

**Errata for
“Emotional machines”**

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Avhandling for graden philosophiae doctor (ph.d.)

ved Universitetet i Bergen

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A handwritten signature in black ink, appearing to read 'Thorolf Thuestad', is written over a horizontal line.

(dato sign. kandidat)

A handwritten signature in blue ink is written over a horizontal line.

(dato sign. fakultet)

	Subcategory	Page	Original text	Corrected text
3	Terminology	Score		Change size of footnote 1 pop-up to 200 x 400 pixels.
4	Terminology	Score		Change size of footnote 2 pop-up to 200 x 400 pixels.
5	Terminology	Score		Change size of footnote 3 pop-up to 100 x 400 pixels.
6	Terminology	Score	Every part of a film is accepted to be a reproduction in some way. Therefore, a film score is separated from what we perceive as the real by the nature of the medium .	Every part of a film is accepted to be a reproduction in some way. Therefore, a film score is separated from what we perceive as the real by the nature of the medium.
8	Terminology	Score	A primary difference between film and the compositions of this project is that they feature objects that would generally be considered "real".	A primary difference between film and the compositions of this project is that the latter feature objects that would generally be considered "real".
11	Terminology	Composition and composing	I find the term Composed Theatre as discussed by Matthias Rebstock and David Roesner to be relevant. 1	I find the term Composed Theatre as discussed by Matthias Rebstock and David Roesner to be relevant. 1
12	Terminology	Composition and composing		Change size of footnote 1 pop-up to 200 x 400 pixels.
13	Terminology	Composition and composing		Change size of footnote 2 pop-up to 100 x 400 pixels.
14	Terminology	Composition and composing		Change size of footnote 2 pop-up to 100 x 400 pixels.
15	Terminology	Composition and composing		Image1 caption: change link font to 10p italics
16	Terminology	Composition and composing		Image2 caption: change link and text font to 10p italics
17	Terminology	Composition and composing		Image3 caption: change text font to 10p italics
18	Terminology	Narrative	In 1944 in their paper An Experimental Study in Apparent Behaviour ¹ , psychologists Fritz Heider and Marianne Simmel presented a study that made use of a simple animation film consisting of two triangles, a circle and a larger rectangle making various on-screen movements.	In 1944 in their paper An Experimental Study in Apparent Behaviour, ¹ psychologists Fritz Heider and Marianne Simmel presented a study that made use of a simple animation film consisting of two triangles, a circle and a larger rectangle making various on-screen movements.
20	Terminology	Narrative		Change size of footnote 2 pop-up to 100 x 400 pixels.
21	Artistic works and projects	For one – for many – for all, the		Video photage by Ben Speck, Ronald Toppe and Odd Inge Tveterås Eliassen.

22	Artistic works and projects	For one – for many – for all, the performance		Upload new edit and mix of documentation footage.
23	Artistic works and projects	For one – for many – for all, the performance	Higher resolution documentation available at: https://vimeo.com/572261484	Updated and higher resolution documentation available at: https://vimeo.com/572261484
24	Artistic works and projects	For one – for many – for all, the	Performers: Alwynne Pritchard, Caroline Eckly, Jostein Gundersen	Performers: Alwynne Pritchard, Caroline Eckly, Jostein Gundersen
25	Artistic works and projects	For one – for many – for all, the performance	<i>For one - for many - for all is part of Thorolf Thuestads Ph.D. in artistic research at The Grieg Academy, Department of music, The University of Bergen</i>	<i>For one - for many - for all is part of Thorolf Thuestads Ph.D. in artistic research at The Grieg Academy, Department of music, The University of Bergen.</i>
26	Artistic works and projects	For one – for many – for all, the performance		Move graphical elements: dividing lines a few pixels to the top of the page.
27	Artistic works and projects	For one – for many –		Photos and video shot by Kobie Nel.
31	Artistic works and projects	The Trouble with Windmills/Giants and		Change size of footnote 1 pop-up to 100 x 400 pixels.
32	Artistic works and projects	The Trouble with Windmills/Giants and		Change size of footnote 2 pop-up to 100 x 400 pixels.
33	Artistic works and projects	The Trouble with Windmills/Giants and		Change size of footnote 3 pop-up to 100 x 400 pixels.
34	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		Change image caption for image 1 from over image floating to 10p italics under image.
36	Artistic works and projects	Windmills/Giants and Horsemen	Lysefjorden microbrewery situated in Arna Industrihus was also kind enough to host an after-party for us.	Lysefjorden microbrewery situated in Arna Industrihus was also kind enough to host an after-party for us.
37	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	Alwynne Pritchard created a performance with human performers in Mecca Ink called The Trouble with Windmills and I a composition for animated kinetic figures and audio score in the abandoned, soon to be a pizza place storefront named Giants and Horsemen.	Alwynne Pritchard created a performance with human participants in Mecca Ink called <i>The Trouble with Windmills</i> and I a composition for animated kinetic figures and audio score in the abandoned, soon to be a pizza place storefront named <i>Giants and Horsemen</i> .
38	Artistic works and projects	The Trouble with	Setting	<i>Setting</i>
39	Artistic works and projects	The Trouble with Windmills/Giants and		Change size of footnote 4 pop-up to 100 x 400 pixels.
40	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	As the audience settled I gave a short verbal introduction and made two requests of the audience: To think of names for the kinetic figures in use and try to imagine what their intention was.	

41	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	This was an attempt at preparing the audience to make themselves available for the experience and gently nudge them towards thoughts that could stimulate of the human ability to afford affective or emotive relation towards objects.	This was an attempt at preparing the audience to make themselves available for the experience and gently nudge them towards thoughts that could stimulate their ability to afford affective or emotive relation towards objects.
42	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	When exposed to art expression that you may not know how to interact with, the teaching artist will establish techniques for the perceiver to connect with the artwork by linking it to some experience that is relatable on a personal level.	When exposed to artistic expression that you may not know how to interact with, the teaching artist will establish techniques for the perceiver to connect with the artwork by linking it to some experience that is relatable on a personal level.
43	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	Footnote 5: source	Becoming a Virtuoso Educator. Oxford ; New York: Oxford University Press, 2009.
44	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		Change size of footnote 5 pop-up to 100 x 400 pixels.
45	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		Change size of footnote 6 pop-up to 100 x 400 pixels.
46	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	<i>Eva Pfizenmayer</i>	<i>Eva Pfitzenmaier</i>
47	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		Change size of footnote 7 pop-up to 100 x 400 pixels.
49	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		«Left» would, for instance, make figure #3 , tilt to the left
51	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		
52	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	and determination of the children to perceive the objects as having agency, as can be seen in the dubious expression on Esther's face ⁸ :	and determination of the children to perceive the objects as having agency, as can be seen in the dubious expression on Esther's face: ⁸
53	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen		Change image caption for image 2 from over image floating to 10p italics under image.
57	Artistic works and projects	The Trouble with Windmills/Giants and Horsemen	I It is safe to assume that these children are regularly surrounded and exposed to various machines and technology in their daily lives, devices whose principles of operation are hidden to them.	It is safe to assume that these children are regularly surrounded and exposed to various machines and technology in their daily lives, devices whose principles of operation are hidden to them.

