

What is an ADHD SoMe Actor

— and how is it artistically relevant to know?

by

Alexander Lindman

Stockholm University of the Arts;

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Supervisor: Ulrika Malmgren

Examiner: Ulrika Malmgren, Marcia Nemer

Oponent: Ulrika Johnson

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INDEX

Page

1 Title page	1
2 Index	2
3 A short dictionary to get you on board (footnote)	3
4 Foreword	
4.1 The quick foreword	
4.2 The longer foreword	
4.3 Background	
5 Abstract / or the very short version of the whole thing	
6 METHOD	
6.0 Introduction	
6.1 Method	
6.2 Ethic trouble shoot	
7 FACTS	
8 Results	p 9–63
8.0 introduction	p 9
8.0 What is “art”/ART	p 9–14
8.2 What is an ARTistic Process	p 14
8.3 What is “an ARTist”	p 15
8.4 What is “ARTistic research”	p 16-21
8.5 What is “the ART of”	p 21—28
8.5.1 What is “the ART of”	p 21—25
8.5.2 “the ART of” double paradox?	p 26—28
8.6 What is “the ART of ADHD social media acting”	p 29
8.6.0 Introduction	p 29
8.6.1 Acting	p 29
8.6.1.0 Acting an introduction	p 29
8.6.1.1 Acting definition used	p 29
8.6.2 Social Media	p 30—
8.6.2.0 introduction	p 30
8.6.2.1 SoMe definition used	p 30
8.6.3 SoMe and Acting	p 30—
8.6.3.0 SoMe and Acting	p 30–31
8.6.3.1 Platform as an acting tool	p 31–34

8.6.3.2 The Artist's space as institution	p 34-
8.6.3.2.0 The Artist's space	p 34
8.6.3.2.1 Funding ART	p 34-40
8.6.3.2.1.0 Why fund ART at all?	p 34-37
8.6.3.2.1.1 The artistic hierarchy of Theatre and Film turned on its head	p 37-40
8.6.4 A SoMe actor definition	p 40-41
8.6.4.0 A future workplace like no other?	p 41
8.6.4.1 Predictions about AI	p 41-42
8.6.4.2 Is AI prompting to ART what Industrialisation was to production?	p 42-43
8.6.4.3 Predictions about Theatre and Film	p 44-45
8.6.4.4 Predictions about acting	p 46
8.6.5 ADHD	p 47-56
8.6.5.0 introduction	p 47-54
8.6.5.0 introduction cont.	p 55
8.6.5.1 Some analogies and explanations about ADHD	p 55
8.6.5.2 The ADHD in the ADHD SoMe Actor	p 56
8.6.6 ADHD and acting	p 57-61
8.6.6.0 Benefits of having ADHD in any field of acting?	p 57-58
8.6.6.1 The downside of being an ADHDer in the field of acting... Especially if not knowing...	p 59
8.6.6.2 ADHD Acting and the art of procrastination	p 59-61
8.6.7 ADHD and SoME	p 61-66
8.6.8 The ART of ADHD Social Media Acting	p 61
8.6.8.0 a definition	p 61
8.6.9 The ADHD Hamlet trio experiment	p 62-64
8.6.10 questions and experiments with the now	p 65

and future audience on TikTok

8.6.11 the demasking experiment p 66

9 Conclusions p 67-74

9.0 So, what is the purpose of an ADHD Social Media actor writing a master thesis in the field of acting?

9.1 What future predictions can we make about ART after reading or me after having done this?

9.1.0 Proof of ART - science and/or art about...

9.2 How could the the performance results of staying in different kinds of ARTistic processes look — a highly metaphorical way of thinking about it as an ART-tool?

9.3 art or entertainment? Is this a misleading question?

9.3 Final ethical trouble shooting...

9.2.0 ART as political weapon

9.2.0.0 ART might objectively be a tool but it can never be non-subjective

9.2.0.1 Is the reduction of ART an even stronger method of Propaganda than using ART as a tool to propagate...

9.2.0.1 ART as history, cognitive bias and/or citizens capacity to change their country's future...

9.2.0.2 ART not as basic human function or need but as resource to be controlled and given to a selected few

9.2.1 What does ADHD seen as a disorder or a spectrum like any other on the human cognitive spectrum mean for the future?

9.2.2 ADHD or just about anyone and SoMe companies

9.2.3 ADHD Acting and co-diagnosis

9.2.4 How and/or when could adding ADHD friendly methods and processes be hurtful to an ARTistic process or person with or without an ADHD diagnosis?

10 Final word

11 Reference list Master thesis p 75

12 The combined Reference list of all works during the master	p 76-ff
13 Bilagor	p 83-
13.1 The ADHD (SoMe) actor — Thoughts on seminars &..	s 81-108
13.2 The ADHD SoMe actor — dealing with inconsistency	s 109-121
13.3 This is a piece of ART	s 122-130
13.4 Why, what and how should I document...	s 131-150

3 short dictionary to get started

4 Foreword

4.1 Foreword

ADDED after show and when everything is finished

4.2 Short background of author

Added later

5 Abstract / or the very short version of the whole thing

ADDED as a summary when everything is finished

6 METHOD

6.0 Introduction

ADD after show

6.1 Method

This are the methods I have used and are using to gather information and to do my experiments and ARTy things in relation to ADHD, Social Media and Acting and art.

- Gather information and facts about ADHD through different kinds of media, books, news, podcasts, scientific research, YouTube, forums, Tiktok through interviews, meetings, surveys, labs, written material, my own experience and artistic practice, etc...

And doing the same with:

- ADHD-acting
- Social Media Acting
- Art
- And using this information to try to define the art of ADHD SoMe acting from the results
- And during this time creating and experimenting with ADHD SoMe Acting from where I am at and in the end resulting in a performance lecture 2/5 may
- And after this wrapping up and collecting and documenting my artistic process along the way and presenting them on the artistic research catalogue online and a master thesis on DIVA

6.2 First Ethic trouble shoot from oral presentation 220110

Do I see any ethical challenges or issues arising out of my work and/or my creation process?

Yes, I very much do: (and probably don't do too...)

- Who's voice am I besides my own? Other Genders; Ethnicities; Co-diagnosis'; Power; Class; etc... Functionality.

- The most problematic is probably ableism about ADHD-acting, then gender and ethnicity (where ethnicity is maybe number one talking about Social Media Acting - because they are less likely to get paid for their work by companies - product placements etc.)

- Neurodiverseness is a huge spectrum and even when you boil it down to ADHD its still a spectrum diagnoses - just taking the questionnaire there are 43 984 085 760 different ways (Skoglund 2020) ADHD can present itself and that is before you count in intelligence, social upbringing, gender, ethnicity and co-diagnosis and co-morbidities...

- Being a Cis-gendered Hetrosexual white "high" functioning male gives me a lot of blind spots that I have to take into account and I also have to be very attentive to other intersectionalities that I haven't foreseen and make room for that in my research: How?

- Always try to balance out gender and ethnicity where I can

- Always take into account that all neurodiverse actors are individuals with there own sets of challenges even when I'm looking for similarities, so not to just happen to talk about one segment of actors when honing in on neurodiverse acting.

- Also realise that I will not be able to see and problematise everything and try to be attentive and listen when I fall out of line...

7 Facts

ADD general facts about Acting, art, ADHD and SoMe for reader

8 Results

8.0 Introduction

8.1 What is art?

To the point...

ART¹ is: “to dream² collectively³ about what is possible within and/or beyond the realms of” your dreams, your beliefs, your feelings, your thoughts, your world, your field of science, your specific artistic field, your life, your relationships, your death... and so on...

And you could “ART” on your own, in a group, as a family, as an audience, as community, society, country, world, universe etc...

Both physically, mentally, feeling, thinking, experiencing, and so on... , it.

Is it to arty for you already? To much fluff, to dreamy and unspecific? Good.

Here is how I think about ART now⁴:

Imagine an apple — let’s stick with a completely normal apple at first — round shape with red, green or yellow peel...

Now let’s put it on an ART scale:

¹ ART is my term instead of art to be sure to separate the general known term art from mine, even if I want you to dream with me that it is the same thing and only more concretely defined...

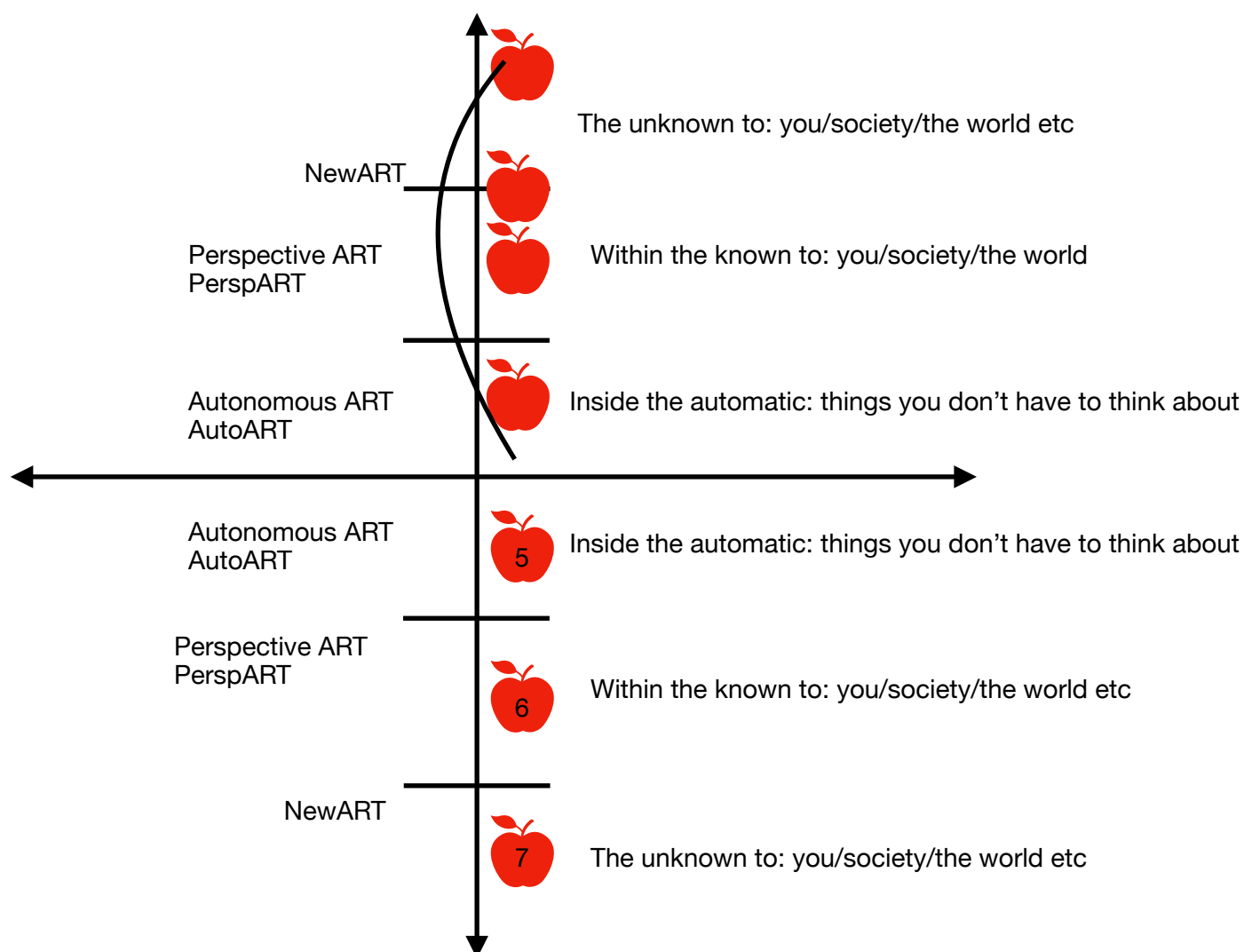
²To dream encompasses the consciousness and the subconsciousness and everything beyond these in a way that mere calling it thinking, doing and experiencing etc ever can - so until there is a better word for it to dream collectively it is...

³Collectively encompasses the known and unknown realms of knowledge to us that we are connected to in any given situation like Sher Doruffs anarchic and the intra-actions of quantum physics... As written about in this is a Piece of ART, read in appendix.

⁴ I have earlier written about ART in “This is a piece of ART”... But, after a zoom session with Niklas Hald (2023) he made me realise I used very much the wrong abbreviations for within and outside the boarder of the known. Which put an hierarchical order to things that was maybe to provocative and even misleading to my wanted meaning of my definition of ART

So, seven red apples in a diagram. Within the known and outside the known both consciously and subconsciously and in the automatic.

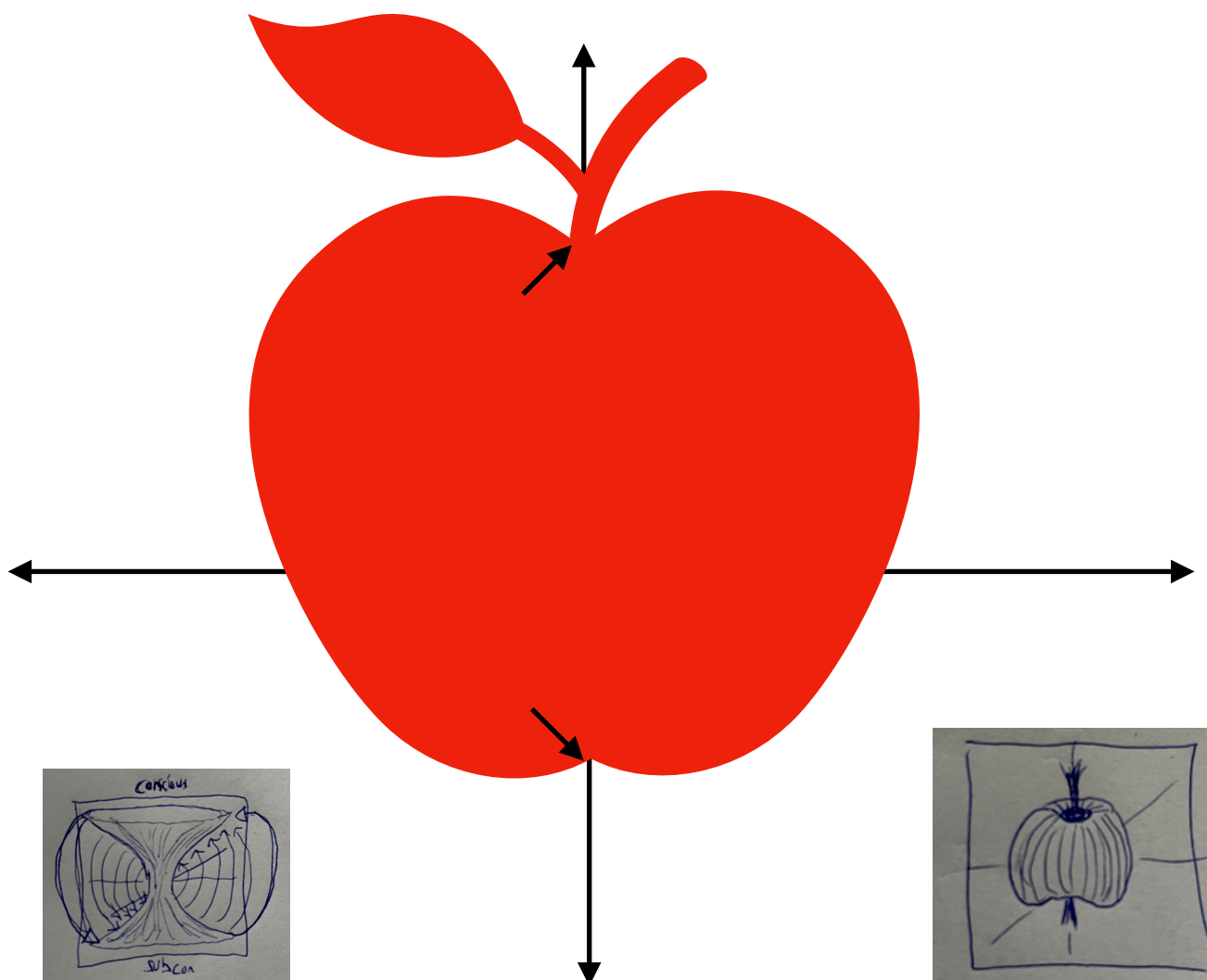
To **consciously** dream collectively about what is possible about:



To **subconsciously** dream collectively about what is possible about:

- 1: Is maybe an apple lying where it should in the shopping mall when you shop apples
- 2: Could be a story about Newton's apple abducted by aliens...
- 3 Could be a story about Newton's apple abducted by aliens performed by Chat GDP
- 4 Well you don't know this yet do you?? But it could be 3 if you never heard about computers, right?
- 5 Is maybe an apple lying where it should in the shopping mall when you shop bananas
- 6 Might be a dream that at one time have surfaced about the Chat GDP apple
- 7 Might be the apple your mother ate when you were in her womb... Who knows?

Know the more we play in the different realms and the more we know about apples the bigger the metaphorical apple will become: Like this...



And the subconscious realm and the conscious realm will feed each other new dreams, thoughts etc... Like the image to the left of the hand drawn "apple" ART metaphor that becomes the one in the middle or the right...

Think we are still all on board right?

Now how we react to to these different apples on the board is not sooo subjective it's quiiiite objective (meaning it is objective but very much so still subjective): Because if someone comes to you and points to the apple in the shelf whilst you are shopping for apples and says look that is an apple - you might be quite bored with that person. Right?

