

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	30.04.2021
Date form completed (Form to be completed within two days of meeting)	30.04.2021

Written work submitted or other purpose of supervision
<ul style="list-style-type: none"> • To discuss Annual Review Panel • To discuss the novel

Brief comments on written work
<p>Novel:</p> <p>Grace noted the way in which the body of the character in Anomaline is contextually constituted by the architecture of the novel and its literary heritage. The character is gendered by the activities she engages in, certain references to bodily appendages and the genre of the Victorian-style domestic novel itself. Grace makes a connection between Dorothea Tanning's paintings and the novel, whereby people seem merged with or interpellated by domestic architectures.</p> <p>Grace notes that skins and boundaries recur as a central theme, and with that touch. The character touches in order to be instantiated and substantiated by the things around her; in order to absorb their character and acquire her self. The mad world and references to skins reminded her of Bosch's paintings.</p> <p>It seems important to learn that the reader is alone in the world we find her in. For me, the idea here is to isolate the character and her world as much as possible, only to show that it cannot be hermetically sealed and that leaks into our world also and vice versa. Grace also notes that the character's solitude is what magnifies the agency of inanimate objects in the home.</p> <p>The sky seems to Grace a significant character, in that 'he' is outside the house but always seems to be coming inside too. Grace noted the way in which the house and the world is protective but also has an ominous side.</p> <p>We discussed the order of the chapters in the first third of the novel. Grace agrees that I might be able to create better pacing by rearranging the order of chapters so that we perhaps spent more time 'with the creature' in the house before 'zooming out' to her more self-aware reflections on the conditions of the house and herself. Perhaps some of the self awareness can be reserved for later; e.g. the character's realisation that the scenes are full of 'holes in description'.</p>

New references from Grace:

- Dorothea Tanning (house and body)
- Claude Cahun (landscapes and body)
- *Locus Solus* by Raymond Roussel
- *C* and maybe also *Remainder* by Tom McCarthy
- *Dark Aemilia* by Sally O' Reilly
- Carson McCullers' writing (for gothic reference)
- *Stories and Rooms* by Truman Capote (particularly about the girl who returns to the flat)

Topics discussed in supervision:

In addition to the novel, we discussed my annual review panel a couple of days ago, which had turned into a discussion that wasn't very useful. Grace and I discussed why that was the case and if I could do something about how I communicate or present the work to steer it to a more useful discussion in future.

Most of the panel ended up being me trying to justify my approach, and we didn't quite get to discussing the main ideas in my work.

At the panel, I was mostly criticised about these lines in my abstract:

"Rather than focusing of specific subject positions or identities, the project responds to more elementary studies of self, with a focus on testing, expanding, troubling or elaborating some of the a priori assumptions about how self works: its shape, movement, plasticity, mechanism, and scope. In service of this focus, the project intentionally employs methods that suspend value judgments on the ethics of identity and positionality, with a view to exploring instead the possibility of radically reframing these same debates by way of experimentally examining their foundations."

It was criticised on an epistemological level: because the project was concerned the 'a priori assumptions', my respondents thought I was discrediting or ignoring the fact that all knowledge is situated (citing Haraway), and further that my writing then appears to impose a 'non-identity' that I have defined, onto all people regardless of their positionality.

I do think I was misunderstood, because I didn't say I wanted to ignore the fact of positionality; only I would suspend value judgements on the *ethics* of positionality. Instead of focusing on the politics of identity, or specific identities in themselves, I wanted to ask how subject positions arise in the first place. I wanted to think about person as a machine that plays characters. I wanted to think about the substratum to identity.

Grace made the valid point that my artworks are always examining specific subject positions, whether in the novel or the performances. It is true that in practice you cannot 'run' character without it being a very specific character situated in a specific body. However I do believe that character can be abstracted - the reason is because it can be transmitted across bodies. To be transmitted, it must be possible to 'compress'; i.e. abstracted as a pattern and played on another body. The dynamics of character contagion and between self versus communal is what interests me - hence the reference to a kind of 'self mechanics'.

I need to be clearer that I do not *discredit* the epistemological position of situated knowledges, nor does the work ignore positionality and partial perspective as the *only* way in which character can be performed. My work is not a negation of positionality, it's just interested in the levels of organisation out of which positionality becomes possible. I definitely acknowledge that although I felt misunderstood at the panel, it's my responsibility to communicate in a way that that doesn't happen anymore, so that the discussion can move onto more constructive points.

Research Progress (*issues relating to the thesis*)

Novel is undergoing a second draft; the main issue is to resolve the order of the chapters in the first third. Contextual review is underway, and will take on board criticisms from the annual review panel.

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

- Over the summer I will be learning to write machine learning algorithms
- I am currently reaching out to literary agents to start working towards publishing the novel

Action agreed for next supervision

- Grace will continue reading the novel while I try to resolve the order of the first third and further resolve any inconsistencies. I'll be in touch with her after I've arrived at an ordering that works.

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

- TBC

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.