Errata for "Emotional machines"

Thorolf Thuestad



Avhandling for graden philosophiae doctor (ph.d.)

ved Universitetet i Bergen

09.03.2022

(dato sign. kandidat)

(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 <u>1</u> , 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, <u>1</u> 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		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.

		For one – for many –		
	Artistic works and	for all, the		
22	projects	performance		Upload new edit and mix of documentation footage.
		For one – for many –		
	Artistic works and	for all, the	Higher resolution documentation available at:	Updated and higher resolution documentation available at:
23	projects	performance	https://vimeo.com/572261484_	https://vimeo.com/572261484_
	Artistic works and	For one – for many –	Performers: Alwynne Pritchard, Caroline Eckly, Jostein	Performers: Alwynne Pritchard, Caroline Eckly, Jostein
24	projects	for all, the	Gundersen	Gundersen
		For one – for many –	For one - for many - for all is part of Thorolf Thuestads Ph.D.	For one - for many - for all is part of Thorolf Thuestads
	Artistic works and	for all, the	in artistic research at The Grieg Academy, Department of	Ph.D. in artistic research at The Grieg Academy,
25	projects	performance	music, The University of Bergen	Department of music, The University of Bergen.
		For one – for many –		
	Artistic works and	for all, the		Move graphical elements: dividing lines a few pixels to the
26	projects	performance		top of the page.
27	Artistic works and	For one – for many –		Photos and video shot by Kobie Nel.
	Artistic works and	The Trouble with		
31	projects	Windmills/Giants and		Change size of footnote 1 pop-up to 100 x 400 pixels.
	Artistic works and	The Trouble with		
32	projects	Windmills/Giants and		Change size of footnote 2 pop-up to 100 x 400 pixels.
	Artistic works and	The Trouble with		
33	projects	Windmills/Giants and		Change size of footnote 3 pop-up to 100 x 400 pixels.
		The Trouble with		
24	Artistic works and	Windmills/Giants and		Change image caption for image 1 from over image floating
34	projects	Horsemen		to 10p italics under image.
	Artistic works and	Windmills/Giants and	Lysefjorden microbrewery situated in Arna Industrihus was also	Lysefjorden microbrewery situated in Arna Industrihus was
36	projects	Horsemen	kind enough to host an after-party for us. Alwynne Pritchard created a performance with human	also kind enough to host an after-party for us. Alwynne Pritchard created a performance with human
				5
		The Trevelate with	performers in Mecca Ink called The Trouble with Windmills	participants in Mecca Ink called <i>The Trouble with Windmills</i>
		The Trouble with	and I a composition for animated kinetic figures and audio score	and I a composition for animated kinetic figures and audio
07	Artistic works and	Windmills/Giants and	in the abandoned, soon to be a pizza place storefront named	score in the abandoned, soon to be a pizza place storefront
37 38	projects Artistic works and	Horsemen The Trouble with	Giants and Horsemen. Setting	named Giants and Horsemen.
50		The Trouble with	Setting	Setting
39	Artistic works and	Windmills/Giants and		
39	projects	windmins/Giants and		Change size of footnote 4 pop-up to 100 x 400 pixels.
		The Trevels will	As the outlines attind I gove a shart work at introduction and	
		The Trouble with	As the audience settled I gave a short verbal introduction and	
40	Artistic works and	Windmills/Giants and	made two requests of the audience: To think of names for the	
40	projects	Horsemen	kinetic figures in use and try to imagine what their intention was.	

			This was an attempt at preparing the audience to make	This was an attempt at preparing the audience to make
		The Trouble with	themselves available for the experience and gently nudge them	themselves available for the experience and gently nudge
	Artistic works and	Windmills/Giants and	towards thoughts that could stimulate of the human ability to	them towards thoughts that could stimulate their ability to
41	projects	Horsemen	afford affective or emotive relation towards objects.	afford affective or emotive relation towards objects.
				When exposed to artistic expression that you may not know
			When exposed to art expression that you may not know how to	how to interact with, the teaching artist will establish
		The Trouble with	interact with, the teaching artist will establish techniques for the	techniques for the perceiver to connect with the artwork by
	Artistic works and	Windmills/Giants and	perceiver to connect with the artwork by linking it to some	linking it to some experience that is relatable on a personal
42	projects	Horsemen	experience that is relatable on a personal level.	level.
		The Trouble with		Becoming a Virtuoso Educator. Oxford ; New York: Oxford
	Artistic works and	Windmills/Giants and		University Press, 2009.
43	projects	Horsemen	Footnote 5: source	
	Artistic works and	The Trouble with		
44	projects	Windmills/Giants and		Change size of footnote 5 pop-up to 100 x 400 pixels.
	Artistic works and	The Trouble with		
45	projects	Windmills/Giants and		Change size of footnote 6 pop-up to 100 x 400 pixels.
		I he I rouble with		
	Artistic works and	Windmills/Giants and		
46	projects	Horsemen	Eva Pfizenmayer	Eva Pfitzenmaier
		The Trouble with		
47	Artistic works and	Windmills/Giants and		
47	projects	Horsemen		Change size of footnote 7 pop-up to 100 x 400 pixels.
		The Trouble with		
10	Artistic works and	Windmills/Giants and		
49	projects	Horsemen		«Left» would, for instance, make figure #3, tilt to the left
		The Trouble with		
- 4	Artistic works and	Windmills/Giants and		
51	projects	Horsemen		
		The Trouble with	and determination of the children to perceive the objects as	and determination of the children to perceive the objects as
	Artistic works and	Windmills/Giants and	having agency, as can be seen in the dubious expression on	having agency, as can be seen in the dubious expression on
52	projects	Horsemen	Esther's face8:	Esther's face:8
		The Trouble with		
	Artistic works and	Windmills/Giants and		Change image caption for image 2 from over image floating
53	projects	Horsemen		to 10p italics under image.
				It is safe to assume that these children are regularly
		The Trouble with	I It is safe to assume that these children are regularly surrounded	1
	Artistic works and	Windmills/Giants and	and exposed to various machines and technology in their daily	in their daily lives, devices whose principles of operation are
57	projects	Horsemen	lives, devices whose principles of operation are hidden to them.	hidden to them.