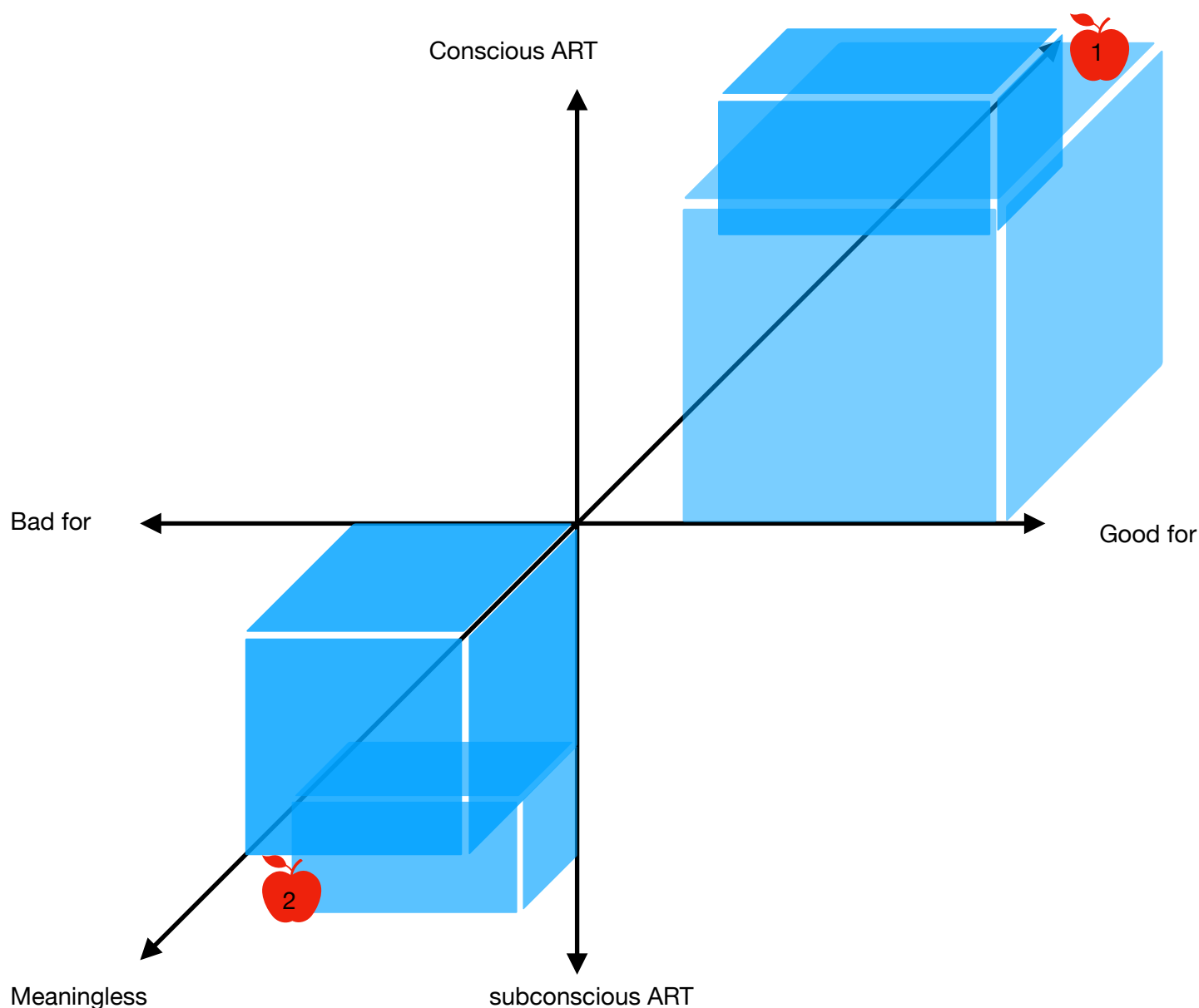
And if you shop for bananas you might even get a bit angry because of course it is and you know it is but its really not helpful to what you are doing, thinking, dreaming etc...

But if someone tells you the story about Newton and the aliens you might be mildly amused or even amused. And if it was written by chat GDP and was really good you might be a little amazed and if it was written by Chat GDP on your computer by itself

over night (you might be scared or think it was a prank or not believe it was true - especially 10 or 20 years ago...To not say 200 or 1000 years ago...). Right?

Magic or even godlike or you might think you were loosing your mind or not even notice it because it would be so out of your capacity for understanding that you would just simply ignore it...

But that is all good and well, we know this, this is easy to grasp and understand about apples/ART - but if we mix in the really subjective: Like Simon Kyaga in his definition about creativity to be able to say if there study about insanity and art had a correlation says in Lassgård's podcast episode #28 (Kyaga 2022) — that it has to be “new and meaningful” to count as being “creative”. For me this chart disproves that statement - at least about ART — because ART is the full spectrum and not just the top upper right corner (or right corners...)⁵.



⁵ So by meaningless I mean without a clearly defined tangible purpose or goal or meaning
And by meaningful having a clear tangible purpose, goal or meaning.
And by Good for (Nytta in Swedish) I mean stuff that is good, healthy, pleasant for you or
someone in any way and by bad for: unhealthy, bad, hurtful or unpleasant for you or someone
in any way...

If we imagine apple 1 being in the upper right corner of the most meaningful and the most good for society and dreaming on the edge of what is possible on a level that makes it new to most if not all persons on earth. Maybe it is a virtual apple that also could be eaten for real with very good health results - who knows? Very creative and will surely make someone very rich if it is ever produced in quantity.

Apple 2 being in the lower most corner of subconsciousness and unhealthiness and meaninglessness might be a ferret's mother's dream about a virtual edible rotten apple for humans that is poisonous and being fed to a human baby from the perspective of the ferret baby in the womb whilst a human is skinning the mother for the fur... Maybe? (Or a virtual atomic bomb apple, with the twisted science from the one in the good and healthy version, that could be set off from any computer in the world by thinking about it)

Now between these two obviously we might have a preference about what we would want to experience or even hear about... Maybe...

But if it was the virtual atomic bomb apple that was going to be dreamed up... One person might think of it as meaningful and harmful and another meaningless and harmful and someone might even think about it as healthy and meaningful, depending on the persons political standpoint or view on violence — Depending on what paradigm of thought they are dreaming from... And dreaming about it isn't creating it... Dreaming about something might even hinder us from creation...

But let's say we thought this ART-idea was possible enough to actually perform or make, not as a story that shares the dream, but as an actual virtual WMD-apple...

What process would be the best to make it? Since we don't have the natural science, philosophy, psychology, politics, theology, etc... to back us up yet.

You would need an ARTistic process at the edge and beyond our realm of knowledge to dream up the ways, methods and tools to even start...

8.2 an ARTistic Process

When are we our most ARTy selfs?

In "WORK IN PROGRESS 20221128 Alexander Lindman autumn text Work in progress" added to the Appendix I write about what an ARTistic Process might be and also way Berne Browns definition of love [LOVE] is very inline with how I believe an ARTistic Process capable of creating newART has to be formed.

And if ART is to dream collectively at the edge of what is possible about X. Then what an ARTistic process must be as follows: Using the means at hand to create the best possible scenario for the team to ART and then manifest that ART into X so they themselves or/and the receiver of that X has the best capacity to ART too.

- ADD Pushing the button fear or love
- ADD Building it fear or love
- ADD Coming up with the way to or even the idea in the first place - Love.
- ADD Tension and acting, Stanislavskis lifting the piano. Fear is tension in our mind... it narrows our thinking directing it to survival and the easiest way out not on creativity and new ways to think, do and experience life.

8.3 What is an artist

This one should be is easy now, right?

“To dream collectively within or outside the realms of X, in such a way that oneself or the now/future receiver has the best chances to ART” - And depending on what your aim is: to baffle, entertain, scare, bore, disgust, glamour, produce something nursing and meaningful or hurtful and completely useless to provoke... you can play in the whole realm of ART - And people and even yourself will have opinions about how you choose to work and present... And it all depends on our predisposed paradigms of thinking...

Let's say you aim for bafflement and creating something new and shiny that no one has ever thought about before or done before...

If you are conservative and want to know what stuff means and control them before they happen to be safe... Any change to the status quo is a threat to your position in the society and therefore all ART of this kind that isn't nurturing and meaningful or nurturing and meaningless (in the realm of your thoughts) is initially harmful.

Let's say you were a really skilful painter making money in the museums and art halls and (Duchamp 1917) puts a upside toilet in the museum and changes ART-history to also be “mere” ideas... Your position in the society is threatened and you might even lash out and call it harmful or meaningless.

Now if you were an ARTist with your feet in the idea realm already and your paradigm also was progressive in it's nature: meaning you believe all change is good because it makes us more knowable and reactive to our surrounding - ready to adapt (and in so doing be safer when the future hits). Then, you might have seen this as meaningful and harmful or even meaningful and nurturing... And cheered it on as a revolution.

And if you were not in the realms of ART having the skill yourself to put and think off the idea to but an upside toilet in a museum... You might have been really amused, because it was in the realms of the known... A different kind of laugh for each block.. or you might have been angry and disgusted because you wanted the ARTist to be better than you and perform or do something that you couldn't because you wanted to be Entertained or be baffled or at least marvel at their skill and/or ARTisticly shaped/“deformed”⁶ bodies... And you got nothing of that for your money...

And so on...

⁶ Stanislaw Brosowski during my mime classes, 2010-2013, said that a very skilled ARTist in any field deforms their body into a tool which can perform their art form in their field of art even better — like a ballet dancer [or sumo wrestler etc. which makes some things very hard for actors to perform truthfully under given imaginary circumstances to individuals in our knowledgeable in those fields because the body silently speaks of the years and years of training and deformation]

8.4 What is artistic research?

ARTistic Research is doing ART (Maybe if you're a university just newART that is at the edge of what is possible for the society and world in your field? Like new possible ways to do, interact, experience or think and dream about your field etc.) and finding a/ someway to document/share/store your newART for others that comes after you to build upon and in so doing adding to the general ART-knowledge.

Now this is very easy to say...

But, the reality of the ART fields is that we deal with dreams and very subjective at that... If Duchamp would have asked to research the upside down toilet 100 years ago... Would he have been laughed at and kept out of the gates of higher education?

Learning to see ART in every field and giving all citizens the chance to train their awareness of ART — at all levels of newness — that is of the most importance.

In other words, more ART and art/ARTistic fields in school, science, politics etc..

Here is some dreamed up ARTYformulas:

ART = Basic human ability

ARTist = ART + resources⁷ + motivation

Creativity = ART/ARTist + Resources + motivation (Mcabe 2014)⁸ (Kyaga 2019)

ARTistic Process = ART/ARTists + resources + motivation + A PLAN (and maybe a deadline).

Productivity = Result of Creativity/autonomousART + Resources + motivation

AND not to forget...

New/perspective ART = (+LOVE⁹)(ART and/or Creativity and/or ARTisticprocess + resources + motivation) — meaning an ARTistic process seeking new knowledge is directly proportioned to how much it is soaked in LOVE.

And

⁷ With Resources I here mean anything that makes time and space for ARTistic Processes possible (including time and space as well as money and things etc...).

⁸ Which makes Creativity both something easy for ADHDers to do and also the hardest thing to do depending on if it is within their brains interests or outside = exited and hyper focusing or bored and can't manage to start... and procrastinates on something fun for the brain...

⁹ Berne Browns definition of love that I wrote about in WORK IN PROGRESS 20221128 Alexander Lindman autumn text Work in progress see Appendix

autonomousART(fear) = (Fear)(ART and/or Creativity and/or ARTisticprocess + resources + motivation) — meaning an ARTistic process seeking new knowledge is directly proportioned to produce autonomous ART in how much it is soaked in FEAR. (Excuse my bad math)...

But what does this mean... What are we supposed to do?

Let's go back to the apples and a chart to add some ARTyness to the whole purpose of things...

And here is my very shallow understanding about some subjects of science... but let's play with what I collectively know and maybe that can generate som cool new dreams for you or me...

						
	Research purpose?	Does	X + real apple = might do	X + real apple = might say/ask about	A dreamed edible VR Apple that also nurtures you? Might Do about	A dreamed edible VR Apple that also nurtures you? Might Say/ask about
Natral science	Prooving and shaping the capacity of measuring the "body" of reality?	Predicting the future outcome of the "bodies" of reality from what is already measured about them today.	Measure, dissect, compare, alter, grow and evolve, etc.. using physical or meta-science/logic-stools.	z+v = bigger by x%. What is the maximum weight in 10 generations from now?	Not possible to research subject but to predict the level of unlikelyhood from current knowledge.	How can I create a tool that takes me one step further to realise at least a part of this dreamed apple?
Philoso-phy	Proving and shaping the capacity of thinking about reality?	Predicting the future outcome of thoughts of reality from what is already thought today.	Look at, think about, mentally dissect and compare with systems of thought	How is this apple and not pear, If it tasted pear, looked like an apple and was picked from an orange tree is it still an apple?	Look at, think about, mentally dissect and compare with systems of thought	How is this still an apple? And if it is how would I know I'm real, etc...

	Research purpose?	Does	X + real apple = might do	X + real apple = might say/ask about	A dreamed edible VR Apple that also nurtures you? Might Do about	A dreamed edible VR Apple that also nurtures you? Might Say/ask about
Psychology	Proving and shaping the capacity of "minding" about reality?	Predicting the outcome of the future mind from what is already mind today.	Measure? Minding?: sensation, behaviour, feeling, experience, thoughts, compare, <i>mind to mind about</i> , talk, feel, experience about, etc..	Why is this apple ugly to A and not B, How can we determine if A+B = C will come to like or hate apples from the environment of A + B?	Measure: sensation, feeling, experience, thoughts, compare, talk about, etc..	How is this dreamed apple affecting our minds or our life in any way? What makes this dream appear and why now and how will it affect our minds in the future.
ART	Proving and shaping the capacity of collective dreaming	Predict the future from what is collectively dreamed today.	Free to do, think, feel or shape anything in any way that sparks ART	IF an alien AI ship ate this apple during FTL speed what's the coolest thing I could dream up to do or happen?	Free to do, think, feel or shape anything in any way that sparks new ART	How can I share this in a way that is best inline with my skills and/or knowledge and/or craft and/or art and/or etc... and in what form... etc.
Politics	Proving and shaping the capacity of Society	Predict the future from what is known about society today.	Measure, count, convince, ideologice, budgeter, cut, spend, buy, sell...	How can I best shape the future society's voters to fit my ideology...	Measure, count, convince, ideologice, budgeter, cut, spend, buy, sell...	How can I incorporate this in our ideology to best make it/ or not make it happen!
Teology	Proving and shaping the capacity of faith	Predict the future from what is known about faith today.	Pray there be apples in the future.	I have faith in humanity to do all in there power to keep apples from going extinct.	Pray this will or will not be the apples of the future.	Have faith in humanity to reach/never try to achieve this goal...

The fun part I'd like to say about this chart (you might have a better understanding of any of these boxes and draw other conclusions but that is the reality of ART) is that ART is what shapes what might become possible in all of the above... It's just that within the ARTs we work with a concentrate form of dreams/make beliefs/as ifs/etc and what is possible to dream of doing, thinking, experiencing with our bodies and minds that

the other fields think that they are not... but in essence they are bound by their own capability to ART or others ARTing for them to make larger leaps into the predictions of the future... In their own fields too:

Like this:

	ART about:	Natural Science about
Natural Science	Science ART (or maybe a more famous derogatory term Sci-Fi) Dreams of possible science futures that shapes the dreams of today about science. So maybe not so fictive after all... but more make believes... (Were would we be if we didn't dream about helicopters in 600 years ago (davinci 13xx) or space rockets 150 years ago (Verne 18xx) or the bibles mark/chip that you need to have to pay for things in the future (book of revelations 0xxx) etc...)	Meta science: Science as a tool to measure science — Like Math... A tool to logically proof check and measure the probabilities and facts about things we want to know and do... Very good documentation tool for science, right?
ART	If ART is to dream with in and outside the possible about: Science, knowledge, Beliefs, thinking or ART... Then ART-ART, Meta ART, ART about ART is maybe a good ARTistic Research tool? To further our capabilities to ART... Like Chat GPT (dall-e 2023)... A tool to ART about any ART or field in the hands of every citizen on earth... The implications of this if ART is ART is that we might see change like we have never seen it before... in the history of mankind... Like the industrialisation of physical work was to labor is now AI tools to the ARTistic processes and ART... ART about that for a moment...	A way to measure ART in quantity and quality from known parameters to predict the future of actions taken today: Guide books how to do or learn to ART in the most efficient way, measuring the nursing productivity of the society. Counting plays, words, amount of dreams, ideas, ARTist etc in the world. DATA and inputs and outputs and labs, test, experiments and testing about it...

Now, this might just have confused us about what ARTistic Research is... Or did it? If the purpose of Scientific research is to further our knowledge and capacity to do science in the future by any means possible (and then the beliefs, laws, ideologies, ART, etc of the society have to dictate the moral and ethical rules about how we want to shape our society's science-future in our research institutions...).

Then ARTistic research's purpose is, if ART is ART, to further our knowledge and capacity to — collectively dream, within and/or the boarder and/or and beyond, about — by any means necessary (and then the beliefs, laws, ideologies, ART, etc of the society

have to dictate the moral and ethical rules about how we want to shape our society's ART-future in our research institutions...). Right?

So, can Artistic research be an actor **writing** a master thesis about **what** the ART of ADHD SoME acting is?

Can it be an actor standing on a stage **acting** and having documented the process in a way that anyone at the same level could reproduce in a similar way to generate more Acting in the same realm?

Can it be an Actor **measuring** the amount of audiences' mirror neuron's fired during the monologue of Hamlet?

Can it be an Actor **thinking** about acting and documenting that thinking in a way that generates more ART in the field of acting?

Can it be an Actor **collectively dreaming** about the future capacity of the ART of acting in the future?

Can it be an actor expressing their **beliefs** and **ideologies** about the future of the ART of acting in a documentable way?

All of these are Yes, right? But, within the rules of academia(**KÄLLA**)... Meaning it can't be about ART that we already know or that someone else have done in the same way... because that isn't 'furthering the capacity for or to' the society as a whole...

Meaning, in a harsh way: That the things produced within the walls of academia has to be newART or perspectiveART to the academic system.

Meaning if you ART about acting within the walls of academia you have to stay on the perspectiveART or newART side of the diagram of ART in relation to the whole field and world...

On the less harsh side: What is not perspective ART about any ART field? Especially ART with humans as the ARTpiece and with humans as the intended audience... There isn't one performance that is the same... (but maybe all performances don't give someone or all audience members in the room a newART or perspectiveART experience... but since things are very subjective who knows a dull performance might be the best to generate perspectiveART or NewART about stuff now or in the future?)

And until we have got the right ARTistic research tools to help us measure/think/dream better/ more advanced about these things — the most important part is to keep it happening to not lose the knowledge of doing and experience,, past down trough generations...

But here is the ARTy thing about giving funding to ARTistic research and making it a priority for all ARTforms... If we ART about it and document it as good as we can at the edge or beyond... somewhere down the line we will invent a tool that is just a little bit better that leads to another and so on... or the perfect tool of your ARTfield will be invented in another field and suddenly we can share the knowledge about the ART of acting in an ARTistic process in a way that takes in 1000s of documentable parameters and gives us acting, writing, picture making in a way that furthers our capability to document our ART and processes better or nearer perfect...

Let's imagine a tool that reads the capacity for dreaming at the edge and beyond... or a tool that records thoughts and/or body movements from the perspective of the ARTist to be learned more instinctively and directly (Matrix jack, VR? AR? Things are getting closer right?).

8.5 What is “the ART of”

8.5.1 What is “the ART of”

Now this should be fairly easy to say, right? Right???

If art is ART than it is doing something in a way that makes oneself and/or the now and/or future audience ART about that certain something.

