

**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>	16/10/19
<b>Date form completed</b> (Form to be completed within two days of meeting)	18/10/19

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

- First time meeting in person, to discuss the project and supervisory relationship
- We looked at a small excerpt of a recent sound work I made (Hospital of Happiness: <https://youtu.be/Rxbvwqxx3qs>)

**Brief comments on written work**

**Topics discussed in supervision:**

- Reviewing the central concerns of the PhD project: the **writing/reading phenomenon in autonomous systems** which gives them the appearance of 'having a life of their own' - such as organisms (DNA/phenotype), AI (code/running) and person (norms/behaviour). Then, how research into life-likeness as attributed to writing/reading can inform a practice centred on writing fiction. In particular, **creating fictional characters that exhibit some degree of autonomy and 'life-likeness'**. Even considering fictional characters as prototypes of AI.
- **I summarised the kind of art I make:** video performances in which I play different characters and their live, theatrical counterpart; my novel (*Anomaline*) and recent narrative voiceovers I made for still portrait images invented by AI.
- **How the practice and the written dissertation tie in together:** Not imposing either on the other, but rather using these two separate methodologies/languages to approach the relation between character and person; comparing these epistemologies as they develop and using insights gleaned from the one to motivate the practice of the other. We discussed the specificity of the PhD Art context, and the idea of 'contributing to the field' within art. I think the theoretical concerns raised by the practice can lead to insights that feed back into the practice; in particular, in how writing can be manipulated to produce the effect of a life-like character, constituting a contribution to the field of

character in fiction and in art. But I also think that developing this fundamentally philosophical area can potentially constitute a field of its own, and be of use to other disciplines.

- **Discussing this particular supervisory relationship** and how to go about future supervisions: That Grace would be particularly fit for discussing the practice-side of my PhD, and discussing with me ways of framing, presenting and disseminating my practice-based work. She also mentioned that it might be good to get further advice or perspective from researchers in other departments within related disciplines such as AI.

**Research Progress (issues relating to the thesis)**

- Grace thought that the research question is focused enough to allow constructive engagement with the field through my practice and written work.
- I feel that in my first month **I have honed my question a little**, through formulating it repeatedly to fellow researchers in a variety of contexts. It is a bit more clearly defined and anticipates its contributions a little more clearly.
- I mentioned to Grace that part of my challenge is now **defining the relevant field**, because it not only relates to art, but in general to the underlying mechanism of 'life-like' behaviour as a dual system of a 'code' and its 'expression'. I found a couple of relevant leads from narratologists working with the construction of character and how this relates to the construction of persons. But I have more searching to do to get a clearer sense of the tradition behind this subject, and which scholars I must draw from in order to formulate an informed contribution of my own.
- I didn't mention this to Grace but one main preoccupation at the moment is an **Art Research Seminar** I am organising with 2 other PhD students for the upcoming Flashpoint (14/11/19). I am hoping to address the issue in the previous point through peer discussion at the seminar, as the theme will be around writing characters and the interplay of agencies involved in that.

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

- Looking into **getting insight from researchers** involved in the analogies I use to talk about the code/expression or writing/reading mechanism: life sciences, AI & critical theory. Digital humanities?

**Action agreed for next supervision**

- **I will prepare some practice-based work** to look over with Grace. Some video/performance work, or an excerpt from the in-progress novel.
- Recommendations from Grace: Ian White's work, and his book 'On Stage'
- Grace will at some point suggest some dates for our next meeting

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

- Approximately a month from now

**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.**