	Artistic works and	For one – for many –		
58	projects	Bomuldsfabrikken		Change size of footnote 1 pop-up to 100 x 400 pixels.
	Artistic works and	For one – for many –		
59	projects	Bomuldsfabrikken		Change size of footnote 2 pop-up to 100 x 400 pixels.
	Artistic works and	For one – for many –		
60	projects	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 <u>DAW</u> .	The other figures in the exhibition were automated and for the most part, controlled by a looped sequence of actions played back by a <u>DAW</u> .
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.
	Artistic works and	For one – for many –	The audience attending has surrendered control over their time	The audience attending had surrendered control over their
72	projects	Lydgalleriet	and are willing to have their attention directed	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	Procession (for lost		
77	projects	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.

			The human would be placed in quite physically demanding	The human would be placed in quite physically demanding
			positions and would at some point be at the end of their stamina,	positions and would at some point be at the end of their
	Artistic works and	Procession (for lost	it would then discard the human part of its anatomy like a lizard	stamina, the figure would then discard the human part of its
8		visions)	may discard its tail, to go on.	anatomy like a lizard may discard its tail, to go on.
		visions)	I was planning to add some rigidity to them by soldering on	I was planning to add some rigidity to them by soldering on
	Artistic works and	Procession (for lost	cross bars and adding 3d printed a central backplate to attach	crossbars and adding a 3D printed central backplate to attach
8		visions)	them.	them.
0	Artistic works and	Procession (for lost	tileili.	uleill.
8		visions)		Video footogo by Aigto Zumbalato
0	+ projects	visions)	In the days leading up to the performance I made efforts to make	Video footage by Aiste Zumbakyte. In the days leading up to the performance I made efforts to
	Artistic works and	Procession (for lost	a minimal and human aided incarnation of the initial vision, a	make a minimal and human aided incarnation of the initial
8		visions)	· · · · · · · · · · · · · · · · · · ·	vision a reality.
0	5 projects	visions)	reality. This too was destined to "fail". Because the production of the	This too was destined to "fail". Because the production of the
			sculpture for a large part depended on 3d printed parts, this	figure for a large part depended on 3D printed parts it took a
	Artistic works and	Dragonation (for last	meant it took a long time to produce the various prototypes for	long time to produce the various prototypes for the parts for
8		Procession (for lost		
ð	 projects Artistic works and 	visions)	the parts for the legs and joining structure.	the legs and joining structure.
		Procession (for lost	It was also to extend its legs out into the air if lifted by the	The figure was also able to extend its legs out into the air if
9) projects	visions)	human.	lifted by the human.
				Final list of performers: Figure #10 – Tall with blood
	Artistic works and	Procession (for lost	Final list of performers: Figure #10 – Tall consisting of two	consisting of two motorized lead screw actuated legs with
9	4 projects	visions)	motorized lead screw actuated legs with audio speaker.	audio speaker.
	Artistic works and	Procession (for lost	Her performative range is very large and often her performances	Her performative range is very large and often her
9	5 projects	visions)	are very expressive with a great dynamic range	performances are very expressive with a great dynamic range.
	Artistic works and	Procession (for lost		Program note text partially adapted from Olaf Stapledon's
9	7 projects	visions)		Last and First Men.
	Artistic works and	Procession (for lost		Add footnote: Olaf Stapledon, Last and First Men, SF
9	B projects	visions)		Masterworks (London: Gollancz, 1999), 303.
				In preparation for the presentation, we had two short
			In preparation for the presentation, we had two short rehearsals,	rehearsals, and I decided to use one to improvise a
			and I decided to use one to improvise a conversation with the	conversation with the performer(Alwynne Pritchard), in
			performer, (Alwynne Pritchard,) in which we would simply have	which we would simply have a conversation without me
	Artistic works and	Not being is, this not	a conversation without me indicating to her what mode I had	indicating to her what mode I had intended for the voice of
9	9 projects	that.	intended for the voice of the figure.	the figure.