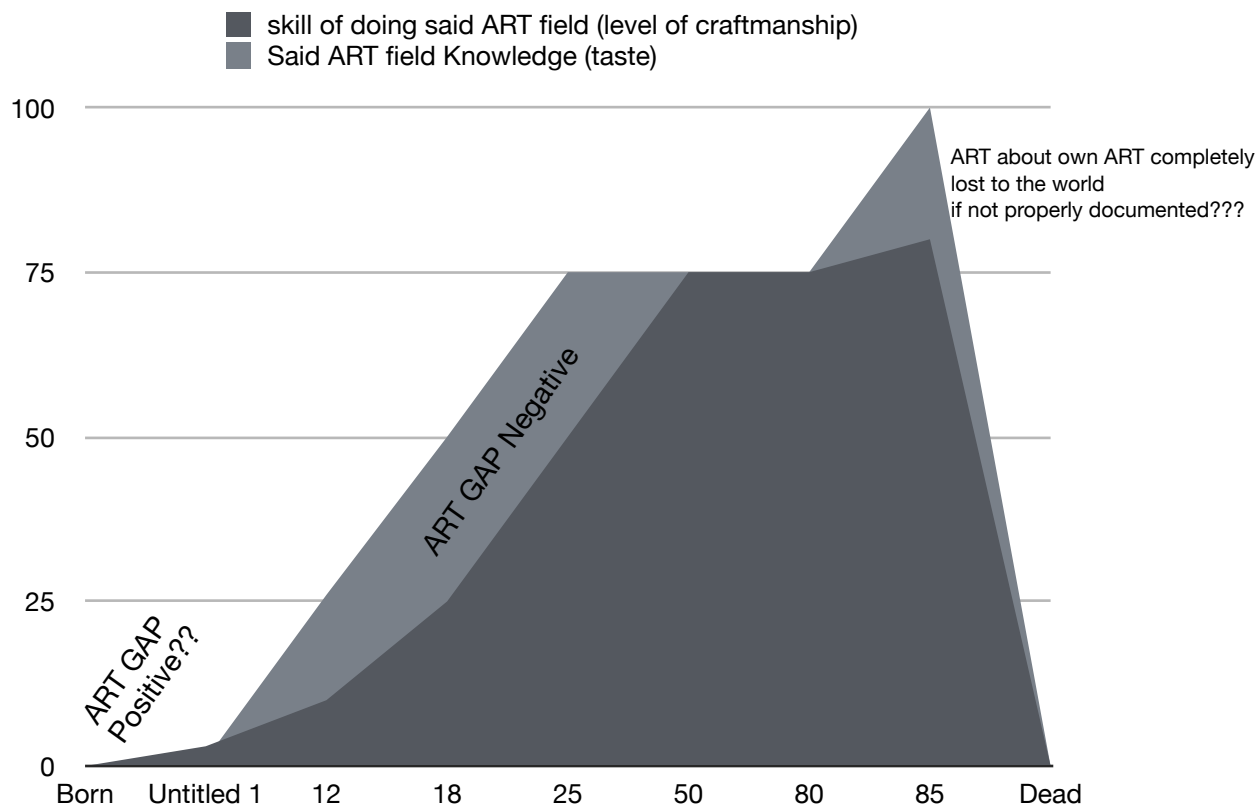
This at first glance seems super simple but it's rather complex: taking in all the different paradigms, perspectives and different levels of skill and knowledge of thinking, doing, being, dreaming, believing, knowing, remembering etc...

One person's performed perspective ART in a body skill like a salto mortale (back flip) might be the other person's automatic body ART... It's ART but the effect is that that perceiving person is bored... and here comes the conundrum... Is it still ART? Is the other person still being an ARTist? Is it still performing the ART of...

And of course the answer is YES!

But the conflict is very real. Not just in a ARTist- audience relation or an ARTist-institution or an ARTist-society/world way but also for the ARTist themselves towards

themselves... Like the art-gap (*insta källa*) This chart is a methapore and in no way a scientifically measured diagram over an ART gap over a life... just as a means to explain the concept.



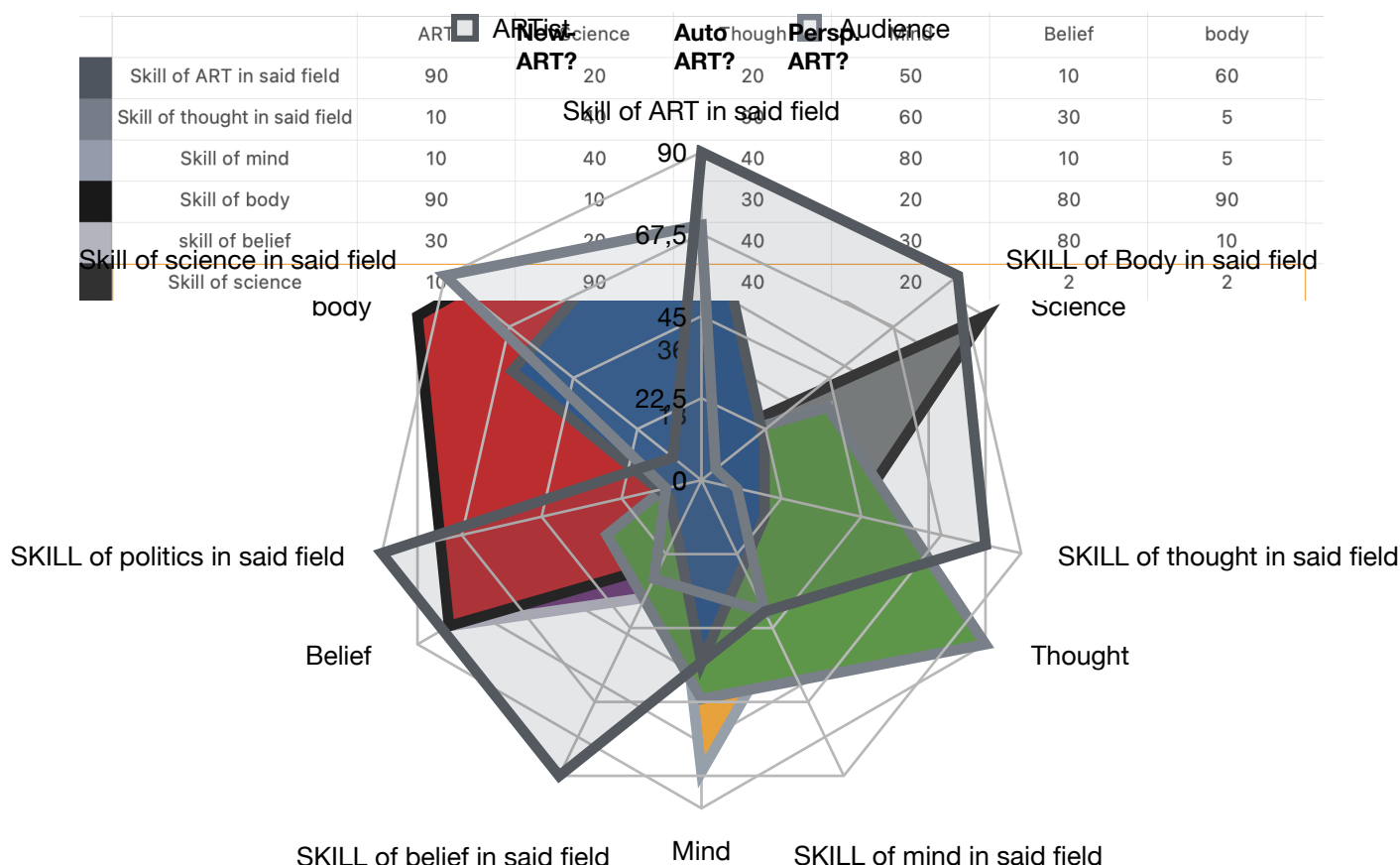
In other words: When an ARTists skill isn't in line with their own knowledge (tastes) about their own practiced field... (which might seem as an impossibility after a certain age... but not with tools... Now everyone can "paint" a painting with ai (Dalle2, mid journey 2023) in any art style in the world... without having training in the skill to paint or ART about the ART of painting...)

But, here is the thing this can't just be happening with taste and skill, right? It should be happening more like this:

When an ARTists X (skill, thoughts, dreams, body, knowledge etc.) isn't in line with their own or other's Y (beliefs, skill, dreams, knowledge, mind, body, etc) about being an ARTist in their field —> creates a positive or negative spectrum ART gap...

Like this:

But imagine it like to different total values juxtaposed on top of each other one for the ARTist and one for intended audience/receiver.



If you know all this then this is very useful to know if let's say you want to make a joke? One of the hardest things to do in any field of ART that deals in stories told to a now and/or future audience (and maybe even more so in a field that don't... like... hm... is there even such a thing as 'a thing without a story in relation to'?) and therefore also one of the most telling things about the ARTist's knowledge about their audience-ARTist ART gap... And where they overlap...

If you make a joke about an ordinary apple that everyone knows with out changing their perspectives - you might not get a laugh (or at least not the laugh that you were aiming for if you thought it would change perspectives or baffle them with new insights, maybe it could be that that is how you perceive the joke or that is how you thought the audience would perceive the joke... or "you" is an author that wrote it at a time when apples were exiting things... when ever that was... and the audience is now...).

This is why comedy that deals in new perspectives and new knowledge is one of the absolute hardest things to do in Artistic fields... And is considered by many as the most difficult form of story-ART (KÄLLA). And maybe also the most rewarding when it works?

Because it has to stay within the just right amount of newness for this specific audience in this specific time and situation... And also be in this specific time's, audience's, situation's set of rules, morals, ethics, beliefs, science, psychology, ideology etc... to land just right... and make them laugh about it and not get offended, perplexed, bored, outraged, etc... if it is a nurturing meaningful laugh that is the the end game, that is...

In the book "Why is that so funny" by John Wright the guffawed is the highest form of a laughter (that is perspectiveART or newART?) because it is meaningful in a cathartic way: a laugh that kind of says "I just realised/understood that this is true on a perspective changing or knowledge changing level that alters my life or knowledge about this for all future time in a very painful/pleasant/meaninful/meaningless way".

Like let's say that you always loved but had an allergy to apples and there was new research that said that you can't be allergic to apples just the peel...

Now a perfectly phrased joke about a person that just realises that they have been held from eating apples their hall life and that they don't even like the peel... Now that joke might be so hurtful and so meaningful to that person that they might cry and laugh their ass off at the same time... and everyone might laugh with them or at them or join in in the laughter about the revelation about that joke...

But a week later that joke will not be a guffawed... And a few months later it might even be offensive and cause anger... and a year later... that person who laughed might tell the same joke but from their perspective with a lot self humility and compassion... (hopefully) and so on.

And if you tell a joke that is outside the borders of the audience knowledge like this borrowed joke from (donmcmillancomedy 2023) —

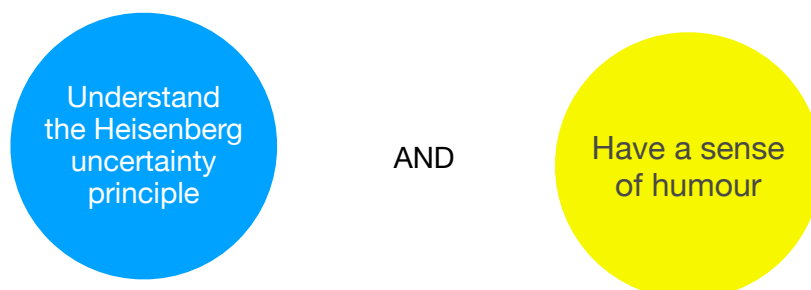
"If you don't understand this joke it means you should feel good about yourself — it means you have a life — and that I wrote this joke — means I don't:

An electron is driving down the freeway and cop pulls him over and walks up to the car and says — Did you realise, you were doing 88 miles/ hour?

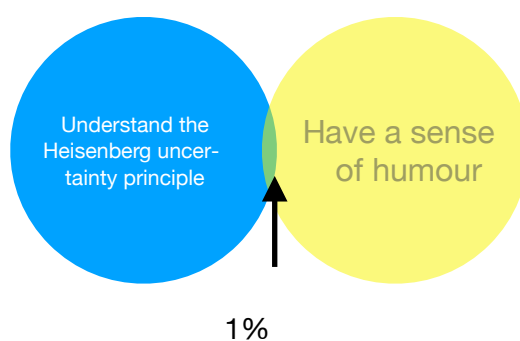
The electron answers — O great! Now I am lost!

perfect response...

Really, here is why this joke don't get a laugh
you need to:



And the [scientific] overlap for that is exactly...¹⁰



So thank you for for proving that theory"

Then you get confusion that could lead to disbelief, distrust, or just ignoring
and so on... (or a laugh of relief/discomfort/nervousness/etc...).

¹⁰ 1 % No, really! Here is the scientific article that proves it: (ADD: MADE YOU LOOK site...)

8.5.2 “the ART of” double paradox?

So, “the ART of” is not specific to the arts...

Every field has their own way to ART but in essence it's the same function the same need the same basic human ability — to try to think/collectively dream/mind/science/believe/etc inside or outside the box¹¹ in a productive/creative/harmful/nurturing/meaningless/meaningful/etc. way... that leads to tools/skills/knowledge/products/art/etc that makes it easier to try to predict the future outcomes in those fields...

Now there is a paradox of ART built in to this system... one that was told to me in an ART-preparatory week for our end shows with Jens Östberg in the spring of (2011). That I think holds true still.

And it's the story about white elephant art vs the termite art...

In short if you look up to Mona Lisa and try to do Mona Lisa as newART again. You will never reach your goal or when you do it will be something else either way...

And the other one is burying yourself in the process of doing so deeply that when you look up newART has happened behind you as a byproduct by happenstance not as a goal but as something that just happened on the way...

Now these two are a dichotomy (an 'either this or that thinking' to explain something about newART that I believe we all feel happening during our ARTistic processes).

But if we combine this with the ugly (?) thought example of the 'never reaching the door' (KÄLLA)- or 'the turtle and the hare' (KÄLLA) -example then that is kind of

¹¹ “The box” is yours to ART about...

what happens with ART: it always stays one a step away even when you think you have reached it because you are looking and searching for it and trying to reach it — like the theory of quantum mechanics: looking at a thing changes it's properties and purpose... very contra intuitive... and not.

So the slow big white elephant ART that stands still in the horizon grows and moves ever a little farther away the closer you get when looking at it...

And if you do not... and just run you will know afterwards if you have past it...

But the double paradox here is that ART actually works either way - but maybe even better when looking at the Elephant AND not looking at it at the same time...

If you with your mind dream up a way to do the next cool circus tool or move, then on the way towards that move/tool/test of your relationship with/to the object — your physical capacity for ART grows and your body might tell you subconsciously about a whole lot of other possible moves/tools on the way making the white elephant ART-idea in your mind actually smaller and closer by trying to reach it IF you are open to change and see the next white elephant standing behind or to the side or wherever it pops up... we are ever in an ART process that isn't directed at a goal even if we only are paying attention subconsciously to it...

Like actively trying to focus on the White elephant or even actively trying to pay attention or focus on a, for us, mundane task.

Like trying to solve a giant puzzle by picking up the pieces closest to us and turning and examining the different ways they might or do fit with our known puzzle piece without direction or dreamed direction... ART still happens.

If science wasn't governed by our ability to dream inside and outside the box - we might not yet even have made it to the Egyptian empire... Or might have ended up somewhere completely different (hard to say without using a time machine or a maybe a supercomputer running the scenario sometime in the future?).

We take ART for granted and we think that ART is just pleasure or/and beauty and things and thoughts of non-substance like aesthetics (Aesthetics 2023) a thing that gives a dull life meaning... when it is actually the thing that dictates our ability to appreciate or distaste or find life meaningful or meaningless and what things might be so in the future for us...

To ART is to be... and in essence to live and change with life along the way...

And as all things the more we make room for it the more we grow in that direction... and if ART is in the process of discovering and/or creating ALL directions... well... shouldn't we spend a whole lot of time with, around and doing it? And doing it in all the fields of X (not gonna mention what field because I think that might be giving you, the reader, a very big white Elephant to block your ability to ART freely about it).

8.6 What is "the art of ADHD social media acting"

8.6.0 Introduction

Now I think I have enough under my feet to try to define the ART of ADHD SoME Acting. And why o why do that? Because I believe that is where the most newART of acting is happening at the fastest pace and might be doing so for the nearest over see-able future, if not on a world scale then at least for me and in my capacity to ART about it.

But let's do this slowly and methodically. Let's start with Acting.

8.6.1 Acting

8.6.1.0 Acting an introduction

So, we have debated what acting is and isn't for over 3 millenniums (KÄLLA) and I'm actually gonna make it easy for me here and use a definition that is most widely used and has been tested and has kind of (KÄLLA) worked (KÄLLA) for the last 100 years in different variations. Namely the one by Konstantin Stanislavkij and refined through testing during the last century of different acting schools and fields...

“Acting is to live truthfully under given imaginary circumstances”

Now this is a very open and at the same time very specific definition which makes it fun to play with. We could have defined acting as being any kind of necessary tool to ARTfully test the relationship between two or more StoryARTing-capable parties... Actor and audience, actor and actor and audience, actor and manuscript, actor and manuscript and director and audience etc. Which might have given us a even bigger wiggle room.... Maybe... But let's stick with the other for now... and because I want to get to ADHD and SoMe Acting...

8.6.1.1 The ART of Acting definition used

The ART of Living truthfully under given imaginary circumstances kind of gives us the other definition above, meaning: To collectively dream within and outside the borders of what is possible about living truthfully under given imaginary circumstances...

That is where the craft and profession of any actor lies within... but also every person on the planet on earth has this capacity and ability at some degree naturally or by any level of training...

So this is the ART of acting. But you also have the ART of Acting in/for/with/about/without/etc. the ART of film, Theatre, dance, circus, etc... and Social media.

8.6.2 Social Media

8.6.2.0 introduction

What is Social Media or what is even Social Media in relation to all the multitudes of kinds of media that we have today: Sport-, Games-, Play-, TV-, Radio-, Film- or Stage-, printed-, painted-, hand written-/etc. storyART or poeticART about facts or fiction and then we have the web2 and web3 versions of everything but with computers in-between the source of the ART and Audience or as the ART as is with AI-created art.

8.6.2.1 SoMe definition used

So to have some direction for what I mean with Social Media it is any web2 or web3 based media and/or platforms/programs/apps/etc. that is built/made/used/etc. for/on/etc the web(n+1) to be interactive with and used as an interactive tool to connect 2 or more parties through sharing any form of media as a way of communication and purpose:

So a homepage isn't social media because it doesn't allow the parties to interact by sharing media between each other as a purpose on that platform... it allows someone to gather information about something and then contact that person through another media in another form of media: email, phone, text, LinkedIn, messenger, google calendar etc...

The chatfunction is, email is, text is, messenger is, zoom is... Tik Tok, Instagram, YouTube etc... most of these are what you could say to be Multi Social Media: I.e. Platforms where you can interact through several different mediums of communication: Film, text, pictures, etc...

8.6.3 SoMe and Acting

8.6.3.0 SoMe and Acting

What makes TikTok, Snapchat and now later Instagram and soon YouTube especially interesting here as an acting tool is that it is built to answer with video back and not only with text or image... Which makes it more audience or fellow actor collaborative and interactive through being able to live truthfully under imaginary circumstances as a visible co-actor/author in our outside the actual frame of performance (KÄLLA). And

Zoom and other video messaging tools for reaching a specific limited co-laborative LIVE¹² audience (KÄLLA: Fear of...)

8.6.3.1 When everyone is an actor what is the actors purpose?

If acting is to live truthfully under given imaginary circumstances we could very well argue that posting filtered videos of yourself or others as part of a constructed social life/situation/story/etc on any platform is very much acting and sometimes or most of the times acting disguised as reality...

What this means is that we have over 20 years of people posting media and acting on the web “as if” they were or did something else for real but in essence under given imaginary circumstances of said platforms and with the purpose of telling a story however poetic that story might have been...

And as the saying goes: Reality always trumps a fictive story - because the fictive story often needs to make sense to a wider population... And there are a ton of videos that just is on the internet that no ARTist that wants to sell their ART or profession would ever put up... So, If you as an actor and/or media creator wants to act on social media what is your purpose IF every single one that has an account is an actor and creator?

Well everyone isn't aware of this, now are they? And one of theatres purposes trough the ages have been to hold up a fictive mirror that tells or reveals a truth about action (or non-action) taken in relation to the society of today and in so doing giving the future societies a story to understand the past and the society of today to dream of the possibilities of today's or future actions taken in societies. Now everyone on Social Media is giving each other this constantly, but maybe not with awareness of it... Or with trained acting tools and bodies...

