

Appendix _OS 16 Open Crit

Title: _OS Trongate Open Critique invitation & excerpts of Transcript

Date: 12/4/11

Contributors: T, artist, L, OS 1-7, mentioned N. (curator)

Reference: _OS Trongate

Audio file: Tron_crit_OS_12april.mp3

In an informal open art crit held in the marbled hallway of the Trongate, a group of _OS members gathered, a proposition from T. raised issues facing artist funding proposals. Postscript follows an interrogation of community art for the artist.

OPEN CRITIQUE: TRONGATE 103: TUESDAY 12th!

1 message

[open school](#) [info@_openschool.com](#) [broken link]
[68 recipients]

7 April 2011 at 23:56

you are invited to Open
Critique V.2, in the
foyer of **Trongate 103.**
Tuesday 12th April 2-5 PM

From outside of the art school the crit can sound like a mysterious and ugly beast, but how can this form work when we grasp it and remold it?

All people are welcome to bring anything that could operate in a setting of collective critique.

A discussion and critique of the things we all produce, whatever form it may be. Whether or not you confront or ignore the context of the institution and space in which we will be showing our work is up to you.

So far, these people have registered interest in showing their work.

TCs LC
Li.
F J
EMG

We would love lots more people to show work or to just come along and participate in the discussion. **Please email if you are interested in joining. Include any material requirements** (lo-fi recommended).

-FJ and EMG. with, within, without Open School

4. Open Critique

Trongate 103 Lobby: Tuesday 12th April 2pm-5pm

From outside of the art school the crit can sound like a mysterious and ugly beast, but how can this form work when we grasp it and remold it? All people are welcome to bring anything that could operate in a setting of collective critique.

1. Get together to talk about each others work.

2. Artwork or writing projects or anything else you are working on.

3. Bring the work an hour earlier so we can set up before people arrive.

4. Leave a comment below if you are coming, and add proposals for questions or themes that may guide the critique.
--

LOVE

L.

_Open School (on behalf of)

Excerpts from Trongate open crit transcript :

NOTES:

Labour intensive art - connecting community back with making. Cf EUREDUCON's Potato salad solidarity. Simple idea confronted by bureaucracy before able to enact it. Cynicism about community political arts being taught as a category rather than experienced. Potentialities.

- OS 1: Shall I go first, it is really echoy here. My expectations of today is to see how this crit goes and see how we feel about being in this space. At the moment we're in the corner of this space, feels we are being quite apologetic about being here, ah like we are not sure why we are here either maybe. Be interesting to see some kind of idea develops and see how our body language changes over time. So am excited to hear about other people's individual work and see how the idea of presenting their work to others, how that may be a helpful way to show and develop work. And that's it.
- 5
- OS 2: Hello my name is..., thanks for inviting me, I don't think we should stay in one place. I think we should migrate.
- 10
- OS 3: We could think about the best way for each thing.
- OS 2: Best space for each place.
- OS 4: There are some benches over there.
- OS 2: Yea, my expectations are uhm, I am currently working something out with _OS I hope, and this kind of attempt to show what I am about, or get feedback or people tell me never to practice again or.
- 15
- (light hearted laughter)
- That kind of thing, so quite open really. I am quite excited cos I have some wordage which could do with tearing apart... so yes that's me... and looking forward to hearing other people's stuff.
- 20
- OS 4: Hi everybody I'm, (laughs)
- OS 1: HI
- OS 4: I haven't really brought anything, had much sleep, I got back to Glasgow yesterday about 2 of half 3 in the morning. I thought if I go last, we could all critique the building a bit that will be my contribution, that's all I got to say.
- 25
- T: I haven't brought any personal work but I wanted to discuss an artist opportunity in the woodlands area the deadline is 29th April and just maybe try to see if people wanted to get involved, it seemed like a good opportunity to do something in the woodlands.
- 30
- OS3: I'm, Yea I'd really like to see how to be open and really honest about things. What was interesting about the space is it is private and public at the same time. And uhm.. that we...there's people walking past all the time.
- 35