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 it. 102 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 accompany. 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 accompanient). When Alwynne and I were preparing for the presentation, we were assigning words and story to the figure on appeciation. 104 Projects Nether - where is my agency? Nether features an animated figure, cither #11 or 12 centratively named Dogs, (that hynne Pricithard as a physical performer and vocalist. Nether features an animated figure, cither #11 or 12 centratively named Dogs (the research project Emotional projects Nether - where is my agency? Change all headings excerpt page title to italics in line with the series produced for the research project Emotional machines – composing for unstable media. This composition was developed over several months and stard with creating two animated figure, cither #11 and 12 in the series produced for the research project Emotional machines end project Emotional machines series produced for the re					
101 projects Init. depending on who voices it. depending on who voices them. 102 projects that. Remove scrollbars from footnote 2. Artistic works and projects Not being is, this not projects 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 purpose, (the presentation) and elected to form our respective projects 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 purpose, (the presentation) and elected to form our respective purpose (the presentation), and elected to form our respective marratives accordingly. Artistic works and projects Nether - where is my projects Refine remarch Bones), with Alwynne projects Nether - where is my amed Day (later renamed Bones), with Alwynne projects Nether - where is my atristic works and Nether - where is my projects Change all headings except page title to italics in line with the rest of the resposition. 103 projects agency? This composition was developed over several months and started with creating two animated figure, started with creatin		Artistic works and	Not being is this not	The figure appears as a completely different personality	The figure appears as a completely different personality
102 projects that. Remove scrollbars from footnote 2. Artistic works and projects Not being is, this not projects When Alwyme and 1 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 Alwyme and 1 were preparing for the presentation, and elected to form our respective narratives accordingly. When Alwyme and 1 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 Alwyme and 1 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 Alwyme and 1 were preparing for the presentation, and elected to form our respective narratives accordingly. 104 projects Not being is, this not projects Integration form footnote 2. 107 projects Nether - where is my afristic works and projects Nether - where is my afristic works and Nether - where is my for urstable media. Change all headings except page tilt to italics in line with the series produced for the research project Emotional machines – composing for unstable media. 113 Artistic works and Nether - where is my projects Nether - where is my for urstable media. Usually. I consider the tools and technologies I use as subservire (at least conceeptually). Usu	101		•		
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Artistic works and projects Not being is, this not that. were assigning words and story to the figure for a specific purpose, (the presentation) and elected to form our respective narratives accordingly. were assigning words and story to the figure for a specific purpose, (the presentation) and elected to form our respective narratives accordingly. 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.) (Figure moves in a choreographed sequence with a composed audio accompaniment.) 107 Projects Nether - where is my agency? Nether features an animated figure, either #11 or 12 tentatively named Dog(later renamed Bones), with Alwynne Pricthard as physical performer and vocalist. Nether features an animated figure, either #11 or 12 tentatively named Dog(later renamed Bones), with Alwynne Pricthard as a physical performer and vocalist. 108 projects 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 projects 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 projects Imate as a physical performer and vocalist. 113 Artistic works and projects Nether - where is my agency? Imate as the process of making is the interaction between projects Imate	102	projects	-		Remove scrollbars from footnote 2.
Artistic works and projects Not being is, this not that. purpose, (the presentation) and elected to form our respective narratives accordingly. purpose, (the presentation), and elected to form our respective narratives accordingly. 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). Artistic works and projects Nether - where is my agency? Nether features an animated figure, either #11 or 12 centatively named Dog (later renamed Bones), with Alwynne Pricthard as a physical performer and vocalist. Nether features an agency? Artistic works and projects Nether - where is my agency? This composition was developed over several months and started with creating two animated figure, second ragers, #11 and #12 in the series 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 project B agency? Artistic works and projects Nether - where is my agency? Usually, 1 consider the tools and technologies I use as subservient (at least conceptually). Subservient (at least conceptually). 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. 120 projects agency? When 1 think about who created t					
103 projects that narratives accordingly. 104 Artistic works and projects Not being is, this not that. (Figure moves in a chorosographed sequence with a composed audio accompaniment.) (Figure moves in a chorosographed sequence with a composed audio accompaniment.) 104 projects Nether - where is my agency? Nether features an animated figure, either #11 or 12 tentatively named Dog (later renamed Bones), with Alwyme Pricthard as a projects Nether - where is my agency? Nether entures an animated figure, either #11 or 12 108 projects Nether - where is my agency? Nether - where is my agency? Nether - where is my machines - composing for unstable media. This composition was developed over several months and started with creating two animated figure, numbers 11 and 12 in the series produced for the research project Emotional projects This composition was developed over several months and started with creating two animated figure, stand technologies 1 us as subservient (at least conceptually). 113 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 hape 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. 113 Artistic works and Nether - where is my projects Nether - where is my agency? In that case, the process of					
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128	Artistic works and	Nether - where is my		
	Artistic works and	Nether - where is my	My definition and its content are defined by what it lacks more	My definition and its content are <u>defined by what it lacks</u>
129	projects	agency?	than anything else.	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	Nether - where is my		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 Artistic works and	Nether - where is my agency?		Change size of footnote 6 pop-up to 100 x 400 pixels. Change size of footnote 1 pop-up to 100 x 400 pixels, remove
137	projects	Underground		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.
150	Artistic works and	Underground	Unema and menuer nor based in Dergen, norway.	based in Dergen, Norway.
139	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.
			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	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
143	Acknowledgments		would not be without you.	not be without you.
144	Acknowledgments		Photo 4 (bottom left) opens in wrong orientation when clicked.	Correct orientation
	Acknowledgments		Photo 14 and 15 (bottom right) opens in wrong orientation when clicked.	Correct orientation
146	Bibliography		Machine with Oil. 2009. Sculpture.	Ganson, Arthur. Machine with Oil. 2009. Sculpture.
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			Nilsen, Asle, Niklas Adam, Eirik Arthur Blekesaue, and Piotr	Nilsen, Asle, Niklas Adam, Eirik Arthur Blekesaue, and Piotr
			Pachel. "Asle Nilsen, Niklas Adam, Eirik Arthur Blekesaune, Piotr Pajchel, 'Oppdagelse Og Navngivning', VIS – Nordic	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/500921/500938/0/35	Journal for Artistic Research, 1 (2019)
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			kinetic sculptures, 1 human performer and surround	
			sound., 12 minutes.	
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			https://drive.google.com/drive/u/0/folders/1mbE6Si_FrAN2hF5-	
159	Bibliography		aEYHxF0FRayuPw36.	
			At the joint where the two rods meet, a thinner steed rod silver	At the joint where the two rods meet a thinner steel rod silver
160	Ensemble	Figure #1 and 2: Rod	soldered in place at a 90-degree angle holds the foremost steel rod vertically using muscle wire.	soldered in place at a 90-degree angle holds the foremost steel rod horizontally using muscle wire.
		1 igule π 1 and 2. 100		
161	Ensemble		<i>#1 and 2: Rod and wire</i> The two figures designated Rod and wire where the first to be	<i>Figure #1 and 2: Rod and wire</i> The two figures designated <i>Rod and wire</i> were the first to be
			created as part of this project. Being created at the outset of the	created as part of this project. Being created at the outset of
162	Ensemble	Figure #1 and 2: Rod	research project,	the research project,