8.6.3.2 Platform as an acting tool

So acting in film is very similar to acting in theatre and at the same time very different because the tools we use in adjacency to the acting changes the way we have to relate to our own acting tools and also come up with or react to or learn new ones like

¹² What is LIVE is also debated but what I mean by it I try to explain in this text at RC.

where and how to place the eyes/voice/body/etc in front of the camera or how to use a Mo-cap suit or move or react truthfully in a way that also is perceived as truthfully from an audience perspective... Fencing or fighting on film for an example has to be done slower or faster depending how far away you are from the camera, as is the thing with every thing motion on camera because the audience perceives the same motion much faster the closer it is to the camera...

Now the definition of acting as 'living truthfully under imaginary circumstances' in a way diminishes, or at the very least makes invisible, the work and effort of the actor to be able to do "just" this at any given platform.

Because it doesn't imply anything of what the actor has to master to be able to perform expect the imagination power (Which certainly is ONE of the actor's most powerful tools like Ola Holmgren (writes about Aristoteles saying in the preface to "Möten med Keve Hjelm"¹³). AND/BUT:

Acting is actually a multi-disciplinary ART-form and has always been, which makes it very hard to box in. And maybe that is why we also see actors jumping around between so many ART-forms - because Actors can't just learn to live truthfully under given imaginary circumstances without also train themselves in the specific tolls each platform needs of them to be perceived as acting truthful...

In theatre the actor needs to:

- master the ART of projecting the voice in relation to the audience as if acting
- master the ART of projecting the body in relation to the audience as if acting
- master the ART of projecting the mind in relation to the audience as if acting
- master the ART of projecting the action in relation to the audience taken as if acting
- master the ART of projecting the thought in relation to the audience as if acting
- master the ART of projecting the relation in relation to the audience to as if acting
- master the ART of projecting the belief in relation to the audience as if acting
- master the ART of projecting the storyART as in relation to the audience if acting
- master the ART of projecting the poeticART in relation to the audience as if acting
- master the ART of projecting the Stage combat in relation to the audience as if acting
- master the ART of projecting the dance in relation to the audience as if acting
- master the ART of projecting the poetry in relation to the audience as if acting
- master the ART of projecting the text in relation to the audience as if acting
- master the ART of projecting the choreography in relation to the audience as if acting
- And so on...

¹³ And making a distinct difference about "fantasi/imagination" and "inbilningskraft" make belief might be the better English term.

But this isn't enough because the actor also needs to operate under specific Forms and sometimes those forms are just to learn to operate in specific lighting, clothes, sound, scenery, direction and choreography but sometimes those forms are total separate acting techniques aiming for the same goal or of being truthful at a very specific thing under given imaginary circumstances: Clown (being honest, reactive, perceptive and true about what is really funny) (per Sörberg), Grek och Rock (Being honest and open and vulnerable readable with the voice) (Pia o Karin), Michael Chekov (Creating a more truthful body and mind as perceived by the audience), Chubuck (creating a honest and compelling reason to act to win in relation to), Meisner (creating truthful reactions from listening attentively and staying focused on a truthful need from the co-player), Story-telling (staying true to the atmosphere in the audience and building rapport true real contact with the audience), Mime (using tools of mimicry to authentically create a truthful body), Stage fight (to safely portray violence as if true), Intimacy coordination (to safely portray intimacy as if true), Brosowski mime (Using mime as foundation and a tool to create truthfully living bodies under imaginary given circumstances), Decruix-mime... (the ballet version of Brosowski mime, i.e. much stricter form with more obvious rights and wrongs) etc...

And this isn't enough either because the actor also needs to be able to use or be in relation to platform specific tools like: puppets, stage-machinery, Stage lighting, costume, Mask and hair, scenography, stage technique, pyro and effects and other collaborative ART-forms and professions.

AND last but the most important they need to be able to live truthfully in relationship to how the audience actually perceives the acting and not how they themselves feel/believe/dream/think/mind/etc they are being perceived by the audience whilst acting ...

And for TV and Film

- Everything above and everything between the lines — in relation to what the camera sees... And in what format and size it will be shown. Like a tearful seen in the cinema or on someone's phone... and in anything between extreme close up and extreme panorama... plus the platform specific tools: Green screen, Mo-cap, cutting, editing, 180 degrees, etc...

So what does this mean for the actor using Social Media as an acting platform:

It means they have to stay true to the viewer's perception of reality in said platform and said platform's forms, tools and techniques... So to most effectively be able to live truthfully under the given imaginary circumstances to this audience...

But here is the significant difference — On Social Media the platform can be everything from form, costume, make-up, scenery, effects etc... and the actor like a mime-actor on an empty stage can create everything from nothing and be in charge of

the whole process — only on SoMe like TikTok the effects are visible or can be added afterwards by the actor themselves and reach the audience without the tickets or travel to place of shooting or rehearsal and acting place of the theatre... The actor and platform is everything...

8.6.3.3 The Artist's space as institution

So, no directors, producers, choreographers, ticket sellers, costume makers, mask or hair-designers, scene technicians, script writers, light designers, editors, stunt coordinators, grips, DoPs, SAD or FADs etc are needed to start creating and/or finish creating and/or giving the material to the audience on said platform... Initially.

This last word is the key. Because in any hierarchy of performance on most institutions and in most groups and community theatres... Actors comes in last in the process... After the budget, script, story-director, costume, choreographers, set-design, hair and make up, light-design, stage technique-design, etc are all set and approved and already pre-rolling/rehearsing...

So, an actor's place on a social media platform can actually be their own creative and productive institution.

8.6.3.4 The Artist's space

8.6.3.5 Funding ART

8.6.3.5.0 Why fund ART at all?

Yeah, I know right? Stupid question... If it wasn't true that this question for real has been asked since the dawn of time(KÄLLA: Platon nurturing art).

Fund ART/art?

Why?

And if so what kind of ART?

If art is ART, then there is very few arguments against the funding ART. And the only one I can really come up with is that some part of every ART will always be ideological/theological/Philosophical/Scientifically/Psychological/Artlogical?/etc incorrect and or offensive and/or directly harmful from the sitting governments point of views and they will

want to legislate the prohibitions of said ART for the good and/or bad of the many in favour for the many and/or few and/or norm¹⁴.

And this I can't argue against because that would be very hypocritical of me, because of course I don't want ARTists in our art institutions to commit gruesome crimes in the name of ART that I believe are gruesome crimes...

And at the same time of course I want ARTists to be free to criticise, invent, challenge authority and beliefs and systems of thought and or pre concepts of body, mind, sex, gender, story, poetry etc... Which is actually forbidden in a lot of countries... Which is directly hurtful to the societies that I dream of...

So, I believe that ART should have, like the kings fool of medieval times, a more extended leach and right to say and challenge the conventions and norms and beliefs and ideologies and every possible field of human invention...

Because humanity whatever method we have come up with to lead the societies and nations of our world have been and done wrong on massive scales through out history based on things we thought we knew... and we need ART that challenges and evolves us... Within the boarders of the the human/animal/environmental/etc rights as good as it possibly goes... Because we only have one humanity and one Earth (yet). And experimenting for real, not just with make belief about blowing us all up, or poisoning us all or changing our genes so we all could die in the near foreseeable future feels... well... a bit contradictory to what most of us on the planet wants... Whatever religion, ideology, science, art or other we practice...

If we put that to the side, however compelling you might find the argument...

So, why should we fund ART and why should we fund ART about ART?

Well if the ability to ART is in direct proportion to the societies ability to produce and be creative in any field — that should speak for itself — and if ARTists and ARTistic researchers deals with the ability to ART in its essence — Then making sure that they have the resources they need and the proper “arms length away from politics/ideology/ religion/commercial industry/etc” is of utter importance to have a healthy society that can help it grow and challenge authority, science, beliefs, ideologies, thoughts, collective

¹⁴ Pick any government that has been or is and all of them want to dictate what art or artist should do or can't do with the tax payers money (and/or do, stop.). The Swedish government even stopped giving out life time money to well known artists with good reputation (Nilsson, Stengård 2011) in favour for a system that gives out money to directed projects or work stipends in line with the current politics... Which from one point of view could be good (if the sitting rulers likes diversity and all kinds of ARTistic fields and projects) but very bad if the sitting rulers wants to abolish diversity all together...

dreams, mind etc. to keep us on our toes and also keep us from doing or making huge mistakes that we actually can collectively dream of in advance and prepare for with proper laws, legislations and help steer away from with tools as ideology and faith etc...

But, why should the ARTist be free from influential money then, you might say... Why not pay them to collectively dream about just the right things that are good and nurturing for the society that we know and believe is right? Well, because we don't know and believe the right things fully, ever, not even the slightest... And we will probably with a very high probability never do fully ever in the future either...

Is it wrong to direct ART in a knowable direction — absolutely not! We are dependant on it! And when we don't have science to back the ART up, we have belief and ideology and ethics and morals and more collective dreams etc... to guide us forward.

But knowingly hindering not just ARTist but children, students and citizens from freely ARTing about X, I hypothesise stagnates every field of human knowledge and also the ability to ART itself (like the Swedish music wonder... KÄLLA??)

And paying for ARTist in any ARTistic field and also having them do ARTistic research and document their ways outside the guidance of directed commercial or political or theological or industrial etc money is then not just important but an essential part of being a society and a living organism more ready for and equipped to meet change... Because beliefs can be wrong, ideology can be wrong, science (is in essence not wrong) but we can lack the right tools to read and interpret it in conjunction to other fields and in so doing commit terrible atrocities¹⁵ believing ourselves to be right (because we are not wrong from our paradigm of thinking but in taking in the whole essence of the problem with all the tools at hand or from a future perspective holding other or completely different measuring tools or a broader knowledge) etc.

¹⁵ As in Darwin coming up with the the evolution theory and Swedish scientist Carl Linné using it to categorise the human race into 5 different races from the then current economical dependant belief that the western countries were sovereign and could use other races as slaves to give them more riches and this resulting later in the third rich and Hitler (like many more leaders and movents since) killing his own people based on the misguided, first by science but, really misread science from a economical, ideological and societal belief that a certain skin colour were a separate and better race to motivate position and wealth from heritage (family, society etc..) *KÄLLA Rasism, Koloniserings, Andra världskriget och förintelsen, Myanmar, Apartheid, Darwin, Linné, rasbiologi, etc.*

So, in my collective dreaming about a as future healthy nurturing society for the human race as possible I see a need for, at least a portion of, the world's and a countries' artists to be independent from influential¹⁶ money from any other field of interest...

Which takes me to:

8.6.3.5.1 The artistic hierarchy of Theatre and Film turned on it's head

If this way of thinking about ARTistic funding holds true, then funding SoMe Actors in this way might be of a very high interest for the future development of the ART of acting in general and also having free ARTistic wiggle room, away from Social Media Platforms algorithms and commercial money and money based on views instead of ARTistic value for the whole field of Social Media Acting is as said very important - otherwise we get only directed ART by the amounts of likes and views the ART gets and that is all good and well for the industry and capital of the Social Media Platform but not for the ART that is generated on said platforms.

Because what is money? In a system built on it as the foundation for value... It's safety, right? Safety from starving, freezing or being left out because you can't pay for the activities or products in the society making you part of life and staying alive...

Not being safe is living with a constant fear. And fear is the opposite of LOVE and as said before LOVE has a big part in creative and ARTistic processes.

And making ART in your field for the most likes or best reviews or for the popularity craves making ART that a large quantity of people can understand and relate to you generating. Which means staying inside the known, where it is safe and where the corporate money and the money from the popularity trickles in...

The fear of loosing the money or the popularity or any other resource is a burden on the ARTistic process if the process is to generate newART or ways of thinking or perceive about... And therefore freeing a larger portion of ARTists from these needs would generate more confrontative, challenging, nurturing, meaningless, meaningful, etc new-ART.

¹⁶ Influential meaning given any resources to influence their ARTistic processes towards a societal, political, theological, scientific, industrial, non-profit organisational, etc - goal...

And in freeing a couple of hundred Social Media Actors from the needs of money, likes and popularity, who knows what could happen with a society that holds such a powerful tool for collective dreaming?

And in so doing also turns the hierarchal order of the ARTists in the field of Theatre and Film plus maybe also frees the actor to pursue the ART of Acting in essence free from theatre's and film's conventions and own ARTistic field?

If we compare a theatre or film production with SoMe Acting maybe this would be away to fund it?

	Pre ARTistic Process	PreProcess	Rehearsal	Showtime	After production
Funding	Not paid	Paid	Paid	Not paid/Paid per ticket by audience or commercial money or by sold temporary rights by TV/ cinemas or Free	Paid by impact (most often measured in popularity and that in tickets or views)
Film	Sub-/con-conscious ARTistic process of Director/playwrite leads to an ARTidea	Producer, ART-director and whole team decideds to to ARTide and all key personal starts to work	Team rehearses first and then with main actors	The rest of team and actors are brought in for shooting	After production team and sell team finishes and start selling the movie.
Funding	Not paid	Paid	Paid	Not paid/Paid per ticket by audience or commercial money or free	Usually not paid but can be given money for impact (usually measured in popularity and tickets or shows sold)

	Pre ARTistic Process	PreProcess	Rehearsal	Showtime	After production
Theatre	Sub-/con- scious ARTistic process of Di- rector/playwrite leads to an ARTidea	Producer, ART- director and whole team decideds to to ARTide and all key personal starts to work	4-12 weeks with actors and main team	Performers and technicians sometimes a showrunner	Sellers and producers try to continue selling the shows so they pay for the ac- tors salaries and the core team for the period in-be- tween produc- tions (but usu- ally the actors have to go af- ter 3 months or one year and new ones or the same are hired again for next produc- tion
Funded	Paid % of day/ week	Paid % of day/ week	Paid % of day/ week	Not paid and paid in views and commer- cial money by platform or viewers or funded and Free	Paid % day/ week
Not funded	Not paid	Not paid	Not paid	Paid/views by audience or commercial money	Not paid
SoMe Acting	Sub-/con- scious ARTistic process Leads to an ART-idea	Write and plan the shooting of the idea	Rehears and set the lights and sound and effects	Record or go live	Edit, post, comment, fol- low up and interact with audience (if needed)
Funded	Paid	Paid	Paid	Funded and free/ or sold to private collec- tion/museum or	Paid
Not funded	Not paid	Not paid	Not paid	Free/sold	Not paid

	Pre ARTistic Process	PreProcess	Rehearsal	Showtime	After production
Painter	Sub-/con- scious ARTistic process Leads to an ART-idea				

In other words like theatre where the institutions and free groups are paid by production until premiere maybe a Social Media actor could get paid a percentage of the work day or week or the whole shebang if they give away some or all of the generated ART for free...

And funding to give ART to the population free from market interactions that also needs the population to pay for it for the society to be able to measure it's worth afterwards (or not interrupting the market) — Is saying that tax funded ART needs to be popular... And popularity isn't always good tool to measure quality with.

Somethings in a society needs to always be free like museums, libraries and tax paid newART — so new and old knowledge/ART/thoughts/beliefs/ideas/ideologies/sciences/etc can always be reached by the people of the world no matter what salary your parent(s) have/had...

8.6.4 A SoMe actor definition

So, back to the SoMe actor what is the ART of the SoME Actor?

Maybe this:

To Act on SoMe in such a way that it makes oneself or the now and/or future audience ART about X or about the possibilities of SoMe Acting itself.

I.e. to live truthfully under given imaginary circumstances on any kind of SoMe platform on web2 or web3 etc that generates ART in some kind of way for you or someone else.

And if we want to do ARTistic research about it or entertain or baffle the masses we need to stay within or outside the borders of what we know in such a way that it either entertains the masses or excites or baffles or scares or disgusts etc us as a society with new ways of thinking, experiencing, dreaming, doing, relating, etc... about said

ART-form, or ART-story or ART-thing etc. that an actor as a free agent is free¹⁷ to pursue on SoMe...

8.6.4 A future workplace like no other?

So, dreaming at my own level of collective knowledge about SoMe for a while, and this can probably be done better by a high percentage of the worlds population especially those that have worked in and around the space longer than I, but here is some predictions any way because... it's fun and an ARTy thing to do:

8.6.4.0 Predictions about AI

So people and especially actors actually have a lot to be afraid about concerning their jobs as actors, as the profession is today. As collectively dreamed about here (KÄLLA:the congress) and here (KÄLLA:BASED) and here (KäLLA:coridore crew). And the possibilities with MoCAP and storing body language, voice (KÄLLA: DARTH VADER). And the whole actor (Bruce Willis before his death And Fast and the furious after his death) is actually real... And is already being done. And when actors continue to give away there body language and voice for free for all time to be stored in the companies data bases - we also give them our jobs even faster... But this has been done since before snow white (KÄLLA) where painters draw the actual movements of actors stored body language on film... It's just that now a computer can take any film (KÄLLA Rokoko) and make it into stored computer generated body language to be used to animated realistic or cartonized computer generated characters... And, well... It's already done (KÄLLA: Deep fake) but you could easily imagine any footage online being used for this commercially too... And then we don't need actors to tell stories that are in the realm of the known anymore for populistic, nostalgic and for reaching a broader audi-

¹⁷ Free meaning within and/or outside the parameters of law in said country and at said platforms policies and rules and licenses. But preferably inside, if It isn't important enough to risk once job, life, credit or reputation for... like ARTist in any field sometimes have had to do, to make their collectively dreamed future into a more seeable reality for all... And the more ARTy the dream and less scientific the bigger or less chance of getting into trouble... Like ARTing up flying machines trough scientific thinking mingled with thousands of years of collectively dreaming of different ways to make the human species fly in stories and myths and legends in the 13th century by Davinci... The resources to build them wasn't still there... but ever since we have moved the stories further and further out in space and imagination... Now this is generally safe to do... but to make art about things that challenges the societies concepts of gender, sex, religion, law, ideology, science, etc can very well be very very dangerous...(KÄLLA) And, O, so important...

ence... And it's now easy to imagine a future where Chat GDP or a tool like it (kaiber Ai) or any other writes produces and makes the next Disney or Pixar movie or the next fast and the furious movie entirely... (Källa: KarenX).

So acting is actually threatened as the job we have today... And even Simon Norton in his leader and as the leader for the Swedish union for Stage and film writes about (or let's Chat GDP write partially for him) that we need to take it seriously and invent new laws and policies for it to meet this future on more of the same terms¹⁸.

But with that said... And casting all moral and ethics and laws and fears of global dominion by tech companies that knows more about us as a species and individuals than we do... What does it mean... for us as people...

8.6.4.2 Is AI prompting to ART what Industrialisation was to production

If ART is to dream collectively within and outside the boards of what is possible about... then giving everyone in the world the tool to help them visualise their collective dreams in pictures, text, data, film, animation, equations and not only do that but mine that from the collective knowledge given to the tool by all other writing prompts and the company feeding the tool information... Then the current limitations in any field is going to blow their caps off... by the ART people will create and make directly to reality especially in the the ART of photography (KÄLLA won the contest), Film, Visual arts like painting, 3D sculpting, Video games, writing, Theatre in virtual spaces, etc...

Back to problem shooting and disaster thinking, because that is also fun:

Of course there is huge problem with this...