58	Artistic works and projects	For one – for many – Bomuldsfabrikken		Change size of footnote 1 pop-up to 100 x 400 pixels.
59	Artistic works and projects	For one – for many – Bomuldsfabrikken		Change size of footnote 2 pop-up to 100 x 400 pixels.
60	Artistic works and projects	For one – for many – Bomuldsfabrikken		Change size of footnote 3 pop-up to 100 x 400 pixels.
61	Artistic works and projects	For one – for many – Bomuldsfabrikken		Change names in image 1(map of exhibition) to match names of figures as described in the exposition. E.g Curly Irving -> Figure #8
62	Artistic works and projects	For one – for many – Bomuldsfabrikken		Change colour of link «figure #1 and #2» to green matching all other links in exposition.
63	Artistic works and projects	For one – for many – Bomuldsfabrikken		Change size of footnote 4 pop-up to 100 x 400 pixels.
64	Artistic works and projects	For one – for many – Bomuldsfabrikken	The other figures in the exhibition were automated and for the most part, controlled by a looped sequence of actions played back by a DAW .	The other figures in the exhibition were automated and for the most part, controlled by a looped sequence of actions played back by a DAW .
68	Artistic works and projects	For one – for many – Lydgalleriet		Remove footnote 1 as it only contains the title of the artistic presentation and no additional information.
71	Artistic works and projects	For one – for many – Lydgalleriet	Placing the figures in a formalised and prescriptive setting like a concert, where all in attendance subjugate themselves to the norms of such an event, I encourages goodwill from the audience in the encounters with the figures.	Placing the figures in a formalised and prescriptive setting like a concert, where all in attendance subjugate themselves to the norms of such an event, encourages goodwill from the audience in their encounters with the figures.
72	Artistic works and projects	For one – for many – Lydgalleriet	The audience attending has surrendered control over their time and are willing to have their attention directed. .	The audience attending had surrendered control over their time and were willing to have their attention directed.
73	Artistic works and projects	For one – for many – Lydgalleriet	The human Since I perceived potential perceiving nuanced expression on the part of the figures facilitated by their limitations,	The human
77	Artistic works and projects	Procession (for lost visions)		Change size of footnote 1 pop-up to 100 x 400 pixels.
80	Artistic works and projects	Procession (for lost visions)		Change size of footnote 2 pop-up to 100 x 400 pixels.

81	Artistic works and projects	Procession (for lost visions)	The human would be placed in quite physically demanding positions and would at some point be at the end of their stamina, it would then discard the human part of its anatomy like a lizard may discard its tail, to go on.	The human would be placed in quite physically demanding positions and would at some point be at the end of their stamina, the figure would then discard the human part of its anatomy like a lizard may discard its tail, to go on.
82	Artistic works and projects	Procession (for lost visions)	I was planning to add some rigidity to them by soldering on cross bars and adding 3d printed a central backplate to attach them.	I was planning to add some rigidity to them by soldering on crossbars and adding a 3D printed central backplate to attach them.
84	Artistic works and projects	Procession (for lost visions)		Video footage by Aiste Zumbakyte.
85	Artistic works and projects	Procession (for lost visions)	In the days leading up to the performance I made efforts to make a minimal and human aided incarnation of the initial vision, a reality.	In the days leading up to the performance I made efforts to make a minimal and human aided incarnation of the initial vision a reality.
86	Artistic works and projects	Procession (for lost visions)	This too was destined to “fail”. Because the production of the sculpture for a large part depended on 3d printed parts , this meant it took a long time to produce the various prototypes for the parts for the legs and joining structure.	This too was destined to “fail”. Because the production of the figure for a large part depended on 3D printed parts it took a long time to produce the various prototypes for the parts for the legs and joining structure.
90	Artistic works and projects	Procession (for lost visions)	It was also to extend its legs out into the air if lifted by the human.	The figure was also able to extend its legs out into the air if lifted by the human.
94	Artistic works and projects	Procession (for lost visions)	Final list of performers: Figure #10 – Tall consisting of two motorized lead screw actuated legs with audio speaker.	Final list of performers: Figure #10 – Tall with blood consisting of two motorized lead screw actuated legs with audio speaker.
95	Artistic works and projects	Procession (for lost visions)	Her performative range is very large and often her performances are very expressive with a great dynamic range	Her performative range is very large and often her performances are very expressive with a great dynamic range.
97	Artistic works and projects	Procession (for lost visions)		Program note text partially adapted from Olaf Stapledon’s <i>Last and First Men</i> .
98	Artistic works and projects	Procession (for lost visions)		Add footnote: Olaf Stapledon, <i>Last and First Men</i> , SF Masterworks (London: Gollancz, 1999), 303.
99	Artistic works and projects	Not being is, this not that.	In preparation for the presentation, we had two short rehearsals, and I decided to use one to improvise a conversation with the performer, (Alwynne Pritchard,) in which we would simply have a conversation without me indicating to her what mode I had intended for the voice of the figure.	In preparation for the presentation, we had two short rehearsals, and I decided to use one to improvise a conversation with the performer(Alwynne Pritchard), in which we would simply have a conversation without me indicating to her what mode I had intended for the voice of the figure.

101	Artistic works and projects	Not being is, this not that.	The figure appears as a completely different personality depending on who voices it.	The figure appears as a completely different personality depending on who voices them.
102	Artistic works and projects	Not being is, this not that.		Remove scrollbars from footnote 2.
103	Artistic works and projects	Not being is, this not that.	When Alwynne and I were preparing for the presentation, we were assigning words and story to the figure for a specific purpose, (the presentation) and elected to form our respective narratives accordingly.	When Alwynne and I were preparing for the presentation, we were assigning words and story to the figure for a specific purpose(the presentation), and elected to form our respective narratives accordingly.
104	Artistic works and projects	Not being is, this not that.	(Figure moves in a choreographed sequence with a composed audio accompaniment.)	(Figure moves in a choreographed sequence with a composed audio accompaniment).
107	Artistic works and projects	Nether - where is my agency?	Nether features an animated figure, either #11 or 12 tentatively named Dog (later renamed Bones), with Alwynne Prichard as a physical performer and vocalist.	Nether features an animated figure, either #11 or 12 tentatively named Dog(later renamed Bones), with Alwynne Prichard as a physical performer and vocalist.
108	Artistic works and projects	Nether - where is my agency?		Change all headings except page title to italics in line with the rest of the exposition.
109	Artistic works and projects	Nether - where is my agency?	This composition was developed over several months and started with creating two animated figures, numbers 11 and 12 in the series produced for the research project Emotional machines – composing for unstable media.	This composition was developed over several months and started with creating two animated figures, #11 and #12 in the series produced for the research project Emotional machines – composing for unstable media.
113	Artistic works and projects	Nether - where is my		Delete footnote 1(its empty)
116	Artistic works and projects	Nether - where is my agency?	Usually, I consider the tools and technologies I use as subservient (at least conceptually).	Usually I consider the tools and technologies I use as subservient (at least conceptually).
117	Artistic works and projects	Nether - where is my agency?	In that case, the process of making is the interaction between materials used, the tools used to shape them, and the maker.	In that case the process of making is the interaction between materials used, the tools used to shape them, and the maker.
120	Artistic works and projects	Nether - where is my agency?	When I think about who created the material segments that makeup figures #11 and 12, I am unsure if I can claim to be the creator.	When I think about who created the material segments that make up figures #11 and 12, I am unsure if I can claim to be the creator.
122	Artistic works and projects	Nether - where is my agency?	An entity that must have agency allowing it to create the forms that make up Figures #11 and 12.	An entity that must have agency allowing it to create the forms that make up figures #11 and 12.
124	Artistic works and projects	Nether - where is my agency?		Change size of footnote 3 pop-up to 100 x 400 pixels.
125	Artistic works and projects	Nether - where is my agency?	The mathematicians, engineers, designers, and architects developed the conventions the software adheres to play their part. 3	The mathematicians, engineers, designers, and architects developed the conventions the software adheres to play their part.3
127	Artistic works and projects	Nether - where is my agency?	One reason the use of generative design causes me to question my agency as a maker is seems to be an encounter with the limits of (the)description.	One reason the use of generative design causes me to question my agency as a maker seems to be an encounter with the limits of (the)description.