			I chose steel rods since I had had some prior experience working	I chose steel rods since I had had some prior experience
			with similar material in creating the set of	working with similar material in creating the set of
		Figure #1 and 2: Rod	"Tilbakemeldingsmaskiner" that are part of a set of sculptures	<i>"Tilbakemeldingsmaskiner</i> " that are part of a set of sculptures
163	Ensemble	and wire	created by the collective of artists called "Kollisjonsindeks".1	created by the collective of artists called " <i>Kollisjonsindeks</i> ".1
100	Lincollingio		I later found as more figures joined the family that implementing	
			more powerful motor systems, such as those used in industrial	implementing more powerful motor systems such as those
164	Ensemble	Figure #1 and 2: Rod	automation, is quite challenging.	used in industrial automation is quite challenging.
		Figure #9 and 10: Tall	A central idea was the creation of a human figure symbiote with	A central idea was the creation of a human – figure symbiote
169	Ensemble	with blood	the figure as the dominant entity.	with the figure as the dominant entity.
			ž ž	
			The next part of the leg provides length and widens a bit to	The next part of the leg provides length and widens a bit to
			withstand lateral forces. It leads to the final section, which holds	withstand lateral forces. It leads to the final section, which
		Figure #11 and 12:	a stepper motor (later changed to a brushless motor for figure	holds a stepper motor (later changed to a brushless motor for
Y	Ensemble	Bones	#11) attached to the inside of the "leg."	both figure #11 and #12) attached to the inside of the "leg."
171	Ensemble		Element 11 and 12 and in a data in a distribution of the little	Figure 111 and 112 and in a the investigation of the bill
			Figures 11 and 12 continue the investigation of mobility as	Figures #11 and #12 continue the investigation of mobility as
172	Ensemble	Figure #11 and 12:	means for causing affect and potential for recognizing intent in the activity of the figures.	means for causing affect and potential for recognizing intent in the activity of the figures.
172	Ensemble	Figure #11 and 12.	Similar to figures #9 and #10, their motion, particularly forward,	Similar to figures $\#9$ and $\#10$, their motion, particularly
173	Ensemble		seems to be characterized by struggle.	forward, seems to be characterized by struggle.
	Enconnoio			ior ward, seems to be endracterized by struggie.
			6	I find that figures #11 and #12 also have some commonalities
			figure #7 and $\#8 -$ fingers in that I recognize their shape and	to <u>figure #7 and #8</u> – fingers in that I recognize their shape
			materiality as being reminiscent of something specific(they	and materiality as being reminiscent of something
YE	Freershie	Figure #11 and 12:	make me think of the bone in a human pelvis or ribcage as it	specific(they make me think of the bone in a human pelvis or
S	Ensemble	Bones	might be with no flesh). If they in fact where what I recognize in them, they would not be	ribcage as it might be with no flesh). If they in fact were what I recognize in them, they would not
175	Ensemble		moving.	be moving.
175	LUSCHIDIC		Where figures #7 and #8 can be on some level be taken to be	Where figures #7 and #8 can on some level be taken to be
			like an animal, for example a dog, figures #11 and #12 can only	like an animal, figures $\#11$ and $\#12$ can only ever be
		Figure #11 and 12:	ever be considered part of one, and their physical movements is	considered part of one, and their physical movements is
176	Ensemble	Bones	contrary to such an interpretation.	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 preventsthe 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: Figure #15 and 16:	The motivation for creating figures #15 and 16 was initially an attempt at addressing the fact that the other figures are generally	add link https://odriverobotics.com/ The motivation for creating figures #15 and #16 was initially an attempt at addressing the fact that the other figures are
187	Ensemble	Cables Figure #15 and 16:	place-bound. Figure #19 is both itself and part of figure #16. When the separate the link is not severed but yet a new figure	generally place-bound. Figure #19 is both itself and part of figure #16. When they separate physically the relational link is not severed
191	Ensemble	Cables	emerges.	but yet a new figure emerges.
192 193	Ensemble Ensemble	Figure #15 and 16: Cables Figure #17 and 18:	How figures #15 and 16 appear depends on the space they in. Figure #17 and #18 – sticks and string	How figures #15 and #16 appear depends on the space they are in. Figure #17 and #18 – Sticks and string
		Figure #17 and 18:	It consists of a chassis laser cut from MDF and reinforced by 3D printed supports holding three smart servos1, each driving a	It consists of a chassis laser cut from MDF and reinforced by 3D printed supports holding three smart servos, 1 each
194	Ensemble	Sticks and string Figure #17 and 18:	spool reeling a thin fishing line in and out. The mount for the three servos is mounted to a mechanism holding another servo that rotates the entire support vertically	driving a spool reeling a thin fishing line in and out. The mount for the three servos is attatched to a mechanism holding another servo that rotates the entire support
195	Ensemble	Sticks and string	using a timing belt.	horizontally using a timing belt.
197	Ensemble	Figure #19: Swimmer	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	<i>Figure #19: Swimmer</i> <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
198	Ensemble	Figure #19: Swimmer	smart servo.	a smart servo.