1) These tools aren't free we pay for them with our collective dreams as Motion-Capture-actors pays the motions Capture studios with their motions and voices (they might get paid or just get paid by the hour in the studio...but the Studio still gets and holds the knowledge for ever... which is the actual currency/resource in the profession/industry)

2) The tool isn't given to us by an entity that holds our best interest as persons, customers, citizens or even as a species at heart... It's for profit and for gains and for the storage of this knowledge — and knowledge is power... Next tool is a tool

¹⁸ https://scenochfilm.se/vi-som-fackforbund-maste-ta-ai-utvecklingen-pa-allvar/?link_id=5882beae-7241-44bd-8640-f3cab25dc8bc8

that can simulate ART and do the prompts themselves for the companies... But, as all things ART I believe we need to have a portion that is free and for the people paid by the people (taxes?) to be in peoples best interest and the interest of us all as species. As is the same thing with the thought experiments with robots and work... If a one person-owned company owns all the available work force and not a people owned... We are all very much gonna be slaves (or even worse dead or rebelling against it and fighting our way back to the middle ages by destroying the factories and computers that know holds all the available knowledge about how to do the work in all of the fields we have given to it... But the other way around, we get a humanity that can eat, live, create, etc and be totally free from the constraints of work, money if we want (until the AI, like in every Sci-Fi movie, takes over and we are yet again back to the middle ages or all dead...)... So, carefully walking the path of AI and robots are, like most say, very very important and also very very very important not to give all the power to either the state, companies or the people — We have to share it and back things up in different societal pieces(people, company, state, cooperatives, non-profit organisation, and many different ways to own it and in all of the ART-fields.

3) Quantity over quality... A computer can take all the data and sort it and give us the more qualitative answer but from the quantitative data... And the answer that is given to us from it is also within the realms of everything that has been given to it before... (yet) So, what we are given when we ask for stuff is the collectible gathered perspective ART from the AI-prompt-tool — A lot of other peoples ART combined... So the tool can't (yet) create new ART without the help of the prompter... And the prompter needs to have knowledge about said ART field to go beyond what is known, which the prompt-tool-might help with as a tool or now might already be a limiting tool... ART moves fast...

4) Also the problem with this is the food¹⁹ fed to the Ai-prompting tool is created by ARTist that doesn't get paid... (KÄLLA: the trial of X (look for corridor crew video)). Not the prompts but the sources material from the internet and public data bases... (yet, because soon we will have given our private videos and texts and etc to the tools to generate ART from that instead)

5) Problems problems problems... But, O, the possibilities of growth of ARTing

¹⁹ using food as bigger word because it can be images, text, data, film, photos, etc at this point already...

8.6.4.3 Predictions about Theatre and Film

I'm not a historian I'm an actor that has worked in film and theatre for a long time... The thing I know now and from the past is that things evolve and things take very weird routes and saying that one thing will be the thing is as much about ARTtaste and luck as it is about scientific progress... If Charlie Chaplin would have been alive today he would have ruled the Motion-Capture performance as both a stuntman, circus artist, director, creator and an actor — maybe? But with the arrival of sound and colour film he and many others was already being seen as the old thing... Right? (KÄLLA)

If we forget about the platforms or even forms for awhile... Because platforms has come and gone throughout the ages (greek amfi theatre arena rock KÄLLA) in the same forms or sprouted like combined platforms (Story telling to words on paper, Words on paper back to LIVE storytelling in theatre, film and radio etc) new forms (colour TV) maybe said never to return to the old ones again every time (Källa: Film Noir)...

When it comes to StoryART the ART of telling stories, if we set aside the Poetic-ART where there is no need for stories just ARTing about the possibilities and abilities with and about said tool (and all the combinations with other ARTforms you can imagine about that...). Then we get to tell a story in such a way that you yourself for someone else ARTs about said story or the storytelling itself...

Now, humans have been part of stories and told stories before we could sing, and before that before we could talk, and before that before we could dance and before that before we could sign and so on... Each tool we get as a species we are going to tell stories in a new way and the most sufficient, unsufficient, meaningless, meaningful, hurtful, nurturing etc way ARTable to all or someone of us... That is the way of the ART of storytelling or any ARTfield...

Theatre is old as time itself, we might want to think, but it is not... the way we do theatre today is a 100 years old with the electric lights and other electric tools... and before that candles and ropes, before that outside in the sun, before that... You get the point...

And if we go the other way around we might imagine the history of Storytelling like this... movement, painted movement stories, Dance, Bodylanguage, Sound, Music, singing, painted sounds?, words, poetry, stories, theatre -> painted words, Painted stories... and so on... printed words -> printed paintings -> printed sound -> printed move-

ment (and theatre with all of the previously mentioned right?) -> printed reality (computers) -> printed reality of movement generated -> language-> programs to generate X -> to tell stories through programming -> which made us do paintings, music, film, TV and VR theatre all over again but with programming as a tool...

Now algorithms learns and does things for us on our command -> make text about, make picture about, music about, make video about, ART about... -> make a program about... —> Make a program about making a program about... —> make new layer of reality... where humans are less good at making and dictating the next levels of programming in other words programs are thinking for us and ARTing for us which means we will no longer dictate and dream about our own future and that will be made and dictated for/by/about programmed programs that might not have humanity (or all of humanity) in their futures at all... (if we don't take precautions...).

But back to Storytelling... If we look at it this way theatre didn't evolve into film but storytelling did... Storytelling with the means at hand. Which means theatre might still be here in one form or another like printed text has been as long as we know because it is a tool to tell stories/situations/or maybe "acting in relation to x" with (?)... or it might vanish tomorrow because someone invents a tool to directly download memories and experiences to our brains and no one ever again needs to go seek and experience anything at a IRL or VR or AR or whatever place etc again... they will just know... but knowing the human mind as it is... that will probably not stop us from creating new story narratives from that perspective and with that tool as a base... Right? We then probably would have real "false memory" theatre, real "false body" experience about, and so forth... Theatre that did but never did happen for us or someone else... but inside our minds or bodies etc...

To the point. Theatre can be, as writing is a tool for many things, a new tool to experience it like old times (in reference a book) or with or through the newest forms of technology (zoom theatre (KÄLLA), Theatre within video games and AR (KÄLLA), or maybe theatre intirely made Virtual through prompts in a AI-ART-prompt tool experienced in VR in your living room trough lenses (KÄLLA)... in a week or month or a couple of years from now... And in 10 years time... Who knows/ARTs?

8.6.4.4 Predictions about acting

Acting as a craft has been available to and perused by even less individuals out of fears, norms and resources etc...

But one prediction about the future through SoMe Acting could be, when all the tools of creating a movie or tell a story through is available to all. And you can sit in front of a computer or act in front of your phone and directly the program you are in can portray you as someone else in any setting or time, with any costume or co-actor you can make it do by your textual or video acted prompting... And then enhance that or change that to any form imaginable: animé, film noir, puppeteering, any style of any lived director or photographer or etc combined with your imagination... Then acting will be an essential tool to realise your ARTy videoprompts... And here already trained actors will have a huge advantage the first couple of years... and then... Acting might be as writing is... a base tool to learn and do new stuff on SoMe or that next platform... and then in a few years acting might be exclusive again...

Living truthfully under imaginary circumstances with a tool that can transform that acting into anything (KÄLLA rococo, KarenX, DaVinci, Kaiberai, deepfake, etc) is such a powerful storytelling tool that I have a very hard time to see it not being one of the next decades or next century's main source of entertainment for yourself and done by others for you to experience... But this is dreamed from a very low baseline of the actual collective knowledge I know we have today... This can change tomorrow or the next day... into our actual collective dreaming about these stuff because having these tools out now in the open are changing things very quickly...

8.6.5 ADHD

8.6.5.0 introduction

This text was written as a “flödestext on my mobile one morning”²⁰ and it might be a good introduction or not... you decide... It at least snuck up on me and hit me like a hammer.

“About Story ART and Proof of story

Only thing we need to do is prove that the story exist/ed/could be told/was told and document it somehow in a way that makes it possible for others to climb.

Telling your daughter the story is being a story teller so is telling the world... and if no-one listens/understands how/why/or what it's about or everyone forgets it... it's still being a storyteller. If Einstein shouted out the $E=mc^2$ in the forest and no-one listened - he'd still be a physician... And it still would have been physics... but it would not have been the science part or the research and documentation part... and therefor not physics research...

But still if he would have shouted the story $E=mc^2$ out to the world in a square, $E=mc^2$ might have landed in some physic researcher's ears as the result and they might solve the way to get to it (with a very high probability of it never happening, since just a few persons in the world can back track it even now — and when it was new then, even less...).

Was it bad physics shouting it in the forest? I'd like to argue no... A bad physics process? (If he came up with the solution in his head - certainly not...). A bad documentation over how he proved it and shared it with the world for the world to build upon the knowledge - yes.

²⁰ 2023 the 14th of April to be exact...

If we take theatre as an example we can approach it with the tool: physics, math, philosophy, psychology, archaeology, theology, ideology-ology(?) and/or ART.

All are good tools for being in the world as a being...

We can dream up pieces of ART as plays and/or perform/rehears them as such, we can analyse, measure, etc the impact of it and dictate the future with all of the tools...

And none of it would be research or documentation... if we didn't document it in a way that others could build upon, right?

The questions then is: is Shakespeare's Hamlet the equivalent of Einstein running around in the world handing out a paper with $E=mc^2$? Yes and no, right?

Is there any documentation left by Shakespeare that tells us how they rehearsed the play, how he wrote the play and with which tools and methods, how he directed the actors in the play... the artistical process of making doing and performing Hamlet? Not by Shakespeare, right? (some short directives for an actor is actually in Hamlet by the way, but lets call it circumstantial and not important just for the sake of argument, shall we...)

Is Hamlet a better written proof than $E=Mc^2$? Not sure, right?

On the one hand there is a lot of more people that can appreciate Hamlet because it's written with word-tools at a level of general understanding... if it was written in a code that just 0.001% would make an effort to seriously try to crack... maybe not, right...

But here is the thing...

Einstein did document the way to the proof so that others could follow his foot-steps - sure, people still have to learn a lot to be able to follow the foot steps but then there is a path...

With Hamlet... we are still playing Hamlet as one of the greatest plays ever written 400 years after it was made...

You could argue that it is just that good, but you could also argue that it would be like if a large portion of the whole world's physics schools and institutions still claimed that Newton's laws are still the best physics ever made. Which of course is subjective and and both can and probably are true from certain angles...

The questions is if we would have had artistic research 400 years ago and made Shakespeare document is Artistic processes of coming up, rehearsing and playing Hamlet in a way that could (more) clearly have been followed — would we have more or less art at his level today?

Hard to scientifically say right? But doesn't it make you dream about the possibilities? Doesn't it make you want to create scientific tools and thoughts and systems to find out?

Doesn't it make you want to include it in your ideology or include it in you faith to make sure 400 years from now we still have artistic research?

Doesn't it make you dream about what artists of today that we need to "catch" before it is to late? And we need to use archeology to try to back track and salvage the pieces of worlds lost?

Now all of this is very arty written and my goal here is to make you dream about what is possible... maybe... right?

Now, if we pivot to what I really wanted to research - but what my ADHD brain constantly hijacks me away from (trying to define art, which is all good and fun, but not what I set out to do — welcome to ADHD...) namely the ADHD SoMe Actor.

From what I've already written and done my definition of the ADHD SoMe Actor is this:

ADHD part

ADHD 1 = the artist knowingly have ADHD and tries to incorporate everything they know about how they and other's with ADHD work with ADHD to make the ARTis-tical processes or/and ART as friendly to themselves or/and others with ADHD. (Self-Activism and activism for others)

ADHD 2 = the artist knowingly have ADHD and doesn't try to incorporate everything they know about how they and other's with ADHD work with ADHD to make the ARTistical processes or/and ART as friendly to themselves or/and others that have ADHD. (Denial? Trying to fit in? Masking?)

ADHD 3 = the artist doesn't know about their ADHD and tries to incorporate everything they know about how they and other's with ADHD (unknowingly) work with

ADHD to make the ARTistical processes or/and ART as friendly to themselves or/and others with ADHD (unknowingly). (Going their “own” way, forced to go their own way...)

ADHD 4 = the artist doesn't know about their ADHD and tries to incorporate everything they know about how others (neurotypicals) work to make the ARTistical processes or/and ART as friendly to themselves or/and other neurotypicals (unknowingly). (Einstein: Being a fish trying to climb a tree).

So, you could be an ADHD ARTist in many (good and/or hurtful and/or meaningful and/or meaningful) ways to yourself and others - what I want to focus on is ADHD1 (obviously!). Because I want to research ways that nurtures me in a meaningful way as an ARTist...

And... I recognise by my own definition that this isn't being very ARTistical or researchy of me.

The answers probably lies somewhere everywhere in combination and in relation to each other...

Because I and we as a society/institutions/etc isn't always aware of ADHD or what is nurturing/harmful or/and meaningful/meaningless to people with ADHD.

Sometimes it's very contra intuitive...

Like when a neurotypical gives the advice (for the 1000th time) of scheduling something to a person with ADHD to fix their organisational problems. It's a great tip by and for neurotypicals but not by or for ADHDers... **just** scheduling **does not** work (because “out of sight out of mind” (Källa) and also systems get boring and boring is kryptonite for ADHD brains (Källa) and scheduling “doctor” is not helpful if the task is actu-

ally to “call Doctor N.N. about ‘specic problem’ and as for ‘x’ and fallow up with task B if put on hold, task C if they are sick, and task D if another Dr answers and task E if the world ends at just that specific time... etc..” because knowing what is a task and what is a project and estimating time isn’t always ADHDers strong suit...example from ADHD rewireds coaching group (Källa).

So in other words... scheduling **is** a great tool but **just** scheduling doesn’t work, we need more, better or/and other tools to do the same thing that the scheduling tool did on it’s own for neurotypicals...

If we put it in Acting context it could be the advice to **just**:

- learn your lines
- Focus
- Pay attention
- Relax
- Release tension
- Stop fidgeting with your hands
- Stand still
- Look the audience/scene partner in the eyes
- Stop blurting out ideas
- Stop interrupting
- Make the scene objective **important** enough to focus on
- Make the action/need **important** enough with your partner so you don’t have any focus on yourself
- Be on time
- Don’t wait for the deadline to finish stuff

- Practice
- Do the routine
- Just...
- Just...
- Just...
- Just...
- Just...
- Just...
- Just...
- Just...
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- Just...
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- Just...
- Just...
- Just...

- Just...
- ... be normal.”²¹

²¹ I wrote this just a couple of days ago and it hit me really hard how much stuff I have taken as my normal when it has always been someone else’s casual normal game play that I really have had to work on in hard mode, unknowingly, to do the same amount of work or create the same amount of focus/attention/calm/readiness/etc — I knew this from texts and hearing about it but I hadn’t really put it in the perspective of “just pay attention” or “just focus” or “just create enough importance about the acting task”... Or the “just be normal” I couldn’t stop crying...

8.6.5.1 Introduction to ADHD cont.

The reason I added this, at the end, more poetic description of the problems with ADHD is that it is more impactful, if you yourself are struggling with ADHD knowingly or unknowingly... I guess if you are a neurotypical you might still say "I don't understand — what do you mean it's not just to keep your focus on what is important to get from your scene partner or learn your lines or pay attention to your scene partners actions and react according to what is important to you — that is actual great advice to get and do"... Maybe...?

So, I've written and done some things about ADHD here (KÄLLA) before, so let's keep the focus on the fun things at hand.

8.6.5.2 Some analogies and explanations of ADHD.

I did came up with one of my own analogies about a car with a full tank but divergent functioning ignition and gas pedal here (KÄLLA). And I mention some more in that talk too.

Each analogy tackles focuses on different aspects of the dysfunction of ADHD in relation to a society built for neurotypicals or just some actual problems that ADHDers struggle with on a day to day, to not say minute to minute bases...

But mainly most of them are about not being able to regulate oneself's focus when it comes to boring or interesting stuff. You either go against the current in the stream and constantly want to give up because it feels impossible to reach the intended destination in time (but not knowing that at the same time all others are walking on the grass beside the stream) or you are heading down stream and have a really hard time stopping even if you yourself want to. Or as with the car you try to start the car but it just jumps a few decimetres forward and doesn't connect to the fuel tank and soon the battery has run out... and you haven't even gotten outside your block... Or it does connect but the gas pedal is now stuck on 100% and you will go full throttle ahead and if there are som curves down the road your sport car also have bicycle breaks and you crash... But, on the highway your have a Ferrari among family mini-buses and you could get a weeks worth of neurotypical work done in 1-2 days... (KÄLLA ferrari, KÄLLA Stream).

But ADHD also often comes with a dysregulation of energy, attention, focus, emotions and O so many things more... And it might come with hyper fixations and hyperfocus and I try to explain the difference in this text (Källa plus link to RC).

8.6.5.3 The ADHD in the ADHD SoMe Actor

So the ADHD in the ADHD SoMe actor could be so many things like I tried to focus on in the “flödes text” in the introduction: Do the audience or/and you or/and your employer know you or/and the employer and/or the audience have ADHD or any other neurodivergent way of thinking, acting, minding, paying attention, focusing, ARTing, moving, sitting “still”, learning, knowing, believing and so on... And how that affects the ARTistic processes, the work relationships, the ARTing, the reception and/or connection with the audience and/or other work colleagues?

I certainly didn't.

And I still don't think I do, maybe on a slightly deeper then surface level, but just being slightly under the surface level about ART and ADHD have given me many new ways of thinking about acting that I didn't have just a few month or years ago.

And as many things with ADHD, and other invisible divergencies, just knowing that there is a difference and that your reactions and your way of thinking and doing and your needs etc. aren't wrong they are just different and they could even be considered to be a normal variation of how we as a, or any other, species is neurologically divided to be as efficient as possible as a group (not individuals) (KÄLLA: Anders, Gryning över, Drunkna inte i dina känslor, etc.) is very comforting and even awesome to know.

But this doesn't mean ADHD is a super power within the ARTs or in any other place or function within our outside the normative jobs in the society of today... We just function differently and our general strengths are so outweighed by our dysfunctions of living in a society built for neurotypicals and as not functioning as neurotypicals that it really is a disorder even if we were to look away from the obvious disadvantage of a bad working memory, not being able to do or start doing mundane things, not being able to perceive or estimate time due to a constant here-ness and priority by proximity and interest and not by level of importance to others or even to yourself... (KÄLLA Lotta, Anders, Additude, Chadd, ADHD dr, Ned etc...).

With this said: there are some very beneficial traits of having ADHD in the field of ARTing about pretty much anything

very dark cousins, especially if the ADHD-actor doesn't know about their ADHD and if the ARTistic process isn't ADHD friendly...

8.6.6.1 The downside of being an ADHDer in the field of acting... Especially if not knowing...

First off, "how could I not know that I have ADHD", you might ask? Well the diagnostic criteria and the popular belief about ADHD is based upon the 8 year old, angry, challenging boy who can't pay attention and does bad in school and throws a couple of benches each week due to their impulsiveness...(Skoglund 2020)²³

And some boys actually do this (even if they don't have ADHD) and very few girls, women and grown up men behave like or do this... And if you are a boy that has quite easy for school (but way harder in the subjects that there isn't a clear why in, for some reason he only knows now) and starts playing theatre very young and really likes the atmosphere in theatre in comparison to any other he is in (sports, scouts, church, school, etc) well... it's quite easy to follow the impulses and be abosorbed in the magical as ifs of theatre, film, jestering, stunts, circus and acting — and let that be everything...