128	Artistic works and projects	Nether - where is my agency?		
129	Artistic works and projects	Nether - where is my agency?	My definition and its content are defined by what it lacks more than anything else.	My definition and its content are defined by what it lacks more than anything else.
130	Artistic works and projects	Nether - where is my agency?	motivation for using the tool, the agentic motivation changes. After all, I opted to use generative because I wanted to achieve a shape I was not able to design myself, realizing that and opting to enlist the aid of a generative algorithm gives me agentic currency.	motivation for using the tool, the agentic motivation changes. After all, I opted to use generative because I wanted to achieve a shape I was not able to design myself, realizing that and opting to enlist the aid of a generative algorithm gives me agentic currency.
131	Artistic works and projects	Nether - where is my agency?	If I shift focus from looking at the tool and instead look at the motivation for using the tool, the agentic motivation changes. After all, I opted to use generative because I wanted to achieve a shape I was not able to design myself, realizing that and opting to enlist the aid of a generative algorithm gives me agentic currency.	If I shift focus from looking at the tool and instead look at the motivation for using the tool, the agentic motivation changes. After all, I opted to use generative because I wanted to achieve a shape I was not able to design myself. Realizing that and opting to enlist the aid of a generative algorithm gives me agentic currency.
132	Artistic works and projects	Nether - where is my agency?		Remove footnote 5(empty)
134	Artistic works and projects	Nether - where is my agency?	The piece is intended to be mobile in the sense that Alwynne Pritchard should be able to bring everything necessary to perform the work if travelling and my presence should not be required to realize a performance technically.	The piece is intended to be mobile in the sense that Alwynne Pritchard should be able to bring everything necessary to perform the work if travelling, and my presence should not be required to realize a performance technically.
136	Artistic works and projects	Nether - where is my agency?		Change size of footnote 6 pop-up to 100 x 400 pixels.
137	Artistic works and projects	Underground		Change size of footnote 1 pop-up to 100 x 400 pixels, remove scrollbars.
138	Artistic works and projects	Underground	It is a hybrid film/theatre production directed by Philippe Vincent and created by the French company Scènes Théâtre Cinéma and Neither Nor based in Bergen, Norway.	It is a hybrid film/theatre production directed by Philippe Vincent, script by Philippe Vincent, Alwynne Prithcard, Thorolf Thuestad and Anne Ferret, created and produced by the French company Scènes Théâtre Cinéma and Neither Nor based in Bergen, Norway.
139	Artistic works and projects	Underground		Change size of footnote 2 pop-up to 100 x 400 pixels.
140	Artistic works and projects	Underground		Change size of footnote 3 pop-up to 100 x 400 pixels, remove scrollbars.
141	Artistic works and projects	Underground		Change size of footnote 4 pop-up to 100 x 200 pixels.

142	Artistic works and projects	Underground	The audience depends on the limits imposed by the curation of implicit in assembling two-dimensional image and soundstage seen in the cinema to follow the story.	The audience depends on the limits imposed by the implicit curation of assembling the two-dimensional moving image and soundstage to follow the story.
143	Acknowledgments		I am eternally grateful to you to my main supervisor Trond Lossius for your endless wealth of knowledge, steady guidance, and sheer perseverance throughout the project. This project would not be without you.	I am eternally grateful to my main supervisor Trond Lossius for your endless wealth of knowledge, steady guidance, and sheer perseverance throughout the project. This project would not be without you.
144	Acknowledgments		Photo 4 (bottom left) opens in wrong orientation when clicked.	Correct orientation
145	Acknowledgments		Photo 14 and 15 (bottom right) opens in wrong orientation when clicked.	Correct orientation
146	Bibliography		<i>Machine with Oil. 2009. Sculpture.</i>	Ganson, Arthur. <i>Machine with Oil. 2009. Sculpture.</i>
147	Bibliography		<i>Prince of Networks: Bruno Latour and Metaphysics. Anamnesis. Melbourne: re.press, 2009.</i>	<i>Harman, Graham. Prince of Networks: Bruno Latour and Metaphysics. Anamnesis. Melbourne: re.press, 2009.</i>
149	Bibliography		Ingold, Tim. Making: Anthropology, Archaeology, Art and Architecture. London ; New York: Routledge, 2013. Making: Anthropology, Archaeology, Art and Architecture. London ; New York: Routledge, 2013.	Ingold, Tim. Making: Anthropology, Archaeology, Art and Architecture. London ; New York: Routledge, 2013.
150	Bibliography		Li, Shuguang, Daniel M. Vogt, Daniela Rus, and Robert J. Wood. "Fluid-Driven Origami-Inspired Artificial Muscles." <i>Proceedings of the National Academy of Sciences</i> 114, no. 50 (December 12, 2017): 13132–37. https://doi.org/10.1073/pnas.1713450114 . "Fluid-Driven Origami-Inspired Artificial Muscles." <i>Proceedings of the National Academy of Sciences</i> 114, no. 50 (December 12, 2017): 13132–37. https://doi.org/10.1073/pnas.1713450114 .	Li, Shuguang, Daniel M. Vogt, Daniela Rus, and Robert J. Wood. "Fluid-Driven Origami-Inspired Artificial Muscles." <i>Proceedings of the National Academy of Sciences</i> 114, no. 50 (December 12, 2017): 13132–37. https://doi.org/10.1073/pnas.1713450114 .
151	Bibliography		lópez, francisco. "Sonic Creatures." <i>Aural Magazine</i> , n.d. López, Francisco. "Sonic Creatures," n.d.	lópez, francisco. "Sonic Creatures." <i>Aural Magazine</i> , n.d.
152	Bibliography		Marx, Karl, and Martin Nicolaus. <i>Grundrisse: Foundations of the Critique of Political Economy (Rough Draft)</i> . 23. print. Penguin Classics, n.d.	Marx, Karl. <i>Grundrisse: Foundations of the Critique of Political Economy</i> . 1st American ed. The Marx Library. New York: Random House, 1973.