			At each end of the shorter rods 3D printed brackets hold small	At each end of the shorter rods 3D printed brackets hold
			wheels 3D printed in a flexible material fitted with one-way	small wheels 3D printed in a flexible material fitted with one-
			needle pin bearings. These will only allow the wheels to rotate	way needle pin bearings. These will only allow the wheels to
400	E	F illing #40, 0, inc.	in one direction, similar to the mechanism used by figure $#11$	rotate in one direction, similar to the mechanism used by
199	Ensemble	Figure #19: Swimmer	and #12 for propulsion.	<u>figure #11 and #12</u> 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.
			There was a desire for figure #16 to have a different and more	There was a desire for figure #16 to have a different and more
004	Freestable	E	multifaceted movement repertoire than $\#15$ and from this desire	multifaceted movement repertoire than $\#15$, and from this
201	Ensemble	Figure #19: Swimmer	figure #19 emerged.	desire figure #19 emerged.
202 204	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.
		Figure #20 #21 and	The harness that the performers wear at the end of the stage	The harness that the performers wear at the end of the stage f_{1}
206	Fnoomblo	Figure #20, #21 and	version of For one for many for all is a gesture of inclusion but	version of <i>For one - for many - for all</i> is a gesture of
206	Ensemble	#22: Swimmer	also of power.	inclusion but also of power.
000	E	Humans, lights and	Pritchard is part of Procession, Netherand For one - for many -	Pritchard is part of <i>Procession</i> , <i>Nether</i> and <i>For one - for</i>
208	Ensemble	clothes	for all. Gundersen took part in For one - for many at Lydgalleriet and is	<i>many - for all.</i> Gundersen took part in For one - for many at Lydgalleriet
209	Ensemble	Humans, lights and clothes	1 , , , ,	
209	Ensemble	ciotities	part of For one - for many - for all. She has worked as a dancer for the past 23 years and since 2008	and is part of <i>For one - for many - for all.</i> She has worked as a dancer for the past 23 years and since
		Humans, lights and	for the Norwegian contemporary dance company Carte Blanche,	2008 for the Norwegian contemporary dance company <u>Carte</u>
210	Ensemble	clothes	along with doing her own projects	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
211	Lingeringie	riamano, ligitto alla	wender of experimental opera company ofsus produksjoner.	
				Neither Nor productions is run by Thorolf Thuestad and
			Neither Nor productions is run by Thorolf Thuestad and	Alwynne Pritchard. They make sound, music, theatre and
			Alwynne Pritchard. They make sound, music, theatre and	installations, as well organising events. They also host an
			installations, as well organising events. They also host an	apartment for visiting artists. Neither Nor is based in Ytre
			apartment for visiting artists. Neither Nor is based in Ytre Arna,	Arna, Bergen, Norway. DOG/GOD and DOG/GOD II,
			Bergen, Norway. DOG/GOD and DOG/GOD II, SlettaFest	SlettaFest 2020, Underground, The Trouble With Windmills,
			2020, Underground, The Trouble With Windmill, Stamp Club	Stamp Club Report 1980, Hospice Lazy and For one - for
		Humans, lights and	Report 1980, Hospice Lazy and For one - for many - for all are	many - for all are some of many projects produced by
212	Ensemble	clothes	some of many projects produced by Neither Nor.	Neither Nor.
213	Ensemble	Control system v.1	Control system v.1	Control system version 1
			The actuators generally controlled either using motion controller	
			code I have developed that runs on the ESP32, or using the	controller code I have developed that runs on the ESP32, or
214	Ensemble	Control system v.1	motor driver's built in motion controllers.	using the motor driver's built in motion controllers.

			[figure type, number of that type, which actuator, target	[figure type, number of that type, which actuator, target
216	Ensemble	Control system v.1	destination, and the time to reach that destination.]	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.
			The graphical user interface developed in these software' is	The graphical user interface developed in such softwares is
218	Ensemble	Control system v.1	geared towards efficiently manipulating material in time.	geared towards efficiently manipulating material in time.
219	Ensemble	Control system v.1	/prickly/1/servo/1 0 <goalposition> <timetogetthere>.</timetogetthere></goalposition>	/prickly/1/servo/1 0 <goalposition> <timetogetthere>.</timetogetthere></goalposition>
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
			/motor/axis/0 0.708661 //setting target position and triggering	/motor/axis/0 0.708661 //setting target position and
223	Ensemble	Control system v.1	the move	triggering the move
			I could remotely transmit messages using slip encoded serial	I could remotely transmit messages using slip encoded serial
			communication to develop the movement material in the same	communication to develop the movement material in the same
224	Ensemble	Control system v.1	system used for the reset of the figures.	system used for the rest of the figures.
225	Ensemble	Control system v.2	Control system v.2	Control system version 2
				The redevelopment focused on creating consistency in the
			The redevelopment focused on creating consistency in the OSC	OSC communication protocol, looking at alternatives to
			communication protocol, looking at alternatives to Reaper for	Reaper as the primary tool used to organize (movement)
227	Ensemble	Control system v.2	the primary tool used to organize (movement) material in time.	material in time.
			Most control systems employed in robotics are complex systems	Most control systems employed in robotics are complex
			geared towards robots used in manufacturing, often hardware-	systems geared towards robots used in manufacturing, often
229	Ensemble	Control system v.2	specific and always closed-loop systemsx.	hardware-specific and always closed-loop systems.
			However, in this project, the interplay between different media,	However, in this project the interplay between different media
			such as audio, light, and human physical movements, with the	such as audio, light, and human physical movements, with the
			figure's activities is essential, particularly the integration of	figure's activities is essential, particularly the integration of
231	Ensemble	Control system v.2	sound.	sound.
201	Lingeindie	Control system V.2	The ability to quickly experiment with combinations of different	The ability to quickly experiment with combinations of
			movements materials with sound and even produce the sonic	different movement materials with sound and even produce
			material in the same software as used to control physical	the sonic score in the same software as used to control
234	Ensemble	Control system v.2	movements greatly facilitates experimentation	physical movements greatly facilitates experimentation
234	Ensemble	Control system v.2	V1	V.1
239	Ensemble	Control system v.2	V2	V.2
				Tidy up layout of image $1 - 6$ putting them directly under one
241	Ensemble	Control system v.2		another.
	LUSCHIDIC		Some prominent examples are productions by the theatre	Some prominent examples are productions by the theatre
			ensemble Verdensteateret 1 and the machines and kinetic sound	ensemble Verdensteateret1 and the machines and kinetic
			installations by Atle Selnes Nilsen2, the latter often featuring re-	sound installations by Atle Selnes Nilsen, 2 the latter often
242	Speculative essavs	Reckognition and refuse	contextualized tin-cans.	featuring re-contextualized tin-cans.
			•••••••••••••••••••••••••••••••••••••••	

