

Goldsmiths, University of London
SUPERVISION RECORD (MPhil/PhD)

This form is to be completed after each supervision

Student Name:	Katarina Rankovic	Student Reference:	33300528
Department:	Art	Date of Birth:	13/03/1994
Date of Initial Registration:	23/09/19	Expected Submission Deadline:	2022
Supervisor 1:	Michael Archer	Supervisor 2:	Grace Schwindt
Funding Status: (Self-Funded/ ESRC/AHRC/Other)	Self-Funded	Full time/ Part time:	Full time
Thesis Title:	Scripting for Agency		

Date of supervision	29.10.2020
Date form completed (Form to be completed within two days of meeting)	29.10.2020

Written work submitted or other purpose of supervision

- My Art Research Presentation (on my performance-experiment, 'Play is Play')
- Work previously submitted, including novel chapters and recent video work

Brief comments on written work

We discussed a short piece of reflective writing I wrote after my ARP. In it I suggest two different ways of looking at features in an art work: features of the work can either be seen as 'design decisions' to be resolved, or 'variables' (dials to be turned through iterations of the experiment/work). My view was that 'Play is Play' opened up a space in which I can treat the artwork as an experimental mechanism, and that that would mean a interesting departure from 'expressing' or 'communicating' a preconceived idea through the artwork. Michael said I don't need to necessarily resolve whether or not it is an experiment or artwork. The concern is that trying to categorise/define what the work is at this stage could be counterproductive.

Topics discussed in supervision:

- Grace remarked that the character textures I adopt and treat as material (accent, manner, appearance, environment) are not neutral; each gesture evokes a certain set of tropes, histories and mis/representations, and reminded me that this is something to acknowledge as a dimension within the work. I agreed that although the works are spontaneously improvised, the narratives always 'tightrope-walk' between reiterating stereotypes of a particular identity and denying them. The works are always political in recasting representations of personas, even if playful. Michael follows this up by suggesting that contradictions in the personas are rife in some of the work. This is something that is dramatised/ made absurd in many of my videos but also reflects a certain truth about how real people can carry such contradictions.
- Grace also seemed to say that there's a certain kind of privilege in being able to alter my self in this way. What happens once the work goes into the world? Ultimately, even as 'experimentation', the representations of identities go out into the world and perhaps promote or deny certain values. While I accept this, to some extent I also insist on some meta-value in the work that is about 'sitting with' indecisive points of view for a protracted time, before having to commit to a position within any given debate.

- Grace noticed a theme of 'zooming' in and out of macro and microscopic conceptions of a self, across both the novel and the video work. This seems to reflect on the 'boundaries' of personhood being not easily delineated either temporarily or spatially.
- Michael raised the idea that the work might be affecting 'me' as much as anybody else, because of the continuous way in which a distributed model of personhood creates overlaps between/across persons as 'individual'.
- Grace talked about 'naming' or trying to articulate the kind of relationship I want to have with my audience, or what kind of dialogue I want to open up. I see my audience as witnesses/observers, whom I imagine form their own thoughts about the implications of the videos they see; the videos serve as documentation of me experimenting with different modes of spending time with my self, once I accept the fact of my own ongoing character morphology and bring this concept into my own awareness.
- Michael asks whether there is a larger ambition to 'testing'; and what is really meant by the results you can gather from such an 'experiment' as this.
- While my own intention is to make the audience aware of a character occupying a broad spectrum of positions, even if those positions seem to contradict one another, Grace notices that a viewer might not take the work on its own terms in this sense, and instead 'taking it one way of the other', or rather, that the force of intuition might make a viewer rest on a certain political point of view being suggested in the work - before considering the other that are also being presented. In this way the works, in the presentation of conflicting agendas and ambiguous claims, can stimulate provocations. Grace then suggests I think about whether those are provocations I actually want, or how to specify the terms of engagement with the audience.
- Michael: If experimentation in the work is important, is verifiability/repetition possible? It seems that skill is required to maintain this kind of dialogue with your self. What role does skill play here?
- I suggest that roleplay could be a thinking method
- I experienced that something new was happening to me in the video - a new way of looking at the division between performance and being - and thought that what was happening would be obvious to viewers watching the documentation; but that might not be the case.
- Grace and I discuss the 'features versus dials' idea regarding decision making in the practice, and then Grace suggests that maybe it's less about *justifying* the decision and more about *critically reviewing it* which is a good way of putting it. Yes, I want to find out what different decisions do to my dialogues. But the central idea of pitting my different personas to speak against/with each other, would remain the same (in this case).
- I think of this performance-experiment as an extension of 'everyday self-differentiation'. 'Giving yourself a pep-talk' is often (but not always) dramatised in movies as a conversation with a mirror. I think this is such an example of 'everyday self-differentiation'. So is the child's play with dolls.

Research Progress (*issues relating to the thesis*)

I am in the midst of trying to write some short reflections about this new work, 'Play is Play'.

Research Training and Professional Development: (review of training needs, relevant conferences, funding, presentations and publication)

Action agreed for next supervision

I am going to try to resolve the last sections of my novel until my upgrade

Date of next supervision (if more than two months from now, briefly explain)

We agreed that I would work for a while and see where the work goes before approaching my supervisors again for the next supervision.

Declaration of confirmation: By ticking this box it is confirmed that the information above is correct and accurate according to both the student and the supervisor at the time of the meeting. All Supervision Record Forms should be stored and subsequently attached to the Annual Progress Report Form.