153	Bibliography		Nilsen, Asle, Niklas Adam, Eirik Arthur Blekesaue, and Piotr Pachel. "Asle Nilsen, Niklas Adam, Eirik Arthur Blekesaune, Piotr Pajchel, 'Oppdagelse Og Navngivning', VIS – Nordic Journal for Artistic Research, 1 (2019) https://www.researchcatalogue.net/view/500921/500938/0/3517 [Accessed 31/05/2021]." VIS – Nordic Journal for Artistic Research, 1 (2019), n.d.	Nilsen, Asle, Niklas Adam, Eirik Arthur Blekesaue, and Piotr Pachel. "Asle Nilsen, Niklas Adam, Eirik Arthur Blekesaune, Piotr Pajchel, 'Oppdagelse Og Navngivning', VIS – Nordic Journal for Artistic Research, 1 (2019) https://www.researchcatalogue.net/view/500921/500938/0/3517 [Accessed 31/05/2021]." VIS – Nordic Journal for Artistic Research, 1 (2019), n.d.
154	Bibliography		"PsycNET Export.Ris," n.d.	
155	Bibliography		Stanley, Hiram M. "What Constitutes a Thing." The Philosophical Review 9, no. 4 (1900): 411–15. https://doi.org/10.2307/2176331 . "What Constitutes a Thing." The Philosophical Review 9, no. 4 (July 1900): 411. https://doi.org/10.2307/2176331 .	Stanley, Hiram M. "What Constitutes a Thing." <i>The Philosophical Review</i> 9, no. 4 (1900): 411–15. https://doi.org/10.2307/2176331 .
157	Bibliography		<i>For One - for Many. October 27, 2018. Kinetic sculptures, sound, Full gallery space.</i> https://vimeo.com/303890854 .	<i>For One - for Many. October 27, 2018. Kinetic sculptures, sound, gallery space.</i> https://vimeo.com/303890854 .
158	Bibliography		Procession (for Lost Visions). n.d. Live performance for 2 kinetic sculptures, 1 human performer and surround sound., 12 minutes. https://www.dropbox.com/s/w4mxk0yvy3mxdba/Procession%20-%20documentation%20film.mov?dl=0 .	
159	Bibliography		"Underground - Google Drive." Accessed March 18, 2020. https://drive.google.com/drive/u/0/folders/1mbE6Si_FrAN2hF5-aEYHxF0FRayuPw36 .	
160	Ensemble	Figure #1 and 2: Rod	At the joint where the two rods meet, a thinner steel rod silver soldered in place at a 90-degree angle holds the foremost steel rod vertically using muscle wire.	At the joint where the two rods meet a thinner steel rod silver soldered in place at a 90-degree angle holds the foremost steel rod horizontally using muscle wire.
161	Ensemble		<i>#1 and 2: Rod and wire</i>	<i>Figure #1 and 2: Rod and wire</i>
162	Ensemble	Figure #1 and 2: Rod	The two figures designated Rod and wire where the first to be created as part of this project. Being created at the outset of the research project,	The two figures designated Rod and wire were the first to be created as part of this project. Being created at the outset of the research project,

163	Ensemble	Figure #1 and 2: Rod and wire	I chose steel rods since I had had some prior experience working with similar material in creating the set of "Tilbakemeldingsmaskiner" that are part of a set of sculptures created by the collective of artists called "Kollisjonsindeks". ¹	I chose steel rods since I had had some prior experience working with similar material in creating the set of "Tilbakemeldingsmaskiner" that are part of a set of sculptures created by the collective of artists called "Kollisjonsindeks". ¹
164	Ensemble	Figure #1 and 2: Rod	I later found as more figures joined the family that implementing more powerful motor systems, such as those used in industrial automation, is quite challenging.	I later found, as more figures joined the family, that implementing more powerful motor systems such as those used in industrial automation is quite challenging.
169	Ensemble	Figure #9 and 10: Tall with blood	A central idea was the creation of a human figure symbiote with the figure as the dominant entity.	A central idea was the creation of a human – figure symbiote with the figure as the dominant entity.
Y	Ensemble	Figure #11 and 12: Bones	The next part of the leg provides length and widens a bit to withstand lateral forces. It leads to the final section, which holds a stepper motor (later changed to a brushless motor for figure #11) attached to the inside of the "leg."	The next part of the leg provides length and widens a bit to withstand lateral forces. It leads to the final section, which holds a stepper motor (later changed to a brushless motor for both figure #11 and #12) attached to the inside of the "leg."
171	Ensemble			
172	Ensemble	Figure #11 and 12:	Figures 11 and 12 continue the investigation of mobility as means for causing affect and potential for recognizing intent in the activity of the figures.	Figures #11 and #12 continue the investigation of mobility as means for causing affect and potential for recognizing intent in the activity of the figures.
173	Ensemble		Similar to figures #9 and #10, their motion, particularly forward, seems to be characterized by struggle.	Similar to figures #9 and #10, their motion, particularly forward, seems to be characterized by struggle.
YES	Ensemble	Figure #11 and 12: Bones	I find that figures #11 and #12 also have some commonalities to figure #7 and #8 – fingers in that I recognize their shape and materiality as being reminiscent of something specific(they make me think of the bone in a human pelvis or ribcage as it might be with no flesh).	I find that figures #11 and #12 also have some commonalities to figure #7 and #8 – fingers in that I recognize their shape and materiality as being reminiscent of something specific(they make me think of the bone in a human pelvis or ribcage as it might be with no flesh).
175	Ensemble		If they in fact where what I recognize in them, they would not be moving.	If they in fact were what I recognize in them, they would not be moving.
176	Ensemble	Figure #11 and 12: Bones	Where figures #7 and #8 can be on some level be taken to be like an animal, for example a dog, figures #11 and #12 can only ever be considered part of one, and their physical movements is contrary to such an interpretation.	Where figures #7 and #8 can on some level be taken to be like an animal, figures #11 and #12 can only ever be considered part of one, and their physical movements is contrary to such an interpretation.

177	Ensemble	Figure #13 and 14: Joints		Change size of footnote 1 pop-up to 100 x 400 pixels and remove footnote scroolbars.
178	Ensemble	Figure #13 and 14:		Change size of footnote 3 pop-up to 100 x 400 pixels and properly justify text.
180	Ensemble	Figure #13 and 14:	Like parts of them remain in flat land.	Like parts of them remain in Flatland .
182	Ensemble	Figure #15 and 16: Cables	At the top of the steel rod, a small clamped on end-stop prevents the steel rod from sliding out of the suspended bracket.	At the top of the steel rod, a small clamped on end-stop prevents the steel rod from sliding out of the suspended bracket.
184	Ensemble	Figure #15 and 16:		add link https://odriverobotics.com/
187	Ensemble	Figure #15 and 16: Cables	The motivation for creating figures #15 and 16 was initially an attempt at addressing the fact that the other figures are generally place-bound.	The motivation for creating figures #15 and #16 was initially an attempt at addressing the fact that the other figures are generally place-bound.
191	Ensemble	Figure #15 and 16: Cables	Figure #19 is both itself and part of figure #16. When the separate the link is not severed but yet a new figure emerges.	Figure #19 is both itself and part of figure #16. When they separate physically the relational link is not severed but yet a new figure emerges.
192	Ensemble	Figure #15 and 16: Cables	How figures #15 and 16 appear depends on the space they in.	How figures #15 and #16 appear depends on the space they are in.
193	Ensemble	Figure #17 and 18:	Figure #17 and #18 – sticks and string	Figure #17 and #18 – Sticks and string
194	Ensemble	Figure #17 and 18: Sticks and string	It consists of a chassis laser cut from MDF and reinforced by 3D printed supports holding three smart servos ¹ , each driving a spool reeling a thin fishing line in and out.	It consists of a chassis laser cut from MDF and reinforced by 3D printed supports holding three smart servos, ¹ each driving a spool reeling a thin fishing line in and out.
195	Ensemble	Figure #17 and 18: Sticks and string	The mount for the three servos is mounted to a mechanism holding another servo that rotates the entire support vertically using a timing belt.	The mount for the three servos is attatched to a mechanism holding another servo that rotates the entire support horizontally using a timing belt.
197	Ensemble	Figure #19: Swimmer	Figure #19 – swimmer	<i>Figure #19: Swimmer</i>
198	Ensemble	Figure #19: Swimmer	Figure #19 – swimmer consists of an 800 mm long steel rod with a 6mm diameter joined together at its centre point to the forward part of a 1200mm steel rod with a bracket holding a smart servo.	<i>Figure #19: Swimmer</i> consists of an 800 mm long, 6mm diameter steel rod with joined together at its centre point to the forward part of a 1200mm steel rod with a bracket holding a smart servo.