OS 5 someone walks past and interacts.
 Passer by: Alright
 OS1: Hiya
 Pb: O, what a lovely jumper.
 40 OS1: Thank you.
 Pb: Did you get one on holidays.
 OS1: Yea
 Pb: A wooly jumper. Surely no one wears wooly jumpers in L.A
 OS1: That's why I got it.
 45 OS2: I feel like we are justifying the creative industry by supporting this..
 OS3: Do you think.
 Pb: Am I interrupting a business meeting?
 OS1: We're doing a crit
 Pb: (laughs) It's being recorded. Awright sorry...
 50 OS3: No join in.
 Laughter
 Pb: Sorry to the future... what are you critting?
 OS 3: Just work and stuff. Just like (message tone)
 Pb: Not the work that's in here is it,
 55 OS 3: Nah.
 Pb: Just a general thing. Just critting the use of Trongate 103 cos otherwise it's pure shit.
Laughter.
 Pb: We should catch up soon. Want to hear about your trip. It was good, it
 60 shows. Holiday holiday... cool I'll leaves you to it.
 OS 3: Bye.
 OS 2: Why didn't he stay?
 T: Has everyone been around.
 OS2: She was interrupted.
 65 OS 3: It's ok I was done.
 OS 1: So what should we do now? Who should go first?
 T: I don't mind, but I think we should move over there.
Group moves under the stairs.
 Can we move the benches.
 70 OS3: Can we?

OS 2: We're next to the handicap toilet.... It's cold.

T: So... does everyone know about this?

OS 1& 4: No

75 T: this is the woodland art trust, it is an artist in residence opportunity to do something in the back alleys of woodlands, but it also includes some other derelict sites so it also includes the community garden and also you know that concrete area.

T: I don't know what you call it, the one with massive manholes that go into the ground.

80 OS2: On Montague st?

OS 1& 4: Yea Yea

T: Up by Rupert St, the back of Rupert St. Looks like uhm...this one. (shows a map)

OS3: O that little bit.

85 OS 1: Oh

T: There's lot of space to do things, the question is what. There was this idea that was part of the Barbican's radical nature couple of years ago, called the Dawston mill by XYT a bunch of architects who in their year out just set up a group and actually make things than just kind of draw things and stuff, so they had this really really good project that they made, basically

90 they tried to recreate Agnes Denes wheatfield which is like new York where she planted 10ha of wheat and then cropped it all and made bread. So their idea was to make this mill like this with scaffolding a wind powered mill which would drive a grinder to grind your, basically they

95 grew their own wheat and they could grind it up and then you bake your bread and make pizzas. I thought something like that would be really fun, cos that would involve families and everyone would enjoy it, we've got Rich's pizza oven involved.

OS3: Ah so you're making a mill?

100 T: I mean it doesn't have to be massive. I don't understand why they turned it into an electrical thing, cos that huge thing at the top just to drive this tiny motor, I don't understand why they didn't just use the mechanical force and a few gears and uh... cos we could easily do something like that. But then again it also doesn't have to necessarily be wind driven, cos there is

105 not really that much wind behind the back alleys and stuff. It could be something which... this is obviously just an idea but in the back garden, it is quite like a big open space. uhm... I know J. is doing his sauna in there, maybe that could become quite..Thing is there is so many different spaces, it is really diffic... this is really massive project to take on by one person

110 and I think it is meant to be throughout the month of May.

OS 3: Just for one month?

T: Which doesn't to me seem really feasible.

OS2: You can't grow..

115 T: Deadline is 29th April. Then they are going to announce that and you got two days to initiate something. I think E. has been talking to N. and it may be possible to do it a month later, makes more sense to know if you get the place...

OS5: Hi. (welcomed)

120 T: If you got it and you know you had a month to prepare at least to do something.

OS 4: Yea Does seem pretty ridiculously...

T: Maybe...

OS 1: Hard to get to involve local people to be fair.

OS 2: Unless they expect you to set something it up and go away?

125 T: Yea well that's the other thing, the other issue is that with all the back alleys is that it can't be anything too permanent cos the bin men have got to come down everyday. Unless it is like wall mounted stuff, which is much more exhibition style.

OS5: Sound?

130 OS1: Fire engines is ha..

T: Yea sounds.

OS 5: Sounds is small.