It's only when I really have to face the ordinary life of routines and family life that I get hit in the head with how dysfunctional it actually is hyperfocusing for 10 hours at your job and then coming home not being able to do your dishes, cleaning, basic hygiene, keep up with friends and social life and the list goes on until there is a sharp deadline (someone comes to visit, next show/rehearsal, etc...). Because your Executive Functions are down to zero... (Barkley 2010) and lifting a finger for something that is outside of your brains interest at this point is not just hard, it's basically impossible... (me source adding more later) But, I didn't know that until I started researching ADHD and got a diagnosis 4 years ago... (Archer 2021)

Now a lot of things makes very much sense, not just about my life choices but also with some things with acting, stunts and mime acting that just comes natural to me (like lightning sharp and calm concentration under dangerous or challenging or deadline moments (Archer 2021), hyperfocus on stage (me source adding more later), the ability to

²³ Lotta Borg Skoglund talks about the diagnostic criteria being based on "young American boys" and "unruly boys" and in the fist sentence in the forward by Ann-Kristin Sandberg says that "most of us still think about a messy or trickster boy when you mention ADHD".

see the whole picture before anyone else (White 2019)²⁴ and/or get stuck in the details (Kolberg 2022) both to everyone's else's, that's not in the same headspace, frustration of course) and some things that I've had a very hard time with and not understood how so many others could do with ease like just learn the lines, any lines even the most boring kind on their own without a deadline or in the last minute of an acting task in school, or other rehearsal or homework that didn't have sharp deadlines or clear why's or was just based on importance and not a clear why or in line with my passions, interests or what I found challenging etc. (i.e. my brain).

These are a few of the things I know I myself experience problems with after writing and experimenting and spending time in different ADHD coaching sessions and here are some that I haven't written about before in the previous texts (see appendix):

8.6.6.2 ADHD Acting and the ART of procrastination

I touched briefly on ADHD and procrastination in this text

<https://media.researchcatalogue.net/rc/master/25/12/26/e7/251226e73f57a503d8f9901d2a9c8d8d.pdf?t=887fd9fddea52d3042f74228cd9fe038&e=1682457000>

But this is something I really struggle with and I managed to break it down to three different things in my ADHD coaching sessions last week (ADHD rewired ARC32 2023) with the help of N.N. (ask permission to add name into thesis!): Namely anxiety, perfectionism and ADHD and this is how they work...

1 Anxiety: forces a decision. Decision paralysis is common with anxiety. We are afraid of making the wrong choice and/or the consequences of said "wrong choice." Waiting until the last minute, means I don't have to sit in the discomfort of the unknown consequences of my choice for a long time. (N.N.)

Combating questions:

²⁴ So I actually think I confuse seeing the big picture with coming up with a big picture solution, and thinking about it for a while I think this is true because "seeing the big picture" is actually something I usually can't do like many ADHDers I am time blind and keep focusing on the here and now and the big picture of the calendar, life or even the day eludes me - but if someone asks me something like "what could this be a part of?" Like in this article I might come up with 100 random big picture solutions in the time it takes a neurotypical to come up with... fewer...

- what do I need to help reassure myself that I can tolerate the discomfort of the unknown consequences?

- How can I be more sure of the intended outcome of this task to make it less scary to choose a path?

2) perfectionism: provides an escape goat for our ego or sense of self in protectionism. Perfectionism = value is external based on our production of services. If I wait to the last minute, then my services aren't a real reflection of my abilities. (N.N.)

Combating questions:

- How can I make this task to be more about the fun or necessary work or process and not about me getting or feeling value for having finished it with or without merits? (Me)

- how can I reinforce my intrinsic value (internal, unchanging) that is independent of my outputs? (N.N)

3) ADHD: procrastination can be a red flag that the task generates low dopamine and/or we don't have an access point into the task. We may not be clear on how to start or what is all involved in the task, so we avoid it. Waiting until the task is on fire produces dopamine and forces us to dive into the task and figure out how to complete it. (N.N.)

Combating question:

- How can you break down the task to smaller ones and make them fun and interesting? (Me)

- how can I reinforce my intrinsic value (internal, unchanging) that is independent of my outputs? (N.N)

But I also believe that ART works very well with procrastination because of the subconscious part... That needs boring or/and rest and/or just thinking and spending time on something else to render all the information in the background for a later delivery date... (KÄLLA?)

But looking back on my last years of ARTistry I can see that me adding the "Fun is the way" as mantra has been a way to both combat procrastination, ADHD, anxiety

and perfectionism — Better fun and now then boring and never... Better fun and achievable first step now than too challenging and risking not starting at all...

8.6.7 ADHD and SoME

8.6.7.0 Is it really good for an ADHD actor?

Add reflection after show

8.6.8 The ART of ADHD Social Media Acting

8.7.8.0 A definition?

So there are a couple of roads to go down here but one is:

To Act on any kind of social media platform in a way that utilises an ADHD friendly ARTistical process and makes yourself or/and the now and/or future audience ART about what you do or/and ADHD Social Media Acting itself.

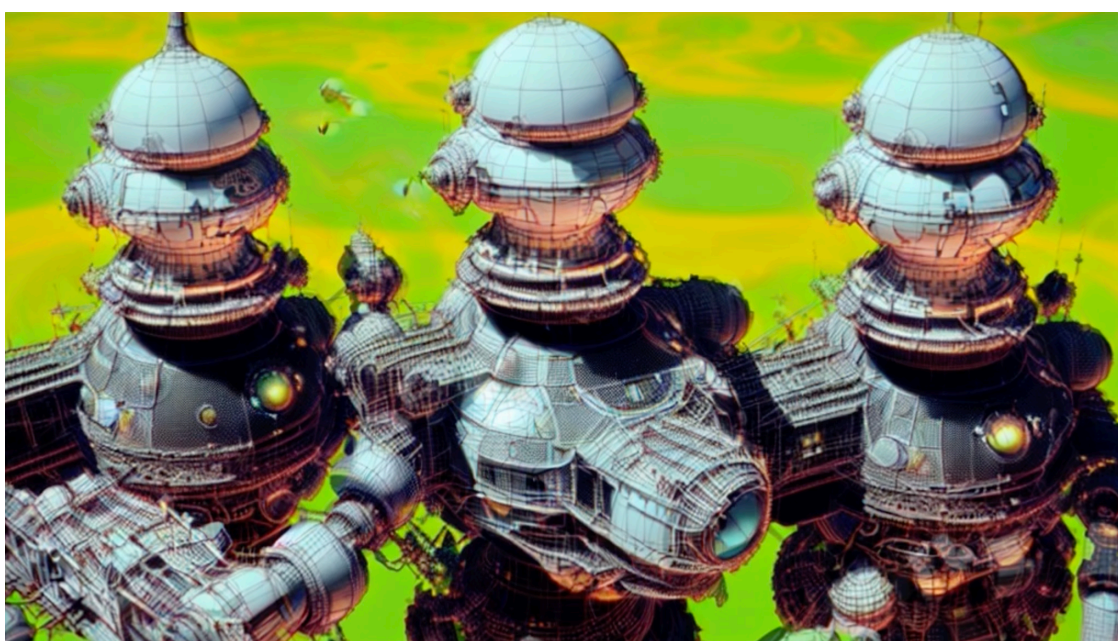
Which I believe must be the goal for schools, institutions, etc and yourself to be able to create without hurting yourself or others by actively or without proper knowledge about ADHD choosing not to.

And the other versions are using your own or the now and/or future audience's ADHD in any way harmful/nurturing/meaningful/meaningless/etc to make yourself or the now and/or future audience ART about what you do or/and ADHD SoMe acting itself.

And this is what I believe is happening most of the time, especially if someone or several persons in team have undiagnosed ADHD. The ART might be ADHD friendly because it's created by unknowingly ADHD-people or it might be a hurtful process because they might be banging their heads against the wall to get enough dopamine to finish a boring task or any other thousand ways ADHD can get in the way of the ARTistical process.

8.7.9 The ADHD Hamlet trio experiment





Continuously add documentation to research catalogue and here after and during the surveys and the show and after they are all done.

Plus write about the outcome.

8.7.10 questions and experiments with the now and future
audience on TikTok

Continuously add documentation here and and research catalogue about results
and documentation.

Plus write about the outcome.

8.7.11 ADHD Acting and masking

initial ideas and trials about masking and ADHD on research catalogue:

Adding responses from audience and SoMe and surveys after exposition 2/5

here:

Summary:

9 Conclusions

9.0 So, what is the purpose of an ADHD Social Media actor writing a master thesis in the field of acting?

If art is ART then newARTing about your field of art based on what you know or other people know and/or what you or others only can collectively dream about at the boarder and beyond about your field of art — and documenting this I believe is a very powerful tool for change and of utter importance for the advancement of any field but especially the art fields, because they deal with the essence of ART as their tool and having these fields document their processes and advance further I believe will lead to advancement in every field because getting a more clear documentation over how people newART might lead to discoveries not only in those fields about ARTistic Research but how to implement ARTistic Research methods in any other fields too...

And an actor writing about their newARTing in the field of acting and using Proof of ART as their documentation as well as any other “proof of” to explain the ART of acting methods or in other ways further the knowledge and skill to act for themselves and by documenting the process also for everyone else at the same level, is or at least is a part of Artistic Research in the field of acting — So, yes this document I strongly believe is artistic research.

And here is the scary thing, if you deal in absolutes, even if there is no scientific methods other than that of documentation - it is still artistic research IF it allows others to build and/or learn and/or create more art from what you have shared on and beyond the level of what you have shared...

So, the question is... did you ART about acting and/or art whilst reading this and do you think you can use the metaphors and knowledge gathered in this document to do more ARTing in your field or help you ART in a more ADHD friendly ARTistic process for yourself or together with others?

If so, then I did my job, right? Either way let me know in an email of SoMe reaction video or other <3 (if you want).

9.1 What future predictions can we make about ART after reading or me after having done this whole master?

Add a last collective dreaming on the edge of what is possible about my own artistic practice in correlation with artistic research methods and the first artistic research preparatory master in fine arts acting at Stockholm University of the Arts — both from an art- and my own ART-perspective.

9.1.0 Proof of ART - science and/or ART about...

Is actually everything valid to do in the name of art at our art institutions?

I'd like to argue yes and no.

Yes: because any time²⁵ spent ARTing, on any level of education, is valuable time spent ARTing for the institution as well as the ARTist and the taxpayers money.

No: because in higher education (maybe master but definitely on a PHD level) there must be some validity to the documentation and an aim to make newART and perspective ART that is on a world level and documented and cross referenced against other research to be original works of ART to make sure that the field is expanding with each student's added knowledge and not just reused or the same thing done yet again...

Then we might play Hamlet in 400 years from now and still call it the best play and performance ever written... Because everyone will still start from zero and/or with a huge undocumented white elephant ART-piece — like a pyramid — staring them in the face their whole ARTistic life...²⁶

9.2 How could the the performance results of staying in different kinds of ARTistic processes look — a highly metaphorical way of thinking about it as an ART-tool?

So,

Am I creating newART, perspectiveART or autonomousART?

Am I in an New-, perspective- or autonomous-ARTistic process?

²⁵ Derived from the saying “any time spent on the arts is well spent time on the arts” that I’ve only heard from Ika Nord during a 2 week Decroix mime course 2011.

²⁶ Not a fact, just ART as future warning :*

And

Do I want to be?

Hypothetical metaphorical Process beyond newARTistic process

99.999999999% Crap

0,0000000001 beyond newART

Hypothetical metaphorical newARTistic process

99% crap

1% newART

Hypothetical metaphorical perspectiveARTistic process

30 % crap

30% autonomousART

29.999% perspectiveART

0.0001 newART

Hypothetical metaphorical autonomousARTistic process

0-1 % Crap

95% autonomousART

0-4,99% perspectiveART

0.001% newART,

0.0000000000001% Beyond newART...

Subconscious process

The same but subconsciously... And maybe never revealed or revealed as conscious though at a convenient or inconvenient moment in time...

So... If we think about it in days - we might get scarred of newARTistic processes — we can't be in a newARTistic process that is expected to generate (the highly metaphorical and just based on experience number of) 1 %, that is only 1 productive day out of 100 — but if we think about it in minutes... then we might get 3 or 4 minutes of newART each day whilst working with newARTistic processes for acting in theatre.

Those 3-4 minutes piles up...

And can be combined with perspectiveARTistic and autoARTistic processes to safe up a production of theatre... but if we take away the newART-days (maybe of running round as chickens for a whole day just because there was an newART hunch of it some day and from that someone got a take on a line or character in one scene that made people drop their jaws...). That would not have happened if the director and actors would have stayed in safe mode and kept within the confines of perspectiveARTistic or the autoARTistic process of putting up a play... perhaps like this: read the script, learn the lines, block the scenes and events, do the analyse, rehears the scenes and actions, cut (if it is allowed) and refine, put on the costumes and do the make up and do the dress rehearsals - Panic - maybe get an newART spur of the moment, change the something - start the show... Play. Right?

So, we need those days of “utter madness” to pile up the minutes of newART and maybe getting the newART gold of ARTing at the boarder and beyond of what is acceptable, knowable, nursing, bad, good, meaningful, meaningless etc.. that fits with our way of telling the story more than perfectly... brilliantly. Right?

And if we only stay in the safe zones of what we know works and what the audience wants - we will get more material and good material but less brilliant material... And if we are really afraid of loosing our jobs or the companies money or making a mistake in front of a director that just wants good results and only stay in and near the autonomousARTistic borders: we will sell and we will do ART at our craftsmanship level but no more and no less — and to our peers the ART might be dull and boring but to the majority of the population it might still be perspectiveART or even newART because of the ARTgaps in knowledge and skill between either the ART-idea/manuscript/performance/deviced piece/etc or the skill of the performer(s)... But, that I strongly claim is a great wast of potential of creating more newART within any longer ARTistic process. And some processes aren't allowed to fail, because the theatre/company/actor/etc will maybe go bankrupt and some processes can be just newARTistic Processes... But, allowing those few days even in a very scary process too I believe can generate an even safer way of producing ART because If you strike gold it gives a golden shine to so much of the other stuff created within the same ARTprocess...

As an explaining ART methapore: Let's imagine the fictive film director Ingmar Bergman as a demon director that doesn't care for his tools at all just the newART-idea and his own ARTistical process of making it happen at all costs... And the scene to be shoot today is a scene of a naked actor jumping into the cold sea and it's -16 degrees outside for real... And it's the perfect sunset, the perfect camera setting and he just needs the actor to get undressed and go jump into the sea... His newART-film doesn't need the actor to newART act just act good and make it happen...

Is this a good process to make a newART-piece? Will the audience or the art critics care?

This is how many ARTprocess are run and they work because the film companies hires very good actors (and sometimes hides behind great editors, photographers, mask design, writers etc... to cover up the bad generated acting or take away even the chance of bad acting ever happening by not even writing in the scene but let someone tell us about the break down/accident/anger/frustration/flash of love/embaessment or other in another scene...) and very good actors under press/fear/etc still performs very good in the eye of the many because their autoART is at a skill level that still impresses the masses...

But, and here is my point, sure Ingmar Bergman gets his scene and the actor loses a toe or finger to the cold and it's great movie history and everyone talks about it, but what would have happened if Bergman stepped out of his comfort zone and allowed everyone in his team (I'm not saying always, or even every day — just creating the atmosphere at times) to newART too...

Then the idea to shoot the cold scene outside might still have been there, but the actor might not have AutoART acting jumped in out of fear for loosing his job or hurting the director's newART idea but in a way with purpose and newART acting or perspectiveART acting that made everyone cry/gasp/laught/etc even more and the art critic might just have been amused or thought it to be a very beautiful scen but actually alarmingly or scary or shockingly/etc and might have been baffled and the movie might still hold grown because of that scene or actor's contribution... And adding the whole team... they might have invented a whole knew way to shoot some scenes even 10 years more a head of time...

Who knows?

Let's make it us... now and in the future: Creating ARTistic processes soaked in Berne Brown's LOVE and not fear that allows everyone to ART at their best as often as we possible can manage and allow ourselves to create them.

9.3 art or entertainment? Is this a misleading question?

ADD after Survey answers and Tiktok and performance lecture:

But maybe landing in ART-being a basic function and a basic human need that can be trained or experienced and entertainment being a perceived quality of experiencing ART at a perspectiveART or maybe also at a newART-level of skill/knowledge/ART-ing/etc in relation to what is being perceived...

And newART is maybe the thing a lot of people wants to experience or wants ARTists to perform for them in institutions, museums, theatre, visual arts galleries and performanceART shows etc — to be baffled and have their whole concepts of reality shifted or pivoted in a new way. Like a permanent change of belief, thinking, experience, dreaming, knowledge, taste, etc... But the newART line is so thin that it's so easy for the audience to not be on the same level as the ARTist that it's very common that the audience thinks the newART is crap even when it isn't because the newART is not entertaining their anticipated experience and is maybe not even comprehensible... It's like someone would go into a math class at the university at a higher level then what they can currently comprehend and expecting to be baffled and have their views changed but the mathematician just writes gibberish on a whiteboard...

This ARTgap can of course be used to do an "emperor with out cloths" and say that what your doing is newART because no-one gets it or only the very smartest or most skilful ARTers could appreciate your ART — but either way — that won't stop the audience from calling you naked (even if you aren't)...

9.4 Final ethical trouble shooting...

To be added after performance lecture and after collecting the answers from SoMe/email/in house/etc surveys/questions/videos/etc...

9.2.0 ART as political weapon

9.2.0.0 ART might objectively be a tool but it can never be non-subjective

9.2.0.1 Is the reduction of ART an even stronger method of Propaganda than using ART as a tool to propagate...

9.2.0.1 ART as tool to create history, cognitive bias and/or citizens capacity to change their own/ country's future...

9.2.0.2 ART not as basic human function or need but as resource to be controlled and given to a selected few

9.2.1 What does ADHD seen as a disorder or a spectrum like any other on the human cognitive spectrum change or do?

9.2.2 ADHD or just about anyone and SoMe companies

9.2.3 ADHD Acting and co-diagnosis

9.2.4 How and/or when could adding ADHD friendly methods and processes be hurtful to an ARTistic process or person with or without an ADHD diagnosis?

10 Final word

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From: This is a Piece of ART

² Art: American dictionary: "the making or doing of something whose purpose is

to bring pleasure to people through their enjoyment of what is beautiful and interesting, or things often made for

this purpose, such as paintings, drawings, or sculptures" <https://dictionary.cambridge.org/dictionary/english/art> read 2022-03-27

³ Fine art:

1. creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content."the convergence of popular culture and fine art" 2. an activity requiring great skill or accomplishment."the fine art of drinking tequila" <https://www.google.com/search?q=define+fine+art&forcedict=fine+art&dictcorpus=en&expnd=1> (google answer from oxford languages, read 2022-03-27,

Simon Mcburney is a well known actor and director for Theatre Complicité and we had a 2 hours seminar talking about theatre with him 2022-03-18, <http://www.complicite.org/peoplecreatives/SimonMcburney>

⁸ "Art, like beauty, is in the eye of the beholder" known proverb coined by **Margaret Wolfe Hungerford** in the book "Molly Bawn" 1878.