199	Ensemble	Figure #19: Swimmer	At each end of the shorter rods 3D printed brackets hold small wheels 3D printed in a flexible material fitted with one-way needle pin bearings. These will only allow the wheels to rotate in one direction, similar to the mechanism used by figure #11 and #12 for propulsion.	At each end of the shorter rods 3D printed brackets hold small wheels 3D printed in a flexible material fitted with one-way needle pin bearings. These will only allow the wheels to rotate in one direction, similar to the mechanism used by figure #11 and #12 for propulsion.
200	Ensemble	Figure #19: Swimmer	Figure #19 has originated as a part of figure #16.	Figure #19 originated as a part of figure #16.
201	Ensemble	Figure #19: Swimmer	There was a desire for figure #16 to have a different and more multifaceted movement repertoire than #15 and from this desire figure #19 emerged.	There was a desire for figure #16 to have a different and more multifaceted movement repertoire than #15, and from this desire figure #19 emerged.
202	Ensemble	Figure #20, #21 and	Figure #20, #21 and #22 – harness	<i>Figure #20, #21 and #22: harness</i>
204	Ensemble	Figure #20, #21 and	Figure 19 joins with figure 16 to enhance their capabilities.	Figure #19 joins with figure #16 to enhance their capabilities.
206	Ensemble	Figure #20, #21 and #22: Swimmer	The harness that the performers wear at the end of the stage version of For one for many for all is a gesture of inclusion but also of power.	The harness that the performers wear at the end of the stage version of <i>For one - for many - for all</i> is a gesture of inclusion but also of power.
208	Ensemble	Humans, lights and clothes	Pritchard is part of Procession , Nether and For one - for many - for all .	Pritchard is part of <i>Procession</i> , <i>Nether</i> and <i>For one - for many - for all</i> .
209	Ensemble	Humans, lights and clothes	Gundersen took part in For one - for many at Lydgalleriet and is part of For one - for many - for all .	Gundersen took part in <i>For one - for many at Lydgalleriet</i> and is part of <i>For one - for many - for all</i> .
210	Ensemble	Humans, lights and clothes	She has worked as a dancer for the past 23 years and since 2008 for the Norwegian contemporary dance company Carte Blanche, along with doing her own projects	She has worked as a dancer for the past 23 years and since 2008 for the Norwegian contemporary dance company Carte Blanche , along with doing her own projects
211	Ensemble	Humans, lights and	Member of experimental opera company Ursus produksjoner.	Member of experimental opera company Ursus .
212	Ensemble	Humans, lights and clothes	Neither Nor productions is run by Thorolf Thuestad and Alwynne Pritchard. They make sound, music, theatre and installations, as well organising events. They also host an apartment for visiting artists. Neither Nor is based in Ytre Arna, Bergen, Norway. DOG/GOD and DOG/GOD II, SlettaFest 2020, Underground, The Trouble With Windmill, Stamp Club Report 1980, Hospice Lazy and For one - for many - for all are some of many projects produced by Neither Nor.	Neither Nor productions is run by Thorolf Thuestad and Alwynne Pritchard. They make sound, music, theatre and installations, as well organising events. They also host an apartment for visiting artists. Neither Nor is based in Ytre Arna, Bergen, Norway. DOG/GOD and DOG/GOD II, SlettaFest 2020, Underground, The Trouble With Windmills , Stamp Club Report 1980, Hospice Lazy and For one - for many - for all are some of many projects produced by Neither Nor.
213	Ensemble	Control system v.1	Control system v.1	Control system version 1
214	Ensemble	Control system v.1	The actuators generally controlled either using motion controller code I have developed that runs on the ESP32, or using the motor driver's built in motion controllers.	The actuators are generally controlled either using motion controller code I have developed that runs on the ESP32, or using the motor driver's built in motion controllers.

216	Ensemble	Control system v.1	[figure type, number of that type, which actuator, target destination, and the time to reach that destination.]	[figure type, number of that type, which actuator, target destination, and the time to reach that destination.]
217	Ensemble	Control system v.1	Here is one that causes movement: /joint/1/motor/axis/1 1.13.	Here is one that causes movement: /joint/1/motor/axis/1 1.13.
218	Ensemble	Control system v.1	The graphical user interface developed in these software' is geared towards efficiently manipulating material in time.	The graphical user interface developed in such softwares is geared towards efficiently manipulating material in time.
219	Ensemble	Control system v.1	/prickly/1/servo/1 0 <goalPosition> <timeToGetThere>.	/prickly/1/servo/1 0 <goalPosition> <timeToGetThere>.
220	Ensemble	Control system v.1	/motor/trajSpeed/axis/0 2.725806 //setting the speed	/motor/trajSpeed/axis/0 2.725806 //setting the speed
221	Ensemble	Control system v.1	/motor/trajDecel/axis/0 5.7 //setting the deceleration rate	/motor/trajDecel/axis/0 5.7 //setting the deceleration rate
222	Ensemble	Control system v.1	/motor/trajAccel/axis/0 2.5 //setting acceleration rate	/motor/trajAccel/axis/0 2.5 //setting acceleration rate
223	Ensemble	Control system v.1	/motor/axis/0 0.708661 //setting target position and triggering the move	/motor/axis/0 0.708661 //setting target position and triggering the move
224	Ensemble	Control system v.1	I could remotely transmit messages using slip encoded serial communication to develop the movement material in the same system used for the reset of the figures.	I could remotely transmit messages using slip encoded serial communication to develop the movement material in the same system used for the rest of the figures.
225	Ensemble	Control system v.2	Control system v.2	Control system version 2
227	Ensemble	Control system v.2	The redevelopment focused on creating consistency in the OSC communication protocol, looking at alternatives to Reaper for the primary tool used to organize (movement) material in time.	The redevelopment focused on creating consistency in the OSC communication protocol, looking at alternatives to Reaper as the primary tool used to organize (movement) material in time.
229	Ensemble	Control system v.2	Most control systems employed in robotics are complex systems geared towards robots used in manufacturing, often hardware-specific and always closed-loop systems x .	Most control systems employed in robotics are complex systems geared towards robots used in manufacturing, often hardware-specific and always closed-loop systems. 1
231	Ensemble	Control system v.2	However, in this project, the interplay between different media, such as audio, light, and human physical movements, with the figure's activities is essential, particularly the integration of sound.	However, in this project the interplay between different media a such as audio, light, and human physical movements, with the figure's activities is essential, particularly the integration of sound.
234	Ensemble	Control system v.2	The ability to quickly experiment with combinations of different movements materials with sound and even produce the sonic material in the same software as used to control physical movements greatly facilitates experimentation	The ability to quickly experiment with combinations of different movement materials with sound and even produce the sonic score in the same software as used to control physical movements greatly facilitates experimentation
238	Ensemble	Control system v.2	V1	V.1
239	Ensemble	Control system v.2	V2	V.2
241	Ensemble	Control system v.2		Tidy up layout of image 1 – 6 putting them directly under one another.
242	Speculative essays	Reckognition and refuse	Some prominent examples are productions by the theatre ensemble Verdensteateret ¹ and the machines and kinetic sound installations by Atle Selnes Nilsen ² , the latter often featuring re-contextualized tin-cans.	Some prominent examples are productions by the theatre ensemble Verdensteateret ¹ and the machines and kinetic sound installations by Atle Selnes Nilsen, ² the latter often featuring re-contextualized tin-cans.