135 T: Be good if it was quite interactive. So maybe for the opening could be an event. I just thought it would be nice if you could, if you gotta grind your corn, make some dough and take it to another place and cook it and make pizza. So you get to move around

OS1: Get local people to help build it as well.

OS2: You can't grow in a month.

T: Not grow.. But we could get some bags of wheat... corn.

140 OS3: Doesn't seem it would take up that much space.

T: What.

OS3: That having the mill and like...

T: Yea well it won't be on the same scale as what they made. Theirs is like 4 5 storeys high.

145 OS 5: Could just be a pesto mortar. O did I just misspeak?

T: Could be a merry go round that kids play on and that grinds something.

OS1: That'd work.

150 T: There are all these other spaces like..this one here, o you can't see it, where the road goes round and doesn't join on WP st but loops around, the crescent this green area here near the school.

OS1: Way too many spaces.

T: Yea lots of spaces, Ahem.

OS3: Could you not...

155 T: This place could be really nice for a BBQ. Could turn it into some sort of table, like a long table.

OS3: Yea

OS5: That'd be nice

T: Be nice to just serve people and they sit around and have events. Could get some portable speakers.

160 OS 5: Richard's pizza oven.

OS2: So no discussion with the neighbours or the community, just go ahead?

T: Uhm...yea was wondering bringing ideas of how to initiate that kind of things.

OS2: How to initiate communication with people who live there.

165 T: I think it would make much more sense if the people who were living round each alley ways were responsible for curating it.

OS 2: Yea

T: Cos it is far too big, and too many things around to really

OS 2: In a month that's... there would have to be a few meetings, or also a survey of what they wanted.

170 OS1: At least.

T: I think it is quite unfeasible to have.. like events in all those places throughout the whole month. I mean it makes a lot more space, for an event happening in 1 week and then

175 OS 2: Yea then word spreads.

T: Then there is this other one in another place.

OS 3: It would be nice to tie all this in one thing. Why can't you plant some wheat? I know it won't grow in that month.

OS 5: But it will grow eventually.

180 OS 3: I don't see why

OS 2; Like a closing ceremony.

OS 3: Like a yearly thing.

T: Plant in the back alleys.

OS 5: And then only do that.

185 T: What about the mill then... that was the main thing. This massive concrete space has a lot of potential, question is for what. Is it set up like a marquee...

OS 5: Feel these are conversations you need to having with people who live there. So you need to write them all a note now and put it through the door.

190

T: Do you understand how many people?

OS5: Put it in front on every clothes area. (encouraging murmur from OS 2& 3)

I remember when I lived in uhm Montague st, there was a bit of land .. a note went up on our front door, saying we're having a meeting about this and come here then.

195

OS 3: I'm not sure you were around when I was in my 2nd year we were involved in one of those bits, into a village picnic. So that we put loads of bunting, and put flyers in the whole of the street to come. We built a cardboard cinema.

OS 4: It was really good.

200 OS 2: In one day?

OS1: Yea.

OS 4: We just had like 24 pallets and we made it into walls and put cardboard and poles and on the sides and all the kids came drawing stuff on the side of the cinema and then people brought their films and showed them. So there were some artists just students really who could show their films to local people. We brought food. We did it quite quick, no consultation.

205

OS 3: We did put.

OS 1: We put flyer poster through the door.

OS 2: It's hail?

210 OS 5: It's rain but it's a badly designed building.

... distracted

OS 2: So it happened quite organically.

OS1: We did put flyers through the doors...

OS 3: Like about a week before.

OS 1: We're gonna have a picnic bring it out.

OS 3: Not a huge amount of people came.

OS 5: The first time.

OS 3: It started raining really badly in the evening of it, then the cardboard was pouring in.

220

OS 1: People seemed really happy that we done it. There was that family.

OS 3: There was that one family.

OS 1: Yea. They were really nice, it was really interactive.

OS 2: Did they do it themselves after then?

225 OS 1: You mean build a cinema as well afterwards?

OS2: No, I mean have other picnics or...

OS3: Well there is another group of people in that area who actually do that village fetes up the hill. When me and J. were handing out the leaflets, people were saying we already do that.