				If I compare this project to many of the works by
			If I compare this project to many of the works of Verdensteatret,	Verdensteatret, including productions that I have myself
			including productions that I have myself contributed to such as	contributed to such as And All the Questionmarks Started to
			And All the Questionmarks Started ⁵ to Sing and Bridge Over	Sing 5 and Bridge Over Mud ,6 I find a departure in how the
YE			Mud6, I find a departure in how the figures in this project are	figures in this project are meant to operate within the
S		Reckognition and refuse	meant to operate within the narration or time-based composition	narration or time-based composition
			In contrast, many of the works by Verdensteatret make extensive	In contrast, many of the works by Verdensteatret make
			use of found objects, what Jon Refsdal Moe describes as	extensive use of found objects, what Jon Refsdal Moe
			floatsom7: "things that were floating by and that perhaps had	describes as floatsom:7 "things that were floating by and that
244	Speculative essays	Reckognition and refuse	some purpose once."	perhaps had some purpose once."
245		D 1		Change size of footnote 10 pop-up to 200 x 400 pixels and
245	Speculative essays	Reckognition and refuse	Or the rod can be seen, as I often have as an object in its own	remove scrollbars. Or the rod can be seen, as I often have, as an object in its own
246	Speculative essave	Reckognition and refuse	right.	right.
240	Speculative essays	Reckogilition and refuse	light.	light.
			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	as part of a kinetic figure and thereby consider it an object
			seems to me that its main apartness would be simply that it is an	apart, it seems to me that its main apartness would simply be
			object that has been dislocated from its widely accepted use (, to	that it is an object that has been dislocated from its widely
0.47	O		preserve and hold food stuffs), and instead put to use as part of	accepted use(to preserve and hold food stuffs), and instead
247	Speculative essays	Reckognition and refuse	an artwork, in this case a kinetic figure.	put to use as part of an artwork, in this case a kinetic figure.
0.40			The context the established theatrical space creates provides, in	The context the established theatrical space provides is, in a
		Reckognition and refuse	a sense, a reprieve from any statement the artists want to make.	sense, a reprieve from any statement the artists want to make.
249	Speculative essays	Reckognition and refuse	This can be a non-conscious process in the sense that memories	remove scrollbars from footnote 12. This can be a non-conscious process in the sense that
			or imprints are not recalled into conscious focus, but for a	memories or imprints are not recalled into conscious focus,
250	Speculative essave	Reckognition and refuse	·	
230	opeculative essays	Reckoginuon and refuse	person experiencing they are always already there . Any movement uses material as its medium and therefore needs	but for a person experiencing they are always already there. Any movement uses material as its medium and therefore
			what we perceive as a material object in order to exist. 13 As	needs what we perceive as a material object in order to
			such I think we can perceive action as an extension of the	exist.13 As such I think we can perceive action as an
251	Speculative essays	Reckognition and refuse	abilities of a material object.	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.
			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	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
253	Speculative essays	Reckognition and refuse	"automatic" control.	most part under "automatic" control.
			As humans most of us know that repeating a movement changes	As humans most of us know that repeating a movement
254	Speculative essays	Reckognition and refuse	the experience of movement. 15	changes the experience of movement.15
		Defined by what it		
255	Speculative essays	lacks II		Change size of footnote 1 pop-up to 100 x 400 pixels.
		Defined by what it	Desiring, but always doubting if what we perceive has any	Desiring, but always doubting if what we perceive has any
256	Speculative essays	lacks II	relation to a putative "reality.	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. When I discuss these topics, in the above paragraph, and	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. When I discuss these topics, in the above paragraph, and
		Defined by unlest it	generally in my thinking and writing, I am describing	generally in my thinking and writing, I am describing
250	Change lative and are	Defined by what it	experiences as if they were finite objects They have a start, end	experiences as if they were finite objects. They have a start,
	Speculative essays	lacks II Defined by what it	and a given scope.	end and a given scope. Remove scrollbars from footnote 3. Remove space before
259	Speculative essays		concentral chiest in the nerable The Chie of Theseres is an end	
260	Spooulative associa	Defined by what it lacks II	conceptual object in the parable The Ship of Theseus is an early	conceptual object in the parable <i>The Ship of Theseus</i> is an
	Speculative essays	Defined by what it	example.4	early example.4
201	Speculative essays	Denned by what It	Cascoine points to Henri Borlofts description of two modes of	Cascoine points to Henri Borlofts description of two modes
		Defined by what it	awareness: "onlooker consciousness" and "participatory	of awareness: "onlooker consciousness" and "participatory
263	Speculative essays	lacks II	consciousness".	consciousness".
200			We can zoom into a category and further describe them or	We can zoom into a category and further describe them or
		Defined by what it	subdivide them, acing the sound of a bird flapping its wings as a	subdivide them, for example placing the sound of a bird
266	Speculative essays	lacks II	subcategory of the sound of the forest.	flapping its wings as a subcategory of the sound of the forest.
200	opcoulative coodys		subcutegory of the sound of the forest.	happing no wings us 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.
			Then I like to consider all the experiential richness it gives. Giles	1 0