YE S	Speculative essays	Reckognition and refuse	If I compare this project to many of the works of Verdensteatret, including productions that I have myself contributed to such as <i>And All the Questionmarks Started to Sing</i> and <i>Bridge Over Mud</i> ⁶ , I find a departure in how the figures in this project are meant to operate within the narration or time-based composition	If I compare this project to many of the works by Verdensteatret, including productions that I have myself contributed to such as <i>And All the Questionmarks Started to Sing</i> ⁵ and <i>Bridge Over Mud</i> ⁶ , I find a departure in how the figures in this project are meant to operate within the narration or time-based composition
244	Speculative essays	Reckognition and refuse	In contrast, many of the works by Verdensteatret make extensive use of found objects, what Jon Refsdal Moe describes as floatsom ⁷ : “things that were floating by and that perhaps had some purpose once.”	In contrast, many of the works by Verdensteatret make extensive use of found objects, what Jon Refsdal Moe describes as floatsom: ⁷ “things that were floating by and that perhaps had some purpose once.”
245	Speculative essays	Reckognition and refuse		Change size of footnote 10 pop-up to 200 x 400 pixels and remove scrollbars.
246	Speculative essays	Reckognition and refuse	Or the rod can be seen, as I often have as an object in its own right.	Or the rod can be seen, as I often have, as an object in its own right.
247	Speculative essays	Reckognition and refuse	If I were to use a tin can in an artistic presentation, in my case as part of a kinetic figure, thereby considering it an object apart it seems to me that its main apartness would be simply that it is an object that has been dislocated from its widely accepted use (, to preserve and hold food stuffs), and instead put to use as part of an artwork, in this case a kinetic figure.	If I were to use a tin can in an artistic presentation, in my case as part of a kinetic figure and thereby consider it an object apart, it seems to me that its main apartness would simply be that it is an object that has been dislocated from its widely accepted use(to) preserve and hold food stuffs), and instead put to use as part of an artwork, in this case a kinetic figure.
248	Speculative essays	Reckognition and refuse	The context the established theatrical space creates provides, in a sense, a reprieve from any statement the artists want to make.	The context the established theatrical space provides is , in a sense, a reprieve from any statement the artists want to make.
249	Speculative essays	Reckognition and refuse		remove scrollbars from footnote 12.
250	Speculative essays	Reckognition and refuse	This can be a non-conscious process in the sense that memories or imprints are not recalled into conscious focus, but for a person experiencing they are always already there .	This can be a non-conscious process in the sense that memories or imprints are not recalled into conscious focus, but for a person experiencing they are always already there.
251	Speculative essays	Reckognition and refuse	Any movement uses material as its medium and therefore needs what we perceive as a material object in order to exist. ¹³ As such I think we can perceive action as an extension of the abilities of a material object.	Any movement uses material as its medium and therefore needs what we perceive as a material object in order to exist . ¹³ As such I think we can perceive action as an extension of the abilities of a material object.

252	Speculative essays	Reckognition and refuse	In such an object we may recognize the will of the craftsperson that co-created an object in cooperation with the material(s) used, but in the culture I currently inhabit it is rarely our first impulse to wonder what it is that the object wants or wants to achieve with its being and how it would feel to achieve that intent. 14. Rather the intent we could potentially pick up from a stationary object is a result of the indexical recognition and symbolic relevance the object has for us.	In such an object we may recognize the will of the craftsperson that co-created an object in cooperation with the material(s) used, but in the culture I currently inhabit it is rarely our first impulse to wonder what it is that the object wants or wants to achieve with its being and how it would feel to achieve that intent. 14 Rather the intent we could potentially pick up from a stationary object is a result of the indexical recognition and symbolic relevance the object has for us.
253	Speculative essays	Reckognition and refuse	However, the sub-actions that facilitate the movement, the main four degrees of motion in the arm, (three degrees of movement in the shoulder joint and a single degree in the elbow,) as well as the balance and position of the rest of our body parts, though present as sensory impressions, are for the most part under “automatic” control.	However, the sub-actions that facilitate the movement, the main four degrees of motion in the arm (three degrees of movement in the shoulder joint and a single degree in the elbow) as well as the balance and position of the rest of our body parts, though present as sensory impressions, are for the most part under “automatic” control.
254	Speculative essays	Reckognition and refuse	As humans most of us know that repeating a movement changes the experience of movement. 15	As humans most of us know that repeating a movement changes the experience of movement. 15
255	Speculative essays	Defined by what it lacks II		Change size of footnote 1 pop-up to 100 x 400 pixels.
256	Speculative essays	Defined by what it lacks II	Desiring, but always doubting if what we perceive has any relation to a putative "reality."	Desiring, but always doubting if what we perceive has any relation to a putative «reality».
257	Speculative essays	Defined by what it lacks II	Unknowing provides us with a sense of lack in life, and as an extension in art. In artistic practices, it is understood that understanding is not necessarily desirable or necessary.	Unknowing provides us with a sense of lack in life, and as an extension in art. In artistic practices, it is understood that understanding is not necessarily desirable or necessary.
258	Speculative essays	Defined by what it lacks II	When I discuss these topics, in the above paragraph, and generally in my thinking and writing, I am describing experiences as if they were finite objects They have a start, end and a given scope.	When I discuss these topics, in the above paragraph, and generally in my thinking and writing, I am describing experiences as if they were finite objects. They have a start, end and a given scope.
259	Speculative essays	Defined by what it		Remove scrollbars from footnote 3. Remove space before
260	Speculative essays	Defined by what it lacks II	conceptual object in the parable The Ship of Theseus is an early example. 4	conceptual object in the parable <i>The Ship of Theseus</i> is an early example. 4
261	Speculative essays	Defined by what it		
263	Speculative essays	Defined by what it lacks II	Cascoine points to Henri Borlofts description of two modes of awareness: "onlooker consciousness" and "participatory consciousness".	Cascoine points to Henri Borlofts description of two modes of awareness: "onlooker consciousness" and "participatory consciousness".
266	Speculative essays	Defined by what it lacks II	We can zoom into a category and further describe them or subdivide them, acing the sound of a bird flapping its wings as a subcategory of the sound of the forest.	We can zoom into a category and further describe them or subdivide them, for example placing the sound of a bird flapping its wings as a subcategory of the sound of the forest.