230 OS 6 and 7 enter out of the rain.

OS 5: Hiya, you ok? Is it really pissing down. Should have put your coat on.

OS4: I think it sounds good.

OS 5: People need it.

235 T: Yea but what's the plan of action? It's so difficult to know what to do for something so massive. Like I don't know. A really drastic idea, would almost... pretty much have... all these alley ways have gates at the end, so maybe it will be quite a big thing... that to ... the only function of back alleys is literally for rubbish be much nicer if they could be used for something else. Find some other place to dump the rubbish like out the

240 front. Have to get in touch with the council about that. Close the gate and for that week transform that into something else.

OS1: Just a week?

T: Or maybe more long term.

OS 3: It would be a really horrible process to try and clean it up.

245 OS 5: I get what you are saying, but the point of the alleyways is to put the rubbish. There are other places to have social occasions. I know I am being small minded and myopic. I just don't know it looks like it requires a lot of manpower.

OS 2: Could make a game out of picking up the rubbish, a limbo rock marathon?

250 OS 3: I think it will be really disgusting, dangerously disgusting.

T: Dangerously discgusting..

OS 5: Syringes..

OS 3: You don't know.

255 T: I rummage through these streets every week.... I don't know cause it could be stuff planted on the walls.

OS 1: It be a good place for growing ...makes sense growing. Not in the alley way as access is needed. I. mean like on the walls in the gardens in these empty lots and that is useful...

260 OS 5: And you can make the planting of everything part of the event. Planting could be one of the events or an ongoing event, so that everyone knows they planted it..

T: This wall here...on the other side is a massive concrete open space.

OS1: Be fun to play with a border boundary type.

T: Like here.

265 OS6: Maybe useful to try to map.

T: Back alley comes on to, could make a nice ladder you could use to climb over the walls.

OS2: Isn't that a security? It's a close they

OS 1: Is it someone's garden on the side?

270 OS 5: No, It's just an alley way.

T: This place itself is massive.

OS1: Wow.

T: I mean could do a lot of stuff, maybe have sound installations in some of these wells.

275 OS 7: It's huge.

T: Go kart rally racing?

Laugh

OS 5: Me and TC were going to build a basketball pitch 2 yrs ago, we wrote the letter and everything but nothing.

280 T: Loads of ideas.

OS 3: The planting . The community gardens are struggling... I am not sure it is true but it's what I think. There is space there for planting, so maybe that's not the best way. Uhm

OS 6: Thing about planting is that it gives people, if its local people that plant it, in their own back court, gives them a reason to take care of it. But maybe that's not reason enough.

285 OS 2: Yea.

T: That's what I mean, what really, it would almost be much nicer, rather than being a lot of separate gardens, and just one big communal garden...obviously that's a massive thing to achieve but just having a back alley... could just use it much more than just having it as a place for rubbish.

290 OS 3: Yea it is sad but..

OS 6: Instead of creating a massive open space, could you create a notion of your stiles, and the way of getting over the walls and everything is actually quite interesting than that back alley, that for different reasons. Connecting the spaces, keeping them bordered up but creating a series of ladders, not even touching the ground but a series or ways of navigating across the alley.

295 OS 2: Like a maze? Secret strange tunnels and you could imagine your own imagined continents.

OS 6: They maintain their autonomy in those space.

OS 2: Be a contest who has the craziest back alley.

