

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	22.10.20
Date form completed (Form to be completed within two days of meeting)	22.10.20

Written work submitted or other purpose of supervision

I submitted my [PhD Timeline](#) showing in brief all the work I've done over the summer (and since my registration.)

I also sent the next two chapters of my novel, *Anomaline*

And three video performances (*Time Off*, *Beyond Recognition* and *Neighbours*) that I made since May.

I didn't expect my supervisors to go through all this work, but wanted to give a sense of what *kind* of work I've been doing. The main purpose of the discussion for me, was to discuss whether I am on track for my upgrade (in terms of the materials I would need to submit for that), as well as to touch base on what my main focus going forward will be.

Brief comments on written work

No comments on my own work this time, but Michael read a paper I sent him by Dennett (*Real Patterns*) and we discussed some of the themes there on the relationship between determinism and agency. Michael thinks I am on track for the upgrade, but thinks I need to consider carefully how to frame my context before the upgrade.

Topics discussed in supervision:

I told Michael about an unexpected [experimental work](#) I made the day before our supervision, a video in which I am conversing with one of my fictional characters on the subject of distributed personhood. I am performing both myself and the fictional character in that video, which turned out to be a kind of Q&A at a pretend conference. I also told Michael about how I am using the YouTube comments section under such videos — I occasionally get challenges/questions there and have written short essay-style responses to the internet strangers that write to me. I am using this space as a way to train myself to respond coherently to a 'lay' public about my work. I am going to show this 40-minute Q&A with my character as my Art Research Presentation on 27 Oct.

We discussed the contextual review. Defining my context in a way that is focused is a bit of a challenge for me, although I think it's doable. Although my work refers to material from neuroscience, computing, biology, psychology and literary studies, I want to make clear that I am not trying to contribute to all those disciplines

on their terms. I wish to reframe my reference material in a way that focuses on the subject of personhood in such a way that my fictioning methodology can be said to directly probe the person (me), my experimental subject. Fiction is a way into the person, I think. I started blurting out various phrases: 'personhood studies through fictioning phenomenology'... 'self-estrangement as method' none of those sound very good yet but I think I can take specific concepts from these different disciplines and construct a new field in which I can be said to be operating. Some of what I was saying is reminiscent but not equivalent to introspective studies of consciousness.

We discussed the theme of determinism and its compatibility with agency, which Dennett has written a lot about. One of the main criticisms I have received in trying to 'script for agency' (in my performances or novel), is "but isn't writing deterministic? How can your characters ever be free?" So these counterintuitive ideas help me respond to those criticisms, as well as recognise that *indeterminacy* would not be of much more use than determinacy in encouraging freedom. The relationship between a substratum and its superstratum is a 'relationship without a touch' — what goes on in the substratum does not necessarily translate upwards to higher levels of organisation.

The relation between research/theory and practice. Between dissertation and practice. One of the things I like about art as a methodology is its propensity to estrange otherwise intuitive and habitual perceptions. An artistic treatment might be a good way to prime a subject for study.

Research Progress (*issues relating to the thesis*)

I do have a better sense of the relevant concepts for my research and feel better oriented in my context. I have made works that took the research in new directions, including works that are much more ambiguous as to whether they are practice or research. I have also experimented with using my existing practice as a means of setting up 'art experiments' that use fiction to probe personhood.

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

I have received the Academic Practice Award and have now registered my interest to study for the PG Cert this year.

I am soon going to contribute to a special issue of *Journal of Phenomenology* which is on phenomenology and art practice. I don't think I'm necessarily a phenomenologist but think there are some overlaps. To better prepare my contribution, I am taking a short online course in phenomenology by edx.

Action agreed for next supervision

- To make some progress in writing my contextual review
- To make progress with my novel (aiming to finish it by upgrade)
- Michael and Grace will look at some of the work (either novel or video) that I shared.

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

29.10.20 (supervision with both Grace and Michael)

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.