floor I think. Hopefully we get past the argument of whether we should draw on the paper or the floor.

CDI: Always, the process.

M.: That's real chalk.

EXTRA TIME

490 ST: Should you circulate.

CDI: No, part of it is I am tired can't handle a big group. In situations in this, when I was in the Seattle phonographers, I left my Victoria residency I led a group discussion for 45 mins on how we should sign a birthday card? Managing a group, new to the group, soft spoken people, loud mouthed one, make sure that Jonathan who never said a word, would have agreement, Suzy new to the group but who had a big stake in it would have a say as well and Steve Perry and me, lots of discussion, but it was 45 mins, we signed it everyone was happy with it. Thing is now. Someone asked, what was the good of all that? We drew all that on a barf bag, I'm going to keep, someday the surviving members of the group 20 or 3 yrs from now, someone will have the barf bag and we will have a laugh and remember the time that we all agreed together, warmly, cordially, sincerely how are we going to sign and what did we want to say.

ST: It is missing that quality of intimacy and connectedness.

CDI: But it was shepherded.

Dark Matter

ST: ...in the Canadian scene, Canada produces better composers.

CDI: To me I mean and I think of Canadian composers of Alison Cameron, John Oliver, Barry Truax, Peter Haach. There is greater diversity than is what happening but don't quote me on that. Axioms there is always progenitors and unknown peers, waiting to be exposed, no social skills, savour faire, to get their work out there, or some don't care.

ST: Harald Szeemann, famous curator exhibits in all these places, and in photos, they caption it as unidentified person. Not a democratisation of art, attention is in short supply and you can only pay attention to a few amazing things. But it scares me that there are fields of them out there, we just never heard.

CDI: that fear is good, that should cut and drives to the core of why one makes work, if you are making to be the best and you are aware there be entire shadow governments around you, you will be paralysed. If you make work because you have to make it, you have something you want to share with people that prob most other people can't come up with, then it will be easier. Recorded Orchestral intermissions cos they turn protocols off, cos artists are at rest. Argentinian fan...

Spontaniety : Non-co-operative ensembles

CDI: Intermission improvisation people forget to act in autonomous zones flute and piccolo, bored and walk off, practicing together, did four measures and left, cello and

flute play and do a duet or not, how big groups function is improvised , nature of group is improvised.

Self knowledge, focused on the ability of their own instrument nothing else contact with the collective is incidental, the score is improvised, according to their ability with their own zone?.

525 CDI: to some extent, when I talked to musicians that I was recording them in intermission I hope they don't mind, most of them thought I was insane, or others were like that is really cool I never thought of that and I have been playing with the orchestra for 25yrs, ok that's interesting I'll think about it for 10 seconds and then no it's not true Chris you are wrong.

530 As artists we have to contend with is that the time span of our work is not continuous as the capitalist imperative would have it, products need to be regularly available, regularly priced, consistent in quality, i.e not handcrafted that sort of thing.

535 ST: The name card, it seems like immaterial labour, is it? Journalism becomes print, music CDs, a lot of the wealth of it is undocumented or "rewarded". As a teacher all the lesson prep time isn't coded into teach time, so how does the dematerialisation of art and this concept of labour with our multiple roles illuminate our understanding of this new way of being? What does it mean?

540 CDI: What we don't see... when we make art and people respond to it, we are trying to create lay lines, we don't actually see, I've been to shows, where its effect has risen within me a day later, that night, weeks later, months later, years later, we don't see those post echoes what everyone is supposed to have experienced...[to feel not to act like one is feeling, genuine authentic emotion; standards jazz singer/ angry feminist, raging but not angry I don't feel you bleeding.] Materiality is how we act, what we create, that to me is materiality.

545 ST: that makes sense now, limitations that we produce albums or committing to a publication, those decisions then resonate and influence us later on, but it is an inevitable...

550 CDI: When I was a music journalist, I wrote previews, cause and effect of my craft was when I wrote something people went to the gig. Argentinian pianist came and were surprised to see an audience. Messian article on a fridge, but they didn't go to the gig but the article moved them. We can't tell what impact the work is going to be. Getting hung up on the objects, the material objects have a life span.

[end]



Evacuated INSTAL10: EGL Day 1 discussion space @ Tramway, Glasgow 2010. Photo by Stefanie Tan