300

- OS 1: ..create a jigsaw so it changes really dynamic...things are sectioned off.
- 305 OS 2: I worry about pitching a ladder, people might feel like...people living on the ground floor would feel insecure.
- OS 3: You had to be attentive to people's safety.
- OS 5: I like the idea of the back alley competition, like somehow, encouraging everyone who to live there to fix their own back alley. You know like in villages you have a day of like scarecrows, everyone drives around and see everyone's made a really extreme scarecrow. You could somehow like, I don't know how, but encourage people to want to do that to their back alleys, and they would clean it up if they wanted to or not. Find a way of making it really exciting to do that. Then have a day event and everyone went round to look at back alleys and could get a prize.
- 310
- 315 OS 1: I mean that could be the restrictions you give, like they can only use planks of wood from a certain locally sourced place, everyone gets their pack, and how creative can you get? Then you show the plank of wood, create the long table for the first meeting, they come and chat, then you disseminate the information.
- 320 OS 5: Yea, be cool if you gave them a pack and say anything from the street. You basically give them one piece of wood, a minimal pack. Things you got off the street anyway so it doesn't cost you anything.
- T: That's the thing, how to justify the fund.
- 325 OS 5: Oh well buy loads of booze and food, have a meeting in the beginning and then a week later to see what happens to the alleyways.
- OS 2: A lot of work.
- OS 5: Have to have a really charismatic meeting where you wow them all.
- OS 2: You could change the rules and they have to merge alleyways.
- 330 OS 5: It's not street to street its' alley way to alley way, like back of the street...the opposite connection.
- T.: Some of the things they... I don't know (reads notice aloud.)
- 335 We are looking for a proposal in which the artist who is the social context is the key element in the lens is the venue of activity, artist as facilitator, activist, megaphone, juggler, entertainer, bridge or researcher are just some of the possibilities.
- OS 2: They just want to pay one artist?
- OS 6: No no they are happy to pay more than one.
- T: Yea. It's collaborative.
- 340 OS 6: They are happy to...
- OS1: They don't actually want to pay anyone. They just want you to spend a £1000 budget.
- OS 6: Uh I don't know

OS 3: Yes it says the artist will be given a £1000 to cover all costs.

345 T: That's the thing.

OS1: You don't get paid.

T: It shouldn't just be a one off thing. Obviously there should be an opening, but not just spend a grand on the first day.

OS 5: But you can, there is nothing to say that you can't.

350 T: But why would you?

OS 5: But if it was a really amazing day.

T: Why wouldn't you spend the money on materials?

OS 5: I am not saying all on a party. I am saying I don't think it matters if it is a month long or one main event. That will be great. Some sort of activity

355 towards it and then...I don't think it has to be like a long, month long thing.

T: Well there could be a schedule of events happening throughout the month.

OS 3&5: Yea

T: In various different places.

360 OS2: I think you need to ease them into the wheat idea. Cos that is really...Either propose it at the first idea say that you are working towards that... but you have to ask them what they want to grow.

OS 6: The wheat idea?

OS 5: Also keep it simple, it would be great having a month long thing of events, but make sure the people in the area know what they are, it's hard to

365 communicate to a whole community.

OS 3: It is really hard.

OS 5: It's really hard. Like I find it hard keeping up with open school and there is only about 7 of us here, but it is hard to communicate with a

370 community. The more focused in a way what you tell them is, the more people will get it I reckon faster.

OS 2: Yea you don't want to end up doing all the work.

(message tone)

You need to find your partners.

375 OS 5: Exciting man.

T: uhm...

OS 5: Almost like there are too many places and too many options.

OS 2: One that is a food chain that connects all the spaces, by being part of a food chain.

380 T: Even doing something with the space on the crescent, park area is the place where you can go and eat, and somewhere else..

- OS 2: You know how it is recession, so it is harder for people to go out to eat, could turn the back alley into their café.
- OS1: Community restaurant.
- 385 OS 5: Like a Vietnamese back alley restaurant.
- OS 2: Produce has to have come from the spaces... They'll be killing crows.
- OS 5: We've got 5 rats in our kitchen they can have them.
- Laugh tragic.*
- 390 OS 5: I like the back alley space, I agree with you, its really sad and it is a good place to work with. I think it is such an incredible amount of work if you endeavour to do it without a shit load of people.
- T: Sure.
- OS 2: And also if you do the consultancy with the community, you'll find someone is really big on making apple pies, someone is an engineer.
- 395 T: You could have different activities, the dough, prepare the food, another place you could go and get it cooked. Then another place could be for play. Like massive basketball, set up a football pitch. And then, I don't know the back alleys, you could organise a big jumble sale, flea market and flog stuff they don't want.
- 400 OS 5: It's a good idea.
- T: I think they do that in Amsterdam.
- OS1: I think OS2 is saying about starting with this idea that placing you know like.. the idea and placement around that, some kind of social activity form like various social activities then start with that premise and the first
- 405 activity is the meeting. The appearance of the table is the formation of that social scenario as well, so that like, people start to ...
- OS2: Talk
- OS1: Talk and the project develops alongside because of these material things appearing, but like then the community also have a say about how things
- 410 appear and where things appear. So you can give over these ideas, a space for eating, making bread, like..
- T: Could have a movable table.
- OS5: A moveable feast.
- OS 2: In New Orleans they had this sofa which had a bar in the arm rest.
- 415 T: You could have on the back of like a trailer and chairs you could move around.
- OS1: So many possibilities, maybe it would be good to narrow it down with the actual people, like what would they prefer, what would be desirable, or you could ask them questions. You seem to be geared to certain ideas, like
- 420 an idea about sustainability, about ...
- OS 3: About waste