			Deleuze and others recognised the impossibility of organising	Giles Deleuze and others recognised the impossibility of
		Defined by what it	life into closed structures not as a failure or loss, but a cause for	organising life into closed structures not as a failure or loss,
268	Speculative essays	lacks II	celebration and liberation.10	but a cause for celebration and liberation.10
		Defined by what it		
269	Speculative essays	lacks II		Change size of footnote 10 pop-up to 100 x 400 pixels. The previously mentioned possibilities of arranging discrete
			The previously mentioned possibilities or of arranging discrete	
		Defined by what it	objects in relation to each other, the ability to manipulate the	objects in relation to each other, the ability to manipulate the
270	Speculative essays	lacks II	meaning of a given indexical entry,	meaning of a given indexical entry,
		Defined by what it	Our sensorium does not have the resolution for us to perceive	Our sensorium does not have the resolution for us to perceive
271	Speculative essays	lacks II	each wing stroke, but imaginary perception allows it.	each wing stroke, but imaginative perception allows it.
	· · · · · · · · · · · · · · · · · · ·	Defined by what it		
272	Speculative essays	lacks II		Change size of footnote 12 pop-up to 100 x 400 pixels.
		Defined by what it		
273	Speculative essays	lacks II		Remove space in front of footnote 12.
		Defined by what it		
274	Speculative essays	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.
			I like to think of the works for animated figures, sound, light,	I like to think of the works for animated figures, sound, light,
			space and human bodies forming part of this project as	space and human bodies forming part of this project as
277	Speculative essays	Dancing	compositions.	compositions. Although my fantasies are based on my interpretation of what
			Although my fantasies is based on my interpretation of what my	my senses pick up about the physical world I inhabit, my
			senses pick up about the physical world I inhabit, my experience	experience when it comes to the actual construction of a
			when it comes to the actual construction of a figure is that what	figure is that what feels very important and exiting in the
			feels very important and exiting in the vision may be replaced	vision may be replaced by something else found in the
279	Speculative essays	Dancing	by something else found in the process of realizing the figure.	process of realizing the figure.
			It may be have been an interesting exercise to create a form for	Maybe it would have been an interesting exercise to create a
			the organization of time first, in much greater detail, and the	form for the organization of time first, in much greater detail,
281	Speculative essays	Dancing	work until I was able to realize that form.	and then work until I was able to realize that form.
000	On a station of the	Densien		
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.
			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	
284	Speculative essays	Dancing	upload to the microcontrollers driving the actuators in the	
285	Speculative essays	Events		Add navigation arrows top left.
			Considering the artistic presentations as works inhabiting the	Considering the artistic presentations as works inhabiting the
			expanded field of musical composition the considerations are	expanded field of musical composition the considerations are
286	Speculative essays	Events	different for each.	different for each.
			What I am doing when first dreaming of the figures, recreating	What I am doing when first dreaming of the figures,
			them in a computer assisted design, and then extracting what I	recreating them in a computer assisted design, and then
			experience as a physical object from that (imagined) design. It is	extracting what I experience as a physical object from that
287	Speculative essays	Events	all preparation for those events	(imagined) design, it is all preparation for those events
			I generally seem to consider the works as reach fruition (only)	I generally seem to consider the works as reaching fruition
			during their performance. This risks an utilitarian outlook on the	(only) during their performance. This risks an utilitarian
			figures I create as it implies that the figures have a "purpose"	outlook on the figures as it implies that they have a "purpose"
	Speculative essays	Events	and that purpose is to feature in an artistic presentation.	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.
			There is beauty in their first and fragile attempts at motion, of a	There is beauty in their first and fragile attempts at motion, of
			figure still missing limbs flailing, or a figure, not yet in control	a figure still missing limbs flailing, or a figure, not yet in
			of itself, smashing parts of its structure to the floor causing it to	control of itself, smashing parts of their structure to the floor
			shatter. Then it is rebuilt differently and, depending on the	causing it to shatter. Then rebuilt differently and, depending
290	Speculative essays	Events	outlook, with improved appendage.	on the outlook, with improved appendage.
			(If we disregard the idea of the privileged mind and rather	(If we disregard the idea of the privileged mind and rather
			consider the mind as just another image maybe there is no	consider the mind as just another image maybe there is no
			difference between the image within the image of the mind and	difference between the image within the image of the mind
293	Speculative essays	Events	the image of the actualized artwork?	and the image of the actualized artwork?)
			It can be quickly scanned and jumped around in, and even	It can be quickly scanned and jumped around in, even frozen,
				holding one moment of development still, even if dealing with
294	Speculative essays	Events	with imagined sound.	imagined sound.
			Ĭ	Change size of footnote 1, 2 and 3 pop-ups to 100 x 400
295	Speculative essays	Events		pixels.
			The other aspect is that one of my main hopes is that the figures	The other aspect is that one of my main hopes is that the
			be engines driving mine and the audience's narrative	figures be engines driving mine and the audience's narrative
296	Speculative essays	Events	engagement with them.	engagement with them.

