

5 W's + a How.

What - was the work - was it about - What materials were used - did it look like - did bobby think of the work he produced - was the lighting - the effect of the space - effect of the event it was apart of -

Where - did it take place - where was the work set(in the work)

Who - made the work, performed the work - who was it for

When - did it take place - was it set (in the work)

Why - Why did the artist produce this work - is the work relevant or not - in the context of my practice - why performance

How - Did the audience react - did I react to performing it - does it achieve what it sets out to?

CPO Process Checklist

CPO Process Checklist is a short performance created for the second Performance Scratch Night at Piet Zwart Institute on January 17th by Bobby Sayers. The performance lasted around 3 minutes and consisted of the artist wearing red workers overalls, the lights completely blacked out apart from a single building site LED light in Sayers' hand. It began when he switched this light on and began to whistle a tune, perhaps the tune that workers could have sang along, something between earey and enjoyable. In the room was a table laid out as though the length of the table come towards the audience at one side of the room and at the other end there was a chair, and a piece of paper on the table in front of it. Sayer's walked whistling, holding the light as if it was an old candle lit lantern. He placed it on the end of the table so that the bright white light shone towards the chair where he then sat. When he sat he stopped the whistling, held the paper down on the table with his hands, as if it was a forced position of focus and began to read.

The text read firmly, was a poem, discussing what seemed to be a legal form. It mentioned that "the following be submitted to the Council" and then went on to list and read a poem that would not be something that the council would want. It mentioned land and enemies, ending with a depiction of drinking blood of slain beast. When asked after the event Sayers said "It was a test for a work I am developing for Glasgow International Festival 2018, where I am creating a short play that is centred around land ownership and the emotion/struggle that takes place in relation to the process and the systems at play. Considering how to interact with such institutional bodies such as the council in Glasgow when going through this process and our relationship to them. Do they sit as the other or are they a friendly subject in our interaction." Sayers explained that this work will take place on the site of a demolished block of council flats in a round of cement with 16 large poles surrounding the edge.

"This work came about because I have an interest in disused properties in the city as a citizen and as an artist. Many artist projects and arts spaces I have been involved in have existed because the space had no other use and was able to be acquired for free or cheap. I know this is true for other spaces that are used by communities and the humanity and power of these

spaces for the community around them or that use them, I feel is extremely valuable, perhaps beyond traditional quantitative methods especially around economical arguments. What really sparked the direction towards the production of this work was a Cross Party Conference at the Scottish Parliament between MP's and Arts Organisations around 'Can Artists and Planners Work Together?' where MP XXXXX discusses changes in legislation that should make it much easier now in Scotland for communities to acquire and fund the take over of disused spaces in Scotland. So for me this work was to be created for everyone and for myself. As a way in which I can research a subject that may be pertinent to the way in which I exist after my masters and for those in Glasgow that may wish to do the same. I am hoping it can have some symbols of hope and distribute some knowledge perhaps to those that see the work. Perhaps these are too big of things to hope for but for me a good place to start. Though the work performed at the second performance night was..."

Capitalism does not always offer a space, or a feedback loop, allowing for thought on the individual and how the system might affect them.

--- What were you thinking? LIST

I was thinking of, I am still thinking of:

What was I thinking of when making the CPO artwork:

- I was thinking of the process involved in gaining disused land, I am still thinking of this and how to find out more.
- I was thinking of the emotions that someone feels when going through systems and processes of bureaucracy within the current capitalist cities/countries. I am still thinking of this and how my own experiences currently, such as problems with the Dutch Tax system and the student loan connect to other systems in place and the knowledge that they hold.
- Being made to feel small, hence the decision of the table that people look down at the performer, I am not so much thinking about this as it seems to lean more stereotypically on the scale of power and the receiver of that which is enforced upon them.
- I was thinking about working class aesthetic through the costume that was worn and I am still thinking about this but perhaps in a different way, again that I do not want to position the character in a way that takes away from the story/performance.
- I am thinking of lighting, as it has been a powerful tool to create atmosphere in my work but for Glasgow International I will not have time power and it will be day time, so I am rethinking how instead of light I can use other tools to create atmosphere such as sound, props and costumes.
- I was thinking about the specific knowledge or parts of the process that could be simplified or translated in the performance, mentioning forms or contacts etc but I have not done this simply gestured towards them, I am still thinking how I can involve these elements further.
- I was thinking of sharing and collective knowledge and I still am thinking of this.
- I was not thinking so much about movements and gestures of the body but I wish to think more about this in the future

Think of:

Being made to feel small:

You are in an empty room apart from a single chair, the room has stark bright artificial lighting, fluorescent tubes shining down from the high ceiling. You do not want to sit on the chair you want to leave but you was told of the consequences of the situation if you do not comply and to you they are not worth what it is to simply sit for a short amount of time, you feel. But as you enter the room and are considering sitting a voice is projected into the space telling you to sit in the chair in a firm, unsympathetic manor. You sit, the chair is small, you bend down into a

slightly uncomfortable position. You wait patiently, wanting to look at your phone but there are several signs that state firmly that no mobile phones are allowed to be used in the space.

After what feels like 1 hour but is probably 10 minutes a large man dressed in a suit enters the room. He has a large stack of papers in his hand. He walks over in silence looking you in the eye, in which you debate is in disgust. "Service number 324561" he says, "You filled out forms 7a and 14b incorrectly and you need to submit further evidence for 14a". Standing above you handing down the papers to you. He hands you a pen and another form demands you fill another form in again. "There is no table.." you start to exclaim as you are loudly interrupted and told that "You must be silent in this room and do as you are told. There is a pen and the form, you have what you need to fill it out. You have 10 minutes or you will have to book another appointment". Knowing how it will affect you if this matter is not resolved you start to try and fill the form in on your knee but the pen needs a hard surface to write against. The man is standing very close to you, making you feel extremely awkward. You know that time is of the essence so you begin to use the floor to write on, bending at the knee of the worker.

(Kafka - Joseph K) (Think of a man that grew up in the forest? Another option. Bent at the knee seen as universal.)

Think of:

The process involved in gaining disused land:

You found a piece of land