- OS 1: About the space configured socially, in woodlands what do people think about that? Maybe let the questions arise, maybe instead of asking what kind of table to make, you could ask how could we eat together, where could we do it? So you are honest about the motivations that guide you?
- 425 T: Would be nice to have some kind of a base, you know, in your back garden uhm you could make a hut or a caravan something.
- OS 1: Where are you going to get a caravan?
- OS 2: You could give people like colours, like purple if you are interested in sustainability, green if you are interested in food, and then stick their colours on their door, and then I can go around and know that I can bother this guy about this subject... or...
- 430 T: Make all these boxes which you can people in.
- OS2: That means they have to go to you whereas the stickers mean that they...
- 435 OS 3: It is fun for that to happen. If you made a postbox for every street at the end of each street.
- OS 1: Whose in charge of the democracy of it? What kind of..
- OS 2: Who's going to check it? I think that's too much effort to get people involved, cos then what they have to...
- 440 T: I thought that we are making it quite fun as well.
- OS 3: It's difficult to know.
- OS 2: You could do both, scaffold it, then eventually they will walk to the postbox. Trust me people are... I was going to say, I don't think people's assembly... people's assembly would say that Tom is taking on the role of public services, Tom is unwittingly being an instrument of the cuts. And if you do a really good job public services are going to say, look he did it for £1000 and you guys want sustain life for ... we'll let Tom do it. So you got be careful as well, find a way for the ... space to either help the people who are displaced. It's just politics it sucks.
- 445 OS 5: It's true thought it's a good point. It being small isn't necessarily a bad thing. It doesn't have to encompass everything everywhere. I don't feel that is the impression.
- OS 1: You have to be clear about the results, the crisis about work and what that actually means.
- 455 OS 2: If something sustainable, cos if the alley way cafes, become an enterprise, and the unemployed person in the block starts to run it, then you generate, health and economy in the area through the action, then that is more effective than a social worker, but I know.. you are looking at the alley way.

460 OS_3: What do you want a fun and happy cos it would bring together
community temporarily or do you want something that will sustain
in the woodlands?
T: Well both
OS5 : You have to go meet them to find answers to those questions.

465 OS 1: Maybe we should let other people show there stuff as well.
OS 5: Does that help? DO you want one more question?
T.: Where is a good place to start? Is it worth doing? I mean it is before the
deadline.

470 OS 2: What about pitching a long term suggestion, see if they are into it how
much further will they could support u with serious objectives, if they go
only for a token public art person
OS 6: Call N.
OS 5: Talk to people, shops, until you've talked to people other than
us...you're a bit stuck because it's just loads and loads of possibles
475 and nothing real.
OS 1: Speak to loads and loads of people and document it all.
OS 5: Yea do document it then transcribe it...
OS 3: These are your friends, listen to them...
OS2: What are their expectations. In a month that's not much time without work
480 done before hand...Do they want someone to make some kind of art
object.
T.: Seem to want a performance, megaphone, juggler, entertainer... all sound
like they want a parade or a festival. So the opening can be some kind of
carnavalesque.

485 OS 6: Yea to make it something fun.
OS 3: Do you want to do it just because they want. I think you could challenge
what they want.
OS5: What they want...Yea.. They want everything... read it... facilitator,
activist, juggler, entertainer, researcher, bridge,
490 OS2: Art-ist factory
OS5: So demanding...
OS1: I think they are unclear about what they want. Yea speak to N. about it.
OS 2: Negotiate.
OS 1: I don't only want to do this project for one month.