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

			The CAD programme, all though aimed at creating objects in its	The CAD programme, all though aimed at creating objects in
		Emergence vs.	virtual realm that can be translated to a material realm, shares	its virtual realm that can be translated to a material realm,
31	3 Speculative essays	Creation	almost nothing with the later.	shares almost nothing with the latter.
			I as the designer navigates solely from material experiences	I, as the designer, navigates solely from material experiences
		Emergence vs.	because I am continuously interacting with material being	because I am continuously interacting with material being
31	5 Speculative essays	Creation	material myself(at least this is how it seems to me).	material myself(at least this is how it seems to me).
			The mutability and flexibility of a mental representation	The mutability and flexibility of a mental representation
			compared to the perceived the stability of a material object can	compared to the perceived stability of a material object can
		Emergence vs.	lead us to conclude that the mental representation is somehow	lead us to conclude that the mental representation is somehow
31	B Speculative essays	Creation	less real.	less «real».
		Emorgonoo ya		Change size of footnote Amon on to 200 a 400 size 1 and
21	9 Speculative essays	Emergence vs. Creation		Change size of footnote 4 pop-up to 200 x 400 pixels and remove scrollbars.
51	Speculative essays	Creation	Repetition is more like fields of similiarities, each containing the	Repetition is more like fields of similarities, each containing
		Time, material and the	same questions inherent to all things, for example, regarding	the same questions inherent to all things, for example
32	O Speculative essays	ethereal, undead.	their extents and composition.	regarding their extents and composition.
	, i j	Time motorial and the		
22	1 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.
52				
			She points out that how we experience a thing, in this case,	She points out that how we experience a thing, in this case
		Time, material and the	made from matter, is not necessarily very strongly related to the	made from matter, is not necessarily very strongly related to
32	2 Speculative essays	ethereal, undead.	actual nature of the thing.2	the actual nature of the thing.2
		Time, material and the	A fundamental premise (in addition to the material it operates	A fundamental premise (in addition to the material it operates
32	3 Speculative essays	ethereal, undead.	on) is the existence is the unfolding in time.	on) is the existence of, and unfolding in time.
32	4 Speculative essays	Time, material and the	Bennet	Bennett, Jane. Vibrant Matter: A Political Ecology of Things.
32	5 Speculative essays	Time, material and the		Footnote 4 is empty, remove.
		Time, material and the		
32	6 Speculative essays	ethereal, undead.		Change size of footnote 5 pop-up to 100 x 400 pixels.
32	7 Speculative essays	Time, material and the		Change size of footnote 6 pop-up to 100 x 400 pixels.
		Time, material and the		Daldron D.S. "The Last Magie Charry & Dlind Drain The-
30	8 Speculative essays	ethereal, undead.	Citation	Bakker, R.S. "The Last Magic Show: A Blind Brain Theory of the Apperance of Consciousness.," n.d.
32	o opeculative cosays		Citation	= =
				Bakker, R.S. "The Crux," n.d.
		Time, material and the		https://rsbakker.wordpress.com/2013/04/29/the-crux/.
32	9 Speculative essays	ethereal, undead.		

330	Speculative essays	Humanizing		Change size of footnote 1 pop-up to 100 x 400 pixels.
	Speculative essays Speculative essays	Humanizing 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.
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 <u>lack</u> ; 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. This project attempts to replace symbolic recognition as means	As Airenti makes clear it is not the case for the majority of time when we rather interact and deal with objects unthinking. This project attempts to replace symbolic recognition as
			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	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</u>
341	Speculative essays	Humanizing	many – for all at Cornerteatret	<u>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.
0 4 2	opeculative essays	numanizing	sense of relation with the annihilated object.	intent encourage a sense of relation with the allihated object.

34	3 Speculative essays	Humanizing	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. 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.	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.
	4 Speculative essays	Humanizing	2007.	Move footnote 6 after comma
	5 Speculative essays	Humanizing		Make sure footnote 7 pop up fits on page
34	6 Speculative essays	Humanizing		Change size of footnote 8 pop-up to 100 x 400.
34	7 Speculative essays	Humanizing		Change size of footnote 9 and 10 pop-up to 200 x 400.
34	8 Speculative essays	Humanizing	Footnote 11: 'Replika'	Footnote 11: "Replika," n.d. https://replika.ai/.
34	9 Speculative essays	Humanizing		Change size of footnote 12 pop-up to 100 x 400.
35	0 Speculative essays	Humanizing		Change size of footnote 13 pop-up to 100 x 200.
35	1 Speculative essays	Humanizing	Footnote 14: 'Open AI Website'.	Footnote 14: "Open AI Website," n.d. https://openai.com/.
	5 Speculative essays6 Speculative essays	Being rational 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. Change size of footnote 2 pop-up to 100 x 400 remove scroolbars .
5.	o opeculative essays	Deing rational	Invoking truth as a concept and premise lets loose a pandoras	Invoking truth as a concept and premise lets loose a pandoras
34	7 Speculative essays	Being rational	box of assumptions associated among other things with the many and ancient questions around the nature of truth and reality.	box of assumptions associated, among other things, with the many and ancient questions around the nature of truth and reality.
30	opeculative essays		reality.	icanty.
36	0 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.