267	Speculative essays	Defined by what it	All that is available to us, , through imaginative sensing.	All that is available to us through imaginative sensing.
268	Speculative essays	Defined by what it lacks II	Then I like to consider all the experiential richness it gives. Giles Deleuze and others recognised the impossibility of organising life into closed structures not as a failure or loss, but a cause for celebration and liberation. ¹⁰	Then I like to consider all the experiential richness it gives. Giles Deleuze and others recognised the impossibility of organising life into closed structures not as a failure or loss, but a cause for celebration and liberation. ¹⁰
269	Speculative essays	Defined by what it lacks II		Change size of footnote 10 pop-up to 100 x 400 pixels.
270	Speculative essays	Defined by what it lacks II	The previously mentioned possibilities or of arranging discrete objects in relation to each other, the ability to manipulate the meaning of a given indexical entry,	The previously mentioned possibilities of arranging discrete objects in relation to each other, the ability to manipulate the meaning of a given indexical entry,
271	Speculative essays	Defined by what it lacks II	Our sensorium does not have the resolution for us to perceive each wing stroke, but imaginary perception allows it.	Our sensorium does not have the resolution for us to perceive each wing stroke, but imaginative perception allows it.
272	Speculative essays	Defined by what it lacks II		Change size of footnote 12 pop-up to 100 x 400 pixels.
273	Speculative essays	Defined by what it lacks II		Remove space in front of footnote 12.
274	Speculative essays	Defined by what it lacks II		Create space for footnote 13 pop up to be readable.
275	Speculative essays	Dancing		Remove space in front of footnote 1
276	Speculative essays	Dancing		Change size of footnote 1 pop-up to 100 x 400 pixels.
277	Speculative essays	Dancing	I like to think of the works for animated figures, sound, light, space and human bodies forming part of this project as compositions .	I like to think of the works for animated figures, sound, light, space and human bodies forming part of this project as compositions .
279	Speculative essays	Dancing	Although my fantasies is based on my interpretation of what my senses pick up about the physical world I inhabit, my experience when it comes to the actual construction of a figure is that what feels very important and exiting in the vision may be replaced by something else found in the process of realizing the figure.	Although my fantasies are based on my interpretation of what my senses pick up about the physical world I inhabit, my experience when it comes to the actual construction of a figure is that what feels very important and exiting in the vision may be replaced by something else found in the process of realizing the figure.
281	Speculative essays	Dancing	It may be have been an interesting exercise to create a form for the organization of time first, in much greater detail, and the work until I was able to realize that form.	Maybe it would have been an interesting exercise to create a form for the organization of time first, in much greater detail, and then work until I was able to realize that form.
282	Speculative essays	Dancing		Change size of footnote 2 pop-up to 100 x 400 pixels.

283	Speculative essays	Dancing		Change size of footnote 3 pop-up to 100 x 400 pixels.
284	Speculative essays	Dancing	Elaborating on how the term as it pertains to this project: Does the compositional process include the compromises I made in order to realize figures? Does it include the code I wrote to upload to the microcontrollers driving the actuators in the	
285	Speculative essays	Events		Add navigation arrows top left.
286	Speculative essays	Events	Considering the artistic presentations as works inhabiting the expanded field of musical composition the considerations are different for each.	Considering the artistic presentations as works inhabiting the expanded field of musical composition the considerations are different for each.
287	Speculative essays	Events	What I am doing when first dreaming of the figures, recreating them in a computer assisted design, and then extracting what I experience as a physical object from that (imagined) design. It is all preparation for those events	What I am doing when first dreaming of the figures, recreating them in a computer assisted design, and then extracting what I experience as a physical object from that (imagined) design, it is all preparation for those events
288	Speculative essays	Events	I generally seem to consider the works as reach fruition (only) during their performance. This risks an utilitarian outlook on the figures I create as it implies that the figures have a “purpose” and that purpose is to feature in an artistic presentation.	I generally seem to consider the works as reaching fruition (only) during their performance. This risks an utilitarian outlook on the figures as it implies that they have a “purpose” and that purpose is to feature in an artistic presentation.
289	Speculative essays	Events	This raises a question of lost potential	This raises a question of lost potential.
290	Speculative essays	Events	There is beauty in their first and fragile attempts at motion, of a figure still missing limbs flailing, or a figure, not yet in control of itself, smashing parts of its structure to the floor causing it to shatter. Then it is rebuilt differently and, depending on the outlook, with improved appendage.	There is beauty in their first and fragile attempts at motion, of a figure still missing limbs flailing, or a figure, not yet in control of itself, smashing parts of their structure to the floor causing it to shatter. Then rebuilt differently and, depending on the outlook, with improved appendage.
293	Speculative essays	Events	(If we disregard the idea of the privileged mind and rather consider the mind as just another image maybe there is no difference between the image within the image of the mind and the image of the actualized artwork?)	(If we disregard the idea of the privileged mind and rather consider the mind as just another image maybe there is no difference between the image within the image of the mind and the image of the actualized artwork?)
294	Speculative essays	Events	It can be quickly scanned and jumped around in, and even frozen holding one moment of development still, even if dealing with imagined sound.	It can be quickly scanned and jumped around in, even frozen, holding one moment of development still, even if dealing with imagined sound.
295	Speculative essays	Events		Change size of footnote 1, 2 and 3 pop-ups to 100 x 400 pixels.
296	Speculative essays	Events	The other aspect is that one of my main hopes is that the figures be engines driving mine and the audience’s narrative engagement with them.	The other aspect is that one of my main hopes is that the figures be engines driving mine and the audience’s <u>narrative</u> engagement with them.

297	Speculative essays	Events		Change size of footnote 5 pop-up to 100 x 400 pixels, remove space in front of footnote 5.
298	Speculative essays	Events		Change size of footnote 6 pop-up to 100 x 400 pixels.
299	Speculative essays	Events	As discussed elsewhere, when I imagine a new artwork, the ideas have practical considerations as anchor points.	As discussed elsewhere , when I imagine a new artwork, the ideas have practical considerations as anchor points.
300	Speculative essays	Events	My desire is to share an experience, to the extent that any experience can be shared	My desire is to share an experience, to the extent that any experience can be shared.
302	Speculative essays	Events	Even if the audience does not normally form part of the fantasy leading to the creation of a work for me , I believe they influence the fantasy greatly, nonetheless.	Even if the audience does not normally form part of the fantasy leading to the creation of a work, I believe they influence the fantasy greatly nonetheless.
303	Speculative essays	Events	My desire is to share an experience, to the extent that any experience can be shared	My desire is to share an experience, to the extent that any experience can be shared.
304	Speculative essays	Events	In my perspective there can be no putative understanding of reality.	From my perspective there can be no putative understanding of reality.
305	Speculative essays	Emergence vs. Creation		
306	Speculative essays	Emergence vs. Creation	It follows according to this that making is very much thought of as a two-stage process where the first stage is the development of an idea, and the second the realisation of that idea as a material object.	It follows that making is very much thought of as a two-stage process where the first stage is the development of an idea, and the second the realisation of that idea for example as a material object.
307	Speculative essays	Emergence vs. Creation	The conceptual delimitation of the process of making, with the separation of the idea from the material thing, seems to me to be rooted in a fundamental mechanism common to most of our thought processes. The desire to subdivide all things into chunks, be it the world into discrete and stable objects, or tasks into sub-tasks. In short into things that can be perceived as singular.	The conceptual delimitation of the process of making, with the separation of the idea from the material thing, seems to me to be rooted in a fundamental mechanism common to most of our thought processes: The desire to subdivide all things into chunks, be it the world into discrete and stable objects, or tasks into sub-tasks. In short into things that can be perceived as singular.
308	Speculative essays	Emergence vs. Creation		Change size of footnote 2 pop-up to 100 x 400 pixels.
309	Speculative essays	Emergence vs.	Ingold, p. 22; Ingold, p. 22.	Ingold, p. 22
311	Speculative essays	Emergence vs. Creation	Each translation results in an dislodges the object from on realm to another with different rules coming into play.	Each translation dislodges the object from one realm to another with different rules coming into play.
312	Speculative essays	Emergence vs. Creation	These realms each of which the figures are (re)born from are simply not governed by the same laws.	Each of these realms in which the figures are (re)born are simply not governed by the same laws.

