

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

This form is to be completed after each supervision

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

<b>Date of supervision</b>	22/02/2022
<b>Date form completed</b> (Form to be completed within two days of meeting)	22/02/2022

**Written work submitted or other purpose of supervision**

To discuss plan to completion

**Brief comments on written work**

- Consider finding a place within the thesis for the 'introspective performance' experiment I conducted early this year and the report I wrote up on it, as part of a section on 'process'.
- I am working on a prologue, provisionally called 'Developing a Research Character', which builds on some of the feedback from my upgrade. The feedback was to take into consideration the research narrator's voice in the written dissertation, as this is something which is not taken for granted in the practice. This will be the next piece I share with Stephen, when the draft is ready by the end of the month.

**Topics discussed in supervision:**

**Estrangement, the camera and ethnographic surrealism**

In response to the introspective performance experiment, and recent readings on the camera as agent which Stephen shared previously, Stephen mentioned the following further references:

- Rosalind Krauss *Video: The Aesthetics of Narcissism*
- Viktor Shklovsky and Brecht on 'making strange' and 'estrangement'
- The work of Vito Acconci (as someone who performs to video feedback rather than the camera)
- The work of Gillian Wearing
- The work of William Wegman
- The work of Mass Observation (Ben Highmore's chapter on them in *Everyday Life and Cultural Theory*)
- Martha Rosler: Semiotics of the Kitchen (as an example of feminist estrangement)
- Sylvia Harvey on Brecht and feminism
- The work of John Raffman (for estrangement)
- A book called "Brecht Now"
- Justin Reames on Warhol and Satie in *Motion(less) Pictures: The Cinema of Stasis*

<p><b>Plan to Completion</b></p> <ul style="list-style-type: none"> <li>• I shared my plans for chapters and when I aim to write them.</li> <li>• Stephen mentioned I should also think about developing further artwork in addition to writing the dissertation.</li> <li>• The next step is to choose examiners and start the process of inviting them to examine me.</li> </ul>
<p><b>Research Progress (<i>issues relating to the thesis</i>)</b></p> <ul style="list-style-type: none"> <li>• I've developed an angle, I think, for the 'voice' problem of the thesis, which was raised by upgrade examiners last month. I've begun addressing it in the prologue, which I aim to finish a draft of by the end of January.</li> <li>• I've gleaned more insight into the practice from the introspective performances, especially with relation to my relationship with the camera, the relation between mood and character and the value of the story as tangent and how the shift in character enables it to occur. The report I wrote up on the experiment provides an opportunity for reflection on the research process.</li> </ul>
<p><b>Research Training and Professional Development: (review of training needs, relevant conferences, funding, presentations and publication)</b></p> <ul style="list-style-type: none"> <li>• I am currently proposing a project to Chisenhale Studios, in collaboration with the MA Curating student Renee Zinying Zhong, to hold a series of events as part of an exhibition on fluid identities and self presentation.</li> </ul>
<p><b>Action agreed for next supervision</b></p> <p>For Katarina:</p> <ul style="list-style-type: none"> <li>• Create a list of potential examiners (external)</li> <li>• Complete the prologue by the end of February, ready to share with Stephen before our next supervision</li> </ul> <p>For Stephen:</p> <ul style="list-style-type: none"> <li>• Create a list of potential examiners (external)</li> <li>• If possible, to think of any recent writing on estrangement-as-method since Brecht and the Russian Formalists.</li> </ul>
<p><b>Date of next supervision (if more than two months from now, briefly explain)</b></p> <p>Mid-march</p>

**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.**