495 OS 2: Or be realistic about your strengths if you really want to create
imaginary machines to let people start the dream, just do that, be honest
with it, don't pretend to be the superman of the village.

OS 5: Yea definitely our course is too much like that, be a socially responsible artist...haha...

500 OS 2: just build a hint of a windmill and let the kids fix the rest.

OS 5: Yea these things grow.

OS 2: Really grow

OS 3: Could be reasonably small and really good, but sometimes, they grow out of control and you suddenly find you have to do this thing... you didn't

505 even plan it and ...

OS 5: Just make wind chimes along the back alley and give kids sticks to go hit them...

OS 2: Their parents...(laugh)

OS 5: ..fill them with sweets, pinata wind chimes.

:

44 mins

(Move to another space)

_OS 2: Detective story. This is why you need Friends like this before you start a project...SO

:

Post script

- OS3: But like is the nature of this crit here now, to come up with...are we having a meeting now or are we critting.
- OS2: Critiquing the work.
- 5 OS 1: Just was wondering thought we were having some funky proposals for OS2. I thought we wanted to articulate as funky proposals or not before it finishes or we could completely not as well.
- OS 3: I feel I have ruined it now. It came across as confrontational and I didn't mean it like that.
- OS 2: No, no I understand I didn't want to may be hogging.
- 10 OS 3: But I feel I mean it is all been said. Well no not necessarily.
- OS 6: There is a difference between ideas that are stated and like than concrete proposals, actually I'm not, I don't mean this in a, but I'm not invested in your project as an individual, cos I can't be, cos I am completely up to here. I can't follow through. Why I am not saying yes I have this proposal and I want to carry it through but I can't give you that.
- 15 OS1: That's a crit, it's weird. It's like these ideas get put about, is it hard to know if it is just about the ideas and a proposal for further action, I feel like that with both of your proposals, what people are actually willing to go far conceptually in crit though, but then it doesn't mean it might actually conceptual or critical thing happen in practice.
- 20 OS2: That's what I mean, my contingency I will still have to be take action myself. No, the crits help me come up with rules for how I should act though, so that's useful. So I could probably just report on the rules. Be firm, don't do anything if no one is going to do it.
- 25 OS 6: I am happy as well, if you have taken something, whatever, however you are moving forward, cos you have got work to do for it, in a way that we are completely not involved with, talking to them before hand, google documents. Not us five we are not open school, we are having a crit. Cos I have a really hard time with this, notions of ideas of actions we have carried through, why have we talked about this way with Tom's project. Whether we all had to act together for a proposal
- 30 T: I still feel it is a lot for me to just do now, I was hoping that you could help in some way.
- 35 (huge din)
- OS3: That's the difficult. It's fine to ask, but it doesn't mean that anyone can, or that I am interested in the project, but I don't have much time physically.
- 40

OS6: Well I think this is getting somewhere is really interesting, cos this is what (OS2's) your project has already been dealing with and what your (T's) project will encounter in the future.

OS 1&3: Yea.

45 OS 6: and what Open School is constantly encountering, what is a
community or responding to outside proposals, responding to
opportunities for funding, responding to all these different things
and from an individual desire to create art, or be creative or do
50 something fun whatever, but there is all these different intentions,
and they are not really dealt with and they get put in the language
of like the proposal for that project for the back garden. When you
think about what that project could be all these socially powerful
community elements like that. If it is not actually put in the
proposal as what is possible and we are not committed to each
55 other as a community like in anyway, other than in some unspoken
like friendship levels or one we have time, or we don't have to
worry about whether we have enough money to buy dinner
tomorrow, so there are all these different things. It is interesting the
role that art plays. The notion or the artist, the architect or the
60 curator, uhm, these ideas of what a community is and how it forms
today and how we fail at that all the time. How we can say, yea I'm
totally behind you, I really like the idea, you go and do it, y'know,
I don't really have any resolution to that, I am just throwing it out
there. I think its really kind of..