313	Speculative essays	Emergence vs. Creation	The CAD programme, all though aimed at creating objects in its virtual realm that can be translated to a material realm, shares almost nothing with the later .	The CAD programme, all though aimed at creating objects in its virtual realm that can be translated to a material realm, shares almost nothing with the latter .
315	Speculative essays	Emergence vs. Creation	I as the designer navigates solely from material experiences because I am continuously interacting with material being material myself(at least this is how it seems to me).	I, as the designer , navigates solely from material experiences because I am continuously interacting with material being material myself(at least this is how it seems to me).
318	Speculative essays	Emergence vs. Creation	The mutability and flexibility of a mental representation compared to the perceived the stability of a material object can lead us to conclude that the mental representation is somehow less real.	The mutability and flexibility of a mental representation compared to the perceived stability of a material object can lead us to conclude that the mental representation is somehow less «real» .
319	Speculative essays	Emergence vs. Creation		Change size of footnote 4 pop-up to 200 x 400 pixels and remove scrollbars.
320	Speculative essays	Time, material and the ethereal, undead.	Repetition is more like fields of similarities, each containing the same questions inherent to all things, for example, regarding their extents and composition.	Repetition is more like fields of similarities, each containing the same questions inherent to all things, for example regarding their extents and composition.
321	Speculative essays	Time, material and the ethereal, undead.	It exists in me, but I do not consider it to exist in itself, outside and beyond of my own conception.	It exists in me, but I do not consider it to exist in itself, outside and beyond my conception.
322	Speculative essays	Time, material and the ethereal, undead.	She points out that how we experience a thing, in this case , made from matter, is not necessarily very strongly related to the actual nature of the thing. 2	She points out that how we experience a thing, in this case made from matter, is not necessarily very strongly related to the actual nature of the thing. 2
323	Speculative essays	Time, material and the ethereal, undead.	A fundamental premise (in addition to the material it operates on) is the existence is the unfolding in time .	A fundamental premise (in addition to the material it operates on) is the existence of, and unfolding in time.
324	Speculative essays	Time, material and the	Bennet	Bennett, Jane. Vibrant Matter: A Political Ecology of Things.
325	Speculative essays	Time, material and the		Footnote 4 is empty, remove.
326	Speculative essays	Time, material and the ethereal, undead.		Change size of footnote 5 pop-up to 100 x 400 pixels.
327	Speculative essays	Time, material and the		Change size of footnote 6 pop-up to 100 x 400 pixels.
328	Speculative essays	Time, material and the ethereal, undead.	Citation	Bakker, R.S. "The Last Magic Show: A Blind Brain Theory of the Apperance of Consciousness.," n.d.
329	Speculative essays	Time, material and the ethereal, undead.		Bakker, R.S. "The Crux," n.d. https://rsbakker.wordpress.com/2013/04/29/the-crux/ .

330	Speculative essays	Humanizing		Change size of footnote 1 pop-up to 100 x 400 pixels.
331	Speculative essays	Humanizing	The conversation between object and interviewer discuss the existence and priorities of the object in terms of a human experience.	The conversation between object and interviewer discusses the existence and priorities of the object in terms of a human experience.
332	Speculative essays	Humanizing		
333	Speculative essays	Humanizing	My empathy towards the object then seems to be based both on what I lack; the ability to truly imagine what it would be like to the object irrespective of myself, and what the object lacks; being anything like me.	My empathy towards the object then seems to be based both on what I lack ; the ability to truly imagine what it would be like to the object irrespective of myself, and what the object lacks; being anything like me.
334	Speculative essays	Humanizing		Change size of footnote 3 pop-up to 100 x 400 pixels and remove space in front of it.
335	Speculative essays	Humanizing		Change size of footnote 4 pop-up to 100 x 400 pixels and remove space in front of it.
338	Speculative essays	Humanizing	Gabriela Arendt discusses anthropomorphism thus:	Gabriella Airenti discusses anthropomorphism thus:
339	Speculative essays	Humanizing	Suppose we accept Arendt 's claim that we can include non-	Suppose we accept Airenti 's claim that we can include non-
340	Speculative essays	Humanizing	As Arendt makes clear it is not the case for the majority of time when we rather interact and deal with objects unthinking.	As Airenti makes clear it is not the case for the majority of time when we rather interact and deal with objects unthinking.
341	Speculative essays	Humanizing	This project attempts to replace symbolic recognition as means of audience engagement with physical movement and the recognition of physicality, an intention that is further emphasises by the inclusion of performers working with dance and movement for the final artistic presentation of For one – for many – for all at Cornerteatret	This project attempts to replace symbolic recognition as means of audience engagement with physical movement and the recognition of physicality, an intention that is further emphasised by the inclusion of performers working with dance and movement for the final artistic presentation of <u>For one – for many – for all</u> at Cornerteatret.
342	Speculative essays	Humanizing	My impression is that movement is read as intentional because we associate it with how our own movements generally have intent, and his association of movement with intent encourage a sense of relation with the animated object.	My impression is that movement is read as <u>intentional</u> because we associate it with how our own movements generally have intent, and his association of movement with intent encourage a sense of relation with the animated object.

			<p>It can be questioned whether a truly indexically neutral object can exist, however I do have faith in the possibility of objects that in the context of an artistic presentation make it clear that they exist for that presentation alone. For such more ambiguous objects, recognition and associations may vary from person to person. Things inaccessible for some being available for others.</p> <p>By avoiding explicit recognizability the figures may invite multiple narratives. Fritz Heider and Marianne Simmel, 'An Experimental Study of Apparent Behavior', The American Journal of Psychology, Vol. 57, No. 2 (Apr., 1944), Pp. 243-259.</p>	<p>Footnote 6: Fritz Heider and Marianne Simmel, 'An Experimental Study of Apparent Behavior', The American Journal of Psychology, Vol. 57, No. 2 (Apr., 1944), Pp. 243-259.</p>
343	Speculative essays	Humanizing		
344	Speculative essays	Humanizing		Move footnote 6 after comma
345	Speculative essays	Humanizing		Make sure footnote 7 pop up fits on page
346	Speculative essays	Humanizing		Change size of footnote 8 pop-up to 100 x 400 .
347	Speculative essays	Humanizing		Change size of footnote 9 and 10 pop-up to 200 x 400 .
348	Speculative essays	Humanizing	Footnote 11: 'Replika'	Footnote 11: "Replika," n.d. https://replika.ai/ .
349	Speculative essays	Humanizing		Change size of footnote 12 pop-up to 100 x 400 .
350	Speculative essays	Humanizing		Change size of footnote 13 pop-up to 100 x 200 .
351	Speculative essays	Humanizing	Footnote 14: 'Open AI Website' .	Footnote 14: "Open AI Website," n.d. https://openai.com/ .
355	Speculative essays	Being rational	In many of these the objects created where never intended to fulfil any symbolic or narrative function.	In many of these the objects created were never intended to fulfil any symbolic or narrative function.
356	Speculative essays	Being rational		Change size of footnote 2 pop-up to 100 x 400 remove scrollbars .
357	Speculative essays	Being rational	Invoking truth as a concept and premise lets loose a pandoras box of assumptions associated among other things with the many and ancient questions around the nature of truth and reality.	Invoking truth as a concept and premise lets loose a pandoras box of assumptions associated d, among other things, with the many and ancient questions around the nature of truth and reality.
360	Speculative essays	Being rational		Change size of footnote 3 pop-up to 200 x 400 .

362	Speculative essays	Being rational		Change size of footnote 4 pop-up to 200 x 400 .
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