⁹ Urban legend? That I hope actually have happened at some time in his career: But Pablo Picasso did one-line drawings <https://www.pablopicasso.net/drawings/> but I have heard through out my entire life that "he was so famous he could draw a line on a paper and put his name on it and it would sell as art" - this seems now to be a bit twisted truth by time... But "if he wrote a check people would rather sell the check than cash it in" seems to be true (google, googled it 2022-03-25).

¹⁰ Marcel, D. (April 1917). *Fountain [ready made]* (The original urinal is lost and the ARTist might also be Elsa von Freytag-Loringhoven: Clemens Poellinger: *Baronessa gjorde Duchamps urinoar* i Svenska Dad-bladet 26 november 2014, läst 2022-03-27 <https://www.svd.se/a/ada151e2-6035-36ae-9507-c60a43e3db06/baronessa-gjorde-duchamps-urinoar>

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12 Appendix

INDEX	Page
1 Title page	1
2 Index	2
3 Sound and ADHD-Acting	3-6
4 Puppetry, Animation and ADHD-Acting	7-12
5 An Intermission of more ART definitions	13-21*
6 Though's on the ADHD-actor and new media...	22-24
7 ADHD-acting thoughts derived from listening to Anna Petterson's Friday seminar 18/11 (In Swedish)	25-27
9 Referens list	28-29

*Red means not finished yet

actors' voices speaking/singing the same message but with maybe some dissonance with different pronunciations of sounds, different voices, rhythms, intonations etc... and gives a more complex sound image and at times can feel like the 8d-music panning sounds that makes the mind go num or buzz or just stop and completely listen to what is said.

5) Scoring the amount of focus like volume: Not just thinking about focus like a thing you have or don't have, but a thing of volume. The amount of focus or the level of focus or the degree of focus... Like: during this scene no focus is needed, let your mind wander; in this scene the focus can contain scatter focus; in this scene focus is needed and in this hyperfocus... But maybe more useful for repetition — Like I've written about before (Lindman 2022) — If a director can allow scatter focus and daydreaming during most sessions and just hyperfocus or focus on a few scenes a day, then the total amount of energy spent during a day might be more evenly spread between actors and ADHD-actors...

6) Using John Wright's Text-emersion (Wright 2014): record the actors saying the lines as they feel at the time. Do a lot of experiments on the floor in relation to the played sound. Re-record with new thoughts and do it again.

7) Use Kent Olofsson's recorded sound technique (Olofsson 2014) and edit and tell the story on different levels through and with the recordings and also the actors on stage as a play- or devised theatre (Devised theatre 2022) method.

8) Use music on stage, not only light and screens, in the final product, to give the actors a more immersive experience. As in a tool to: taking away a lot of the non-actionable feedback from the other actors and audience and the room. Because in my experience, and this is a hypotheses that needs to be tested on several persons even if it rings very true for me, having music on stage — especially during silent etudes, but really anytime — helps me staying focused, blocking out intrusive thoughts, sounds and external disturbances and also helps me keep track of time on stage, since I lose all sense of time during hyperfocus. Not sure if panning sound or 8d-music helps better because these might hinder the action played, but they could also block out intrusive thoughts during a scatter-focused played scene during rehearsals... So, maybe also on stage... Have to be tested!

Puppetry, animation and ADHD-acting

a “2” page hand in about Nils Claesson’s seminar 14/10 2022 on the Master in fine Arts acting course “The Actor and New Media: Strategies and Praxis”

During the seminar (Claesson 2022) (using me as an example): It becomes more and more clear how much working memory (Bailey 2022), special interest (Bailey 2022) and hyper focusing (Bailey 2022) on them during talks really puts people off and also creates uncomfortable power dynamics both for the ADHD-person and other people in the room as they both could be read as “manolouging” (Manoluge 2022); “Mansplaining” (Mansplaining 2022) ; a critic towards the lecturer; taking up time with questions that are not of interest to the rest of the class — And not read as ADHD-traits (Working memory/interrupting (How to ADHD 2021) where stoping to wait your turn loses the thing to say and impulsivity hinders you from blurting out, Hyper focus (Bailey 2022), special interest (Bailey 2022),) and another way of sharing information (Info dumping/special interest charing) (How to ADHD 2022) where the heavily sharing of view points and interests is read as empathy and not a hostile take over of the conversation and a me-centring...

Especially at one place during the talk (Claesson 2022) Nils Claesson started talking about the fastness of the story process and dramaturgy of animation because it’s such a precise medium and as with the taking away of one finger from the hands of the characters saves a lot of animation time and also not make the hands look like spaghetti and that the stories are told through images that bares a lot more information than text and can be multi-layered with metaphors and hidden meanings (Claesson 2022) - and Nils Cleasson also mentioned the realism (diskbänksrealism 2022) that much Swedish films fall into (Claesson 2022). Then I started talking about what I picked up as a critic about the Swedish movies that I know⁸ is talked about as the Ingmar Bergman syndrome (Lange 2021) - long theatrical text heavy scenes that also in worst cases are stacked upon each-other telling the same things like two police officers sitting and talking about going to the hospital and then we see them go to their car talking about the hospital and then they are in the car talking about the hospital and then they land at the hospital and goes out of the car... In other words not very cinematic story telling⁹, more like “diskbänksrealism” (diskbänksrealism 2022) and text heavy and theatrical shot scenes with a locked camera position. And that animation and cinema craves or could be a faster

⁸ Anecdotally: been told to me at several separate occasions by film workers in the industry

⁹ Could be awfully good storytelling but not using the mediums own voice (cutting, editing, perspective, panning, zooming, or in any other way move the audience gaze with the story instead of telling it to them in one frame like theatre.

and more precise image telling medium (not to mention Social Media). This I would say was a very precise ADHD-love infodump (How to ADHD 2022), meant to say “Hey I understand what your saying, here is my take on it so that you understand where I come from and what I understand - what do you think about it?”. What happened in the room after was for me super weird because both Nils Claesson and the class started talking about how wonderful Ingmar Bergman was and how much he has meant to the film industry [paraphrased] (Claesson 2022) - almost like a defence mechanism. Of course that is mainstream knowledge and true but it is also the total opposite of what the first statement of Nils Claesson and where we were in the conversation before my info dump: talking about animation and how fast and precise animation can be at telling stories (Claesson 2022). You can say what you want about Ingmar Bergman but he wasn't telling his stories fast, maybe precise and with heavy imagery and metaphors — but far from the level of speed animation both mostly needs and can tell stories. As an example (Det sjunde inseglet 1957) and the first 60 seconds of (Rick and Morty season 1 episode 1 2013) where they've managed to introduce the two main characters, a love interest, they have begun their first adventure and threatens to blow up the entire world... The first 60 seconds of “sjunde inseglet” hasn't made it past the black screen... but even if we go past that and uses the first 60 seconds after the black screen the movie (Det sjunde inseglet 1957) is till very slow in comparison.

From my perspective this becomes almost like a scolding and a power struggle in the class and from the lecturer, as a reaction towards my comment in the moment¹⁰. And I hypothesise that this is a very common miss in communication that really can become a problem between an ADHD-actor and a non-ADHD-director. Because of the power dynamic nature of director and actor at most institutions and theatres...¹¹ Where the Director often feel the need to be the holder of the truth and view at all times. Having a fast ADHD-mind that is capable of zooming out and in very fast and run ahead in the conversation from it's perspective can be very challenging especially towards an authoritative mind that wants to look at every puzzle piece at the time — Here I also think that the NPF puzzle anecdote¹² comes to a good use where a NPF-mind might need 15 or more puzzle-pieces to complete the same puzzle as a non-neurodivergent mind needs 4 pieces...

I remember when I was in rehearsals for the play (Den Okända Resan 2014) that was a semi devised Theatre piece from the stories of students 7-11 years old and Robert Jelinek's (the director's) (Den Okända Resan 2014) writing and some workshops with us actors at Theatre DeVill (Den Okända Resan 2014). And how much I struggled with the ending because it didn't make sense to me. It made enough sense to the director and the other actors to be able to play and enjoy the story, but for me some puzzle pieces were missing and I couldn't enjoy the

¹⁰ Totally my feelings and my point of view and not an objective reality of the situation

¹¹ This is from personal experience only, but this is how the power dynamic structure usually is built - You, as an actor, take part in a director's larger vision and they are responsible for communicating and sharing that vision in an as ART-friendly way possible for them at that time.

¹² Can't find where I heard this metaphor from, but I am not its creator.

ending as much — so I spent some nights trying to figure it out and then wrote a proposal of a version of the end that made more sense to me to the director via mail. And they all just said OK, like it was no big deal, because it didn't change much from their perspective — Not even sure if they thought it was better, either way it was not enough to fight over. But for me I could breathe again and enjoy performing and rehears the play because it now made sense to me.

So what are some techniques and/or thoughts that can be of use for the ADHD-actor in conjunction to this seminar (Claesson 2022)

- 1) I'm thinking of the invisible strings that are our different Operation Systems(OS)'s and how much they can be in the way when we can't see and talk about them and give the different threads names. Like if we know about the 'NPF-puzzle-difference' and 'the info dumping' (How to ADHD 2022) and 'speech interruption' (in other words interrupting to remember what to say and stay focused in the conversation)' and all the other parts and "programs" of our OS's that can pull our strings invisibly to others then we can take measures in our way of doing communication and way of conducting critique and reactions towards answers/information/play/etc.
- 2) Nils Claesson talked about how much easier it is working with mime actors and contemporary dancers and circus performers when it comes to animation for him (Claesson, 2022) [probably because it is much easier to direct them through choreography and body language and not through actions that can be filled with any type of movement as many of the main acting techniques uses as an acting method (with exceptions like Vsevolod Meyerhold (Meyerhold 2022) and Michael Chekhov (Chekhov 2022) for example)]. And here might an acting or at least a rehearsal method lie that is very much shunned by many actors and directors of our time: That one of choreography. Letting someone or yourself not only pull the strings in what to say in text but also how to move. Working as a Choreographer¹³ and also as a stunt performer¹⁴ and also having a degree in Mime acting¹⁵ and also working as an actor for film and having done Mathew Allens Screen acting course¹⁶ plus this year been a guest teacher teaching studio fight¹⁷ for his students — I have very often seen and felt that it helps talking about choreography as "text" with most actors. Because then it's not a problem. As an example: teaching an actor how to hit another actor safely through stage combat¹⁸ is teaching them choreography and it can

¹³ Example: ARV at Dramaten 2022, "Två herrars tjänare" at Teater Västernorrland 2022, "Dagen efter imorgon" Riksteatern i Hallunda 2021.

¹⁴ Känn ingen Sorg 2014, Johan Falk GSI 2007, Springfloden 2015

¹⁵ Graduated 2013 from Stockholm Academy of Dramatic Arts

¹⁶ Graduated 2016 Stockholm University of the Arts: advanced Screen acting course 30 hp

¹⁷ Taught as a subject during my stunt education at Zin-Lit Stunt institute by main teacher Janne Lindqvist from Stuntmakers Sthlm. Fight technique for safely portraying fights on screen.

¹⁸ Taught as a subject during my stunt education at Zin-Lit Stunt institute by main teacher Janne Lindqvist from Stuntmakers Sthlm. Fight technique for safely portraying fights in theatres and live events.

obstruct the way of the “natural” acting of the situation of the scene that is being played. But just shifting the view point in saying that “it is a piece of text/information that needs to be learnt flawlessly like regular text so that you then can start playing with it as a line that can be told through an action of say: “needing your loved one to calm down” or “needing your greatest enemy to yield to save your child”... Then the action of the choreography can be played gently or with brute force or however you want that doesn't break the information/text/choreography”. And from this point it is much easier to take it to the next level where a hand gesture or a dance move or a piece of space work/mime or a poetic movement can become a line to use as “easy” as a piece of line from a text.

I hypothesise that choreography is a much easier way towards character and playfulness during rehearsals for ADHD-actors not just because it is using much more mental space with controlling more muscles, or by-passing some word and audio processing disorders and Co-existing disorders like dyslexia - but, because it also helps ALL actors up on the floor early in the process and if the process is one that allows for failure and trial then that is one that can create much deeper ART (Lindman 2022) or ART-processes (Lindman 2022) because everyone can earlier in the process see and work with the material and change or make adjustment or fail completely and start over... Theatre, film and animation is something that we see and the actors body is such a big projection surface that it's story easily overshadows both text and voice (Brosowski 2012)¹⁹ (“The 7%-38%-55% Rule” 2022)

- 3) Animation and ADHD-acting, as in, being up on the floor doing recordable actions in front of a camera, motion capture camera in a suit or a IR-camera — Might also be easier because of the level of fun, challenge and precise story telling that it takes to film and plan these shots²⁰. But, like all things film and choreography and acting it can also be very draining of energy and large amount of time might go between shots and takes where you as an actor need to be alert and ready at all times to jump in... In smaller projects this might be negligible but hired long term I hypothesise it could have some bad effects like my hypothesis about hyperfocus and theatre rehearsals... (Lindman 2022) But, it could be tested!
- 4) Animate = to breed life into (Claesson 2022) as Nils Claesson talked about animation during the seminar (Claesson 2022), rings very true of many other Art forms and ART itself as I currently define it (Lindman, 2022) maybe a more precise definition of ART-istic process (Lindman 2022) can be derived from the combination of the two like with an ending to ART with “and bring it to life” or “and try to make it real” or “and try to animate it to existence” like:

¹⁹ Paraphrased from a saying heavily used during class about the one frame Coca Cola commercial in cinemas likening that to what the body subconsciously sends out to the audience constantly during a scene.

²⁰ I only have myself as evidence for this during the short times I've been in a MoCap suite: it was wonderful.

An ART-istic process is: to try, with any means possible, to dream collectively on your own/together with others/in relation with something other — at and beyond the precipice of your own/the groups/audience/society's/the world's/etc.'s knowledge — and at the same time try to animate that ART into their/society's/etc.'s existence

I very much like this... I'll keep this until I or anyone else can prove it wrong or add to it.

"What is artistic research?"

(Claesson 2022)

also came up as a topic during the seminar (Claesson 2022) and Bogdan Syber's 'Edu art' (Szyber 2019) was mentioned as a way of talking about art inside the institutions, like everything inside art institutions are creating 'Edu art' (Claesson 2022) as an art-category. And here I see again how much we are in need of a better understanding of art itself because talking about 'Edu art' (Szyber 2019) like this casually (Claesson 2022) I think can hurt all art-fields because what Bogdan says about 'Edu-art' is that it can't be done, that it is less-ART and not ART because of its limitations²¹ (Szyber 2019). As also Nils Claesson says "I couldn't make a movie, I had to realise that the art institutions were not a production company [...] A movie costs 30 millions to make with a lot of different people involved" [paraphrased] (Claesson 2022). And in this meaning Bogdan Szyber and Nils Claesson is right about 'Edu-art' it can't compete on a master or Phd-level with the ART outside... But this is not the purpose of ART-education or ARTistic Research at these levels. If we are comparing it to Physics for an example: the technology-ideas and hypothesis' can be written about, tested with the tools at hand at the universities (and sometimes with help at larger facilities) but building a larger particle accelerator will never happen inside a university at a master or Phd-level it can't even be done during the time it takes finishing the program! Likewise, it can take 10 years to make a movie from manuscript to finished product... So, this is not what should be the main focus of a master or/and a Phd-level ARTistic Research (it could of course very well be as a low budget research or privately paid or funded, but not as rule).

BUT, ARTistic Research at a post Phd-level can very well reach the funding and the co-operation of different universities to build a new "particle accelerator" (as a metaphor).

Coming up with the idea for, or the need for, or the new technique for building the new "particle accelerator" THAT is ONE of the purposes of higher education in the ARTs — And it is super important that ARTists are given the time, the right resources, the opportunity and the privilege of higher education to move the ART of their respective fields forward

²¹ Paraphrased and totally my own read of his ARTistic work, my opinion or ART-read of his desertion you might say instead...

through themselves and their ideas and that those are properly documentable so that the next generation can take one step further up on the latter (or create a new one).

This Nils Claesson also states as he says that the resource of time and place to fail and the need to try new things without a market's need is invaluable to artists (Claesson 2022) [And also the society as a whole (I like to add)].

I believe what is making it so hard for the ART-ists at the universities is that the differences of the fields creates the assumptions that you **have to** create “the new particle accelerator” and write a long thesis and create a huge amount of documentation already at the master or PHd-level - because as an example a playwright, an actor or a dancer or a painter **could** very well create an ART-masterpiece with in the time of the education - We just need to understand that THAT is not the purpose. It can be an ambition, a hopeful result of a well focused research question or as Nils Claesson so elegantly put it “just a start of a quest or an intuitive direction” (Claesson 2022) [that can be the gold mine from where future research questions can be mined]. But, the Artist's ART-istic process (Lindman 2022), ART-experiences (Lindman 2022), ART-istic Research (Lindman 2022) AND Documentation of these for everyone else that wants to know and build upon the knowledge from that documentation or ART-experience or ART-processes in the future, IS (if not THE, then at least a huge part of) the purpose of the Higher Education in the Arts.

So, I still think my definition of ART-istic research holds:

“ARTistic research and documentation must lead to the advancement of knowledge about the ARTist²²s field that can be understood and/or used by others to create more ART or entertainment in that field”

(Lindman 2022)

²² a “ “ is grammatically added here from now on...

An intermission of more ART-definitions

So, I need to come back to this, because it feels very important for my own understanding of art/ART and in the long run acting and ADHD-acting — Let's call it a (Nils Claesson) hunch (N. Claesson 2022).

Some definitions of ART again:

1. ART is: "to dream collectively on your own/together with others/in relation with something other — at and beyond the precipice of your own/the groups/audience/society's/the world's/etc.'s knowledge" (A. Lindman 2022)
2. An ART-experience is experiencing a moment of ART, for any reason.
3. And ANYTHING made or not made by a humans that sparks an ART-experience — is a piece of ART [Maybe, and most probable, just for that brief moment in time].
4. An ART-istic process is 1: trying to animate* [breath life into] a previously had ART-experience [or idea/hunch] - trying to share or make it real to themselves and/or others for the first time as a piece of ART. Or:
5. An ART-istic process is 2: Trying to put oneself in an as ART friendly place/situation/environment/etc. as possible for one's needs, or better previously said: **“to try, with any means possible, to dream collectively on your own/together with others/in relation with something other — at and beyond the precipice of your own/the groups/ audience/society's/the world's/etc.'s knowledge — and at the same time try to animate that ART into your/their/society's/etc.'s existence”**

Example theatre:

There is/or isn't a text written by someone that many already consider to be a piece of ART or just the director or/and the team/ensemble have had/or haven't yet had an ART-

experience about a certain theme (scripted/unscripted/devised or performance based theatre etc.)

Let's just start with the institution script format:

The director needs to share their ART-vision or ART-hunch with the team and ensemble so that they collectively have the same goal about the script OR even more importantly: that their isn't an ART-hunch or previous ART-experience behind the choice of script because it is, as an example, a piece of theatre repertoire that needs to be played for other reasons (Entertainment, politics, history, science, policy, activism, etc...).

Then every single day until premiere needs to be about creating an ART-friendly environment that can lead to NEW ART-experiences and even ART using the ART-istic processes available to the team.