65 OS2: And it's almost as if like people not doing anything to be part of a
community, they are letting you know how much you need
them. Cause you take it on yourself. My friend did this really good
thing with me, he said list everything you think you need this
person for, like if you get disappointed that someone doesn't help
70 you in the group, I wrote what I thought that person should be
doing, like PR, posters out, blah blah blah. I looked at the list and
said is that person doing that? I said no. He said So why do you
need that person? Find someone who will do that. It suddenly
became clear, it kind of forces you, like a wiki of needs, like I need
75 these things and then casting the community larger to people who
might fill those needs if the community you ask doesn't.

OS 1: It's hard to find it, the community...

OS 2: It's hard to get heard I guess.

80 OS 6: It's also coming from a notion that things like PR and Posters and
all these things are what we need for this project.

OS 2: Yea, yea.

OS 6: Who is the project for and I am not talking about either of your
projects but just in general. Things like who is this project for and
why, and like if it doesn't come from the community then why is it
85 needed at all? And if we don't even have a community that it

comes from then what the fuck are we doing? Like great...and things like the development trust thing...it's just what I know about it. In terms of the institutional things, N. is an artist, and like one of her main interests in that project was bringing in artists working in the community working on the project, all of the money from her entire life comes from a job at that place and they've had a bit of extra money at the end of the yearly budget and that's when she can put it into the art projects. It is skewed, her own intentions in the project, she is the community that thing that's holding that project together, although from an institutional basis but also from this incredible place of like, investment in the project and community. But then the way it gets mitigated and allowed to kind of happen is through this like ok..a month and you get a £1000 and find an artist they have to do this thing, they have to be a juggler and they have to be a researcher, what the fuck is that, what is that? And why do we, why do we accept that? I don't know.

90

95

100

T: That's why it is much better to try to distribute that money between several artists. But then...

OS3: Yes of course.

105

T: Yea of course, but then someone is going to have to take on the role of curator ...

OS6: Or organiser.

T: Or organiser, because we have enough contacts between us to be able to organise lots of things.

110

OS6: But for what and for who and why?

All concur.

T: Yea.

OS 3: Organising for the sake of organising.

OS 6: Its either for ourselves or something beyond. We feel. I feel there is this kind of intense...

115

OS 2: I sense an art strike.

OS 6: Yea there is this feeling that our labour isn't being appreciated. This work isn't like going anywhere. Unless like I am not going to be involved in your project unless it means that MY work is going to get published as part of it... but at the same time if that is presented to me, here's this great opportunity for you to do this thing then that's the only way I can see to engage in my own artistic practice in a way.

120

OS 2: I know how you are feeling but it sometimes that's like its kind of calculative. I know exactly what you are saying it's precarious labour, should art strike, should demand proper wage. This guy once told me that he spent 700 hours on 1 painting and then in 1 day he did a piece that was much better and it sold. And he

125

130 wouldn't have got that, I know it is a commodity, but I am also
kind of trying to say its because, we can't change the structures of
the work, but the process of getting involved in different things
kind of lead to who we become as practitioners doesn't it.

OS6: I don't think I was saying let's demand wages, proper wages or
135 let's demand demand an art strike, let's do this, I am saying
something more along the lines of investigate who our
communities are, who we're making for and what our intentions
are in the whole process.

OS2: So what is worthwhile beyond the pay check is it?

OS 6: I don't know. Maybe I don't know.

140 OS1: Its like the needs thing. We all seem to have different needs,that
might not correlate together in this project, but then (message tone)
we also invent needs for the community ...but like... these needs
don't match up to our individual sort of needs...maybe for it to
145 work there needs to be a bigger jump past. I don't know. It is kind
of hard to find one need that rises collectively from a community
cos the needs that are generated for us, are generated to push us to
be individual so that it is kind of it's without having to create a
social need, like to make some kind of idealisation which will
150 generate a need which we think maybe the community at the
moment doesn't seem to me, I guess, what I mean is just like, if
you try and just like , make some kind of really good collaborative
process then democratically figure out what their need is, their
need will actually be have all sort of different needs, because that's
what capitalism makes their needs to be.

155 OS 2: (Hesitant) right ok..

OS 1: So you have to try to counteract that but that's really hard to do.

OS 6: It's 20 past 4.

OS 3: You got anything before or after? We can just finish before 5.

OS 6: I think it will take 40 mins for you.

160 OS 3: If not if not... [OS3 shows a film.]