Depending on the difference of the ARTistic-level of the actors and team when it is later performed AND the ART-knowledge of the audience — determines the audiences ART-experience or/and level of entertainment — in other words if it was/is ART or Entertainment.

AND in a way like a painter that shows their art in a museum/gallery the scripted theatre piece after premier is like that to the actors - it is no longer ART or an ART-experience to them. They can continue the work with mastering the set pieces but the material will not be ART it will be in the realm of the known and therefore entertainment for them.

BUT here is the beauty with LIVE-theatre: whilst hopefully enjoying the entertainment of the structure that has been built on stage for themselves - the shared experience, the continuation of the co-presence with the ensemble and the audience and the built set-pieces on and of stage - will create a continuous flow of ART-istic and/or Entertainment processes that could lead to or spark ART-experiences all over again: because everything is moving and never the same... Plus, the world is moving and constantly shifts the perspectives a little at a time.

So, maybe NEW is not always better than DEEPER immersive knowledge, especially not in the ARTs...

- Like a Shakespearian actor who plays Hamlet the 15th production time and suddenly places a word in just the “right” way to convey a deeper meaning for themselves and the audience of that time.
- A painter that after 45 years of painting suns, suddenly starts to cry when they realise that their skill has surpassed all their other knowledge and ART-taste... And the sun is yet again ART for a brief moment in time.
- A ballet dancer that after 60 years (yes 60 :P) of dancing find themselves dancing when standing still, body and mind still creating ballet mirror neurons looking at themselves in the mirror, and the whole form is ART at another level for them, yet again.
- A theoretical physicist looks and counts with the number $1/137$ for the millionth time and suddenly understands the real relational implications pushing the whole field and humanity further...
- Etc... Not by adding something new, just by immersing themselves and understanding themselves in relation to and using the tools at their hands over and over again until the skill of handling itself generates ART for themselves and all other in the field.

I started, and finished, listening to Berne Browns “The Power of Vulnerability this week (w42 2002) and she says a couple of things in her book that totally translate to what I’m trying to do.

- 1) About love she says: “What we do as researchers is just dismiss it’s importance — because we can’t define or measure it — Which makes no sense at all” (25;45 min in)
- 2) She also says “If we don’t start defining it we don’t even have a shared vocabulary to disagree” (27;14) about not trying to define it out of a ‘here look at my awesome definition of Love’-way but as a conversation starter to the importance of trying and taking it into account.
- 3) Definition of LOVE: “We cultivate love when we allow our most vulnerable and powerful self to be deeply seen and known — and when we honour the spiritual connection that grows from that offering with trust, respect, kindness and affection” (27;30).

Know all these three is so closely related to what I think and try to do with defining ART for myself '1)' and '2)' because, well, exactly that!

'3)' because I think her research about vulnerability, and here her definition of love, clings very true with what we always say with in the ARTs — “that without the room and possibility of failure ART has a very slim chance of ever existing”. And what is ‘room for failure’ but another word for vulnerability. And what is the best place to be vulnerable? A place where we are loved. In other words: To have the very best chance of creating ART and ARTistic processes, we need to have a working environment also soaked in LOVE: Because to be in an ARTistic process and creating ART and to be able share that in a room needs us to bring “our most vulnerable and powerful selfs to be seen and known” and to be met with “trust, respect, kindness and affection” along the way.

Because ART, under the right circumstances, is not as rare as we like to think, but it is so much more fragile...

Berne Brown says allowing oneself to be creative is not just a way to practice vulnerability but a human necessity not for us to bottle up resentment and shame. But, that most people have had a moment in their life when someone has shamed them about their ART-practice like “It’s very fortunate that you are smart NN, because that is the worst drawn horse I’ve seen in 20 years of teaching”, or other... And that that creates a shaming ART-block that tells us not to show our “unfinished” projects to anyone or better yet never start them in the first place because they will never be as good as ‘insert a persons name that is better at doing the thing you are trying to do than you’ (Perfectionism) (B. Brown YYYY).

The same thing we see over and over again during rehearsals: As fast as a director or an actor is feeling judged, not respected, not seen, not met with kindness, shamed etc. It doesn’t matter how good they are — they become closed, tension is all over the place, they can’t share comfortably any idea, etc. and the ARTistic process isn’t there. It’s a process but the possibility for ART is now very slim. Everyone is working inside their comfort zones, where they know they can perform at a high entertaining level and know their own value — but the step further the one that craves vulnerability, the room for failure, the collective open dreaming beyond is closed.

Now this doesn’t mean that ART can’t be created during awful circumstances - it can. And it is being done more often as a rule than not. But, with great psychological pain and scars as

a outcome. Actors that pushes through a closed and afraid director's process where the director's idea or the play or the actors skills are brilliant enough to create ART for the audience. Or a director and acting ensemble that pushes through a process where one star actor is so afraid and closed that they stay inside their comfort zone and everything outside it is met with violent or abusive behaviour and outburst against all creative personal that forces them to be vulnerable and possibly fail. It is very possible that ART is created, even with such big obstacles... but it is very much likelier without and also very much likelier that the ones in the process that haven't got the economical, social, cultural, etc- power to chose their ART-process quits ART all together like the scolded child drawing a horse...

ART isn't in itself painful, it's one of our basic human tools, like LOVE: It's not just a feeling it's also an act and an experience and a state of mind. A symbios of ALL the right things. But like LOVE you can be in a situation where you only give and act and try to set the right mode for the right state of mind but doesn't get anything back... There is a lot of LOVE and products of it but it's leaking and you hurt yourself by continuing to be in the process... And you slowly lose your own ability to LOVE.

Now I feel like I am really talking about fuzzy things, but it also makes so much sense comparing ART to Berne Browns LOVE. Because it really feels so much more understandable. It's like things just keeps continuing to connect. Pun intended. ART craves human relation to exist and LOVE is the thing that makes human relations happen and hold them together even if it is with a circus rope, paintbrush, computer game world-simulator or a math problem, etc. instead of another life form.

As I wrote in the middle of the last term in "This is a Piece of ART":

"Now, if ART is more like what I'm trying to define here, then ART is more close to what I believe being a human is - and this is also part of what I believe we feel when we go to especially the performing ARTs as an audience, a dissonance between what we live in and have built for ourselves as a society and the complete openness of the sharing between the stage, the audience and the room - we are all one and the same and NOT just individuals part of individual nations. ART comes from the connections of relations of all things NOT from the defining of boarders and the claiming of things for oneself. "

(A. Lindman 2022)

As with LOVE, sharing and openness, vulnerability and kindness I think is at the heart of ART too, which shouldn't come as a surprise to anyone. Because ART is at the core of being human almost equally as mush as LOVE is...

Laure Andersson in here 60 minute BBC interview says that she isn't a multi media artist, but an artist that just likes telling stories with whatever means necessary (L. Andersson 2022), there is no difference drawing your arm horizontally with a violin or vertically with a paintbrush.

This holds as Story-ART for me and not. Like going back to when we first started telling stories. We have always used exactly what was necessary to tell them. And exactly the right amount to keep us collectively dreaming about the next story at and beyond the precipice of our knowledge. Like movement became dance, sound became song, song became words, words became sentences, became stories, became performances, got written down, became performed again, became paintings, became photos, became film, became social media, became VR, AR etc... We don't stop evolving Story-ART and Story-ART don't stop evolving us... This doesn't mean there is a hierarchical order of what is best... it just means ALL stories have their time and medium, and sometimes a new medium is needed to tell a story and sometimes a new medium let's us tell new stories or old ones in a new way...

But like I tried doing already in "this is a piece of ART" I think there is a difference between Story-ART and Poetic- ART or any other kind of ART out there. So, for me Playing the violin is Poetic-ART as long as it isn't trying to tell a specific story, because it is using the the musical language of the violin itself to create ART or entertainment.

But maybe, and this isn't a really farfetched maybe, Laurie Andersson likes to be in a state of creating ART - no matter what kind. Even if "stories that can make the world a little bit better" might be at the heart of her ARTistic goals.

So back to Acting and ADHD-acting. I wrote that acting is "Using the body in a way that maximises the chances of the audience seeing the Story-Art having an ART-experience trough the story"

Maybe this needs to be revitalised into something more like this:

"Acting is: Using the body and the tools available to maximise the chances of the audience having an ART-experience

Scratch that...

We need to define being an ARTist first... Of course...

Being an ARTist is: Using the body and the tools available to maximise the chances of oneself or/and the now and future audience having an ART-experience

Maybe nothing more, or less?

This would mean being an ARTist as an actor on a normative stage during a normative rehearsal period is not limited to normative acting skills but ANY skills and tools that are available to give the future audience a better chance of experiencing ART through the story collectively being told on stage a.k.a. The future Play/The future Performance.

HOW MUCH an ARTist the actor is ALLOWED to be is then governed by the specific normative rules of said land, acting schools, acting techniques learned by the actor, institutions, the whole field of acting, the workplace and ultimately this specific ARTistic process that is set out to lead to this specific performance at this specific venue.

In other words, taking Laure Andersson as an example, she could be said to be freeing herself of, for her, restricting norms of her ARTistic field. Letting her wander more freely as first a multi media ARTist and now later a Story-ARTist breaking even more normative rules for ARTistic fields.

The same thing that happened for her as a musician with all new platforms that music could be delivered from and started to free herself being more and more an ARTist - I think now many more actors are able to do the same thing. As an actor you can now let go of many normative rules of acting and tell the stories or perform your ART through your own ARTistic processes and own the whole process without theatres, movie companies or other ARTistic fields by just acting on your own social media page like Caitlin Reily (KÄLLA) or any other actor. Turning the whole hierarchal order of VD, Creative director, Producer, Director, Choreographer, Set designer, Hair and make up, Sound designer, light designer, etc... up on end. Letting the Actor be the ARTist that dictates the help needed to perform their idea/concept/ARThunch... And hopefully being able to get money from ARTgrants and State funding to be able to do their thing just as much as any theatre groups, painting or visual ARTists or music-ARTists before them...

Now, being an ADHD-person comes with a lot of neurodiverse functionalities that can be assets in a rehearsal room, if the ARTistic process allows it. Such as:

- 1) Not seeing the box (KÄLLA): This is a common theme among neurodiverse people, that the restricting norms of engagement is harder to stay inside and also sometimes to even see or be aware of. When it comes to hierarchal structures this can become a problem as much as it can be an asset, because the actor-director-relationship — if it isn't clearly defined — can start to dissolve. As, plus extra everything, a high percentage of ADHDers also have ODD (KÄLLA) or struggles with staying “confined”/“restricted” to /focused on one place/one task/etc. This can make being faced with authorial leadership problematic. Example: Director X has an idea and wants to try it, but Actor Y who has ADHD has run the whole scenario in their head already and is starting to think about possible alternatives and suggestions to alter the direction and scene with things that Director X haven't seen on the floor yet. Maybe crossing a lot of ARTistic boundaries saying things like: "If we changed these two words — Everything makes sense", "If the paint was red instead of

blue”, “If I could wear a skirt that would put on 2 more layers that would say exactly what we want”, “If we changed the lighting to a cone, right at this moment that would signal...”, “If I played this as if it was my last meal, that would really highlight my co-actor’s obstacle” etc... These suggestions might be wonderful in a devised, non-hierarchical, ARTist-confirming environment but in an institution where the set-design, choreography, costumes and sometimes even the manuscripts are holy and unchangeable from day one — and the director holds a lot of the power — this can be really problematic. Every single person on Earth is an ARTist, the question is HOW MUCH of an ARTist do we let ourselves be. And in an ARTistic process HOW MUCH am I ALLOWED to be at this specific point in the process. This might sound absurd, that this has to be defined at any given moment — But, as an example, the best processes for me have been where the director is more of an ARTistic process leader. Sometimes holding the reins tight and sometimes very loose and being very specific about why they are doing it in relation to the ARTistic process and the time schedule. “WHY-Q is more important than IQ” is a statement often used about Neurodiverse people (KÄLLA) in school. But, I hypothesise (read I know it to be true in my acting bones) that it is equally or even more important during ARTistic processes, not to trample over each other’s boundaries as persons and ARTists, especially if Autism or ADHD is in the mix. If this is done with LOVE (B.Brown) then I hypothesise that the ADHD-daydreaming-mind (KÄLLA) can really flourish and be an invaluable asset during an ARTistic process because of it’s more ‘not even knowing about the box’- thinking (KÄLLA).

- 2) Daydreaming/Scatterfocus/Associative thinking: Not being present might sound like the opposite of acting, but during an ARTistic process I hypothesise it’s invaluableness, because this is what gives the ARTists ARTistic choices, especially in the beginning of a rehearsal period — So, the hypothesise is: Allowing an ADHD-actor having the daydream mind on during rehearsals, not going into hyperfocus, gives room for more ARTistic choices (and also as a great side effect, not burning out the ADHD-actors energy before lunch).
- 3) Hyperfocus: Many ADHD-actors like many ADHDers I hypothesise use their Hyperfocus when acting, leading to more intense immersiveness in the action performed and elongated focus sessions during ARTistic processes that can seem like, from the outside, that there is no end to the working capacity and energy — Pulling all-nighters when it is really needed, staying up on the floor rehearsing a scene for 16 hours without taking a rest or going to the bathroom... This is even more valuable as a freelance ARTist or as a free ARTist. But there is always a cost, and we have to be very careful with this energy, especially if you are an ARTistic process leader: Sometimes this is a good thing and sometimes this is a bad thing — Knowing when to schedule many breaks and keep the ADHD-actor from hyperfocus to help them save energy for the rest of the day/week/process and when to stop with the breaks and not break the hyperfocus to not lose the opportunity of rehearsing with a deep focus on a specific task.

- 4) Hyperfixations (Källa): Is something that is more common with ADHD as to Special interest(KÄLLA) is more common with ASD. Most easily explained hyperfixations is intense Special interests but only for a very short amount of time: Like someone with ASD can have a Special interest for Cars their whole life and someone with ADHD gets it for 3 days once or several times during a life time. This in combination with Hyperfocus can set off almost Manic-looking behaviours. As an example: I see a Aikido movie and suddenly I want to know everything about Aikido — So, I can't put my phone down for all of my waking hours for 3 days, until I crash. But under that time I learn about ALL the history of Aikido, one kata, 20 martial arts-moves, buy a wooden katana (bokken) and sign me up on intense Aikido workshop week... And on the 5th day (I need 2 days to recuperate doing absolutely nothing) I wake up with watching a video about dark matter... and Aikido is gone... (until next time). Why is this helpful or not helpful during an ARTistic process? Well, let me start with a quote from a two week workshop with Ika Nord (Källa) in Etienne Decroix Mime (Källa) "all time spent on the ARTs is well spent time within the ARTs". What I make this out to mean is that everything is connected, so spending time understanding one side more of the million sided coin of ART is not just time taken away from you perfecting your side of the ART-coin but also time giving your side firmer borders or/and rounding of the corners to the adjacent sides or a understanding the core of ART itself. What I'm trying to say here with a very long tangent is that having a neurodiverse actor in the ensemble will almost always mean having not just one other perspective on things but probably a thousand more because their lifetime of hyperfixations, might not have given them a deep knowledge about these things but they, have most probably given them insights into a very large quantity of subjects that can spark a lot of associations and topics during an ARTistic process — If, again, it is allowed... And the flop side of this, to spend more coin-analogies, is of course that the ARTistic spark of joy for the specific ARTistic process in the beginning wanes of much more quickly for the ADHD-actor and the struggle to stay interested in the same topic for 8-12 weeks can be very excruciatingly real (not to say being hired 1 year in advance and losing the interest 11 month and 27 days before the process has even begun... (fortunately most ARTistic processes are a lot of fun, so this isn't usually a problem for myself. But, when the process isn't fun and the subject or theme isn't interesting enough to create dopamine in the brain... This is where an ADHD-actor needs to have some serious ADHD-acting tools at hand, not to burn themselves out²³
- 5)

²³ This really needs to be researched if it is the same for all ADHD-actors.

Thoughts about the ADHD-actor and new media - from seminar with Huldufugl and video material about Hsin Chien Huang's and Laurie Andersson's works and workshop week with Rodolfo Garcia and Gob Squad

<https://www.youtube.com/watch?v=dUo-dqMriY8>

Laurie Andersson "Art isn't about self expression it's about being curios" [and coming up with questions and answers to poetic or specific ponderings].

Starting with this quote from Laurie Andersson — and my own, after listening to her interview and maybe reading into it some of my own thoughts about ART, interprets it's ending — what new technology gives any age of human society is the possibilities to dream even bigger, creating even bigger ART leaps that pushes all the other sciences forward, in to collision courses and new relationships with each other or/and even creating new sciences.

What this means for the ADHD-actor with social media-acting²⁴, zoom-theatre²⁵, AR-acting and VR-acting, motion capture performance, Deep fake, NFT, etc. We of course just have to wait and see. But, like with other things ADHD what keeps the ADHD-mind starting and going is for example novelty, challenge, interest, fun, passion and a deadline (FOOTNOTE). So, just the fact that some of the new tech is just that 'new' and brings a

²⁴

²⁵

challenge, is fun and easy to use like instagram, tiktok, youtube, etc... Should hypothetically be very ADHD-friendly. Also the fact that the production of a 6 second up to 1 minute clip can be a really short production of a few days to mere minutes. Adding the social pressure to post something every month, week or day might create natural deadlines.

As a backside to the coin the lack of real deadlines and just the 'should' part of posting continuously can create big gaps in productivity and working with your phone can create a very distracting work place not just for persons high wired for short dopamine kicks.

In his book "ADHD"(KÄLLA) Anders mentions that there is a high probability that our ancestors with ADHD were the ones taking our species out of our comfort zones. Constantly searching for new habitats or new hunting grounds [or maybe even new ways to use the tools we already thought we knew...]. That ADHD-persons were the persons that went first and tried new things and new ways and was constantly on the move for new horizons and experiences.

This maybe biological historical puzzle piece in combination with the arts and acting and new media might hypothetically point towards a wonderful place for an ADHD-actor to be working: At the frontlines of new technologies and techniques, testing, trying out new stuff and moving on to the next thing when it's not new anymore. Combining passion for a subject/art/field/thingy with the novelty of exploring new technology, with fun and easy to excetcute but challenging to perform and a looming deadline of someone else trying or coming up with the new thing first... Might just tick of all ADHD-boxes for getting things done (in maybe an obsessively, hyper fixated hyperfocused manner, but that's what we call 'being an artist', right?).

Talking to Sean and Simon during our workshop week about how they in GobSquad²⁶ work it also hits me that the devised theatre method of "everyone owns the ideas shared in the room" (GobSquad 2022) is deeply biologically human because of how we lived for 99.9999% of our time on earth as a species (KÄLLA), sharing and caring for our tribe and people. And maybe, since ODD and a challenging attitude towards authority is procentually highly coexisting with ADHD, the method of co-ownership and co-creating an ART-piece is not just a more human way of creating theatre but also a more ADHD-friendly way? (Ofcourse, when

²⁶ GobSquad an performance art collective based in Germany Berlin

it works well, as a devised theatre process comes with it's own set of problems and might not work for every occasion, especially when combined with other authorial structures²⁷ ...)

Reconnecting again towards my definition of ART, the GobSquad idea of “ “having a hot bath” to let your brain float/daydream about ” (GobSquad 2022) is totally in line with the definition since it allows room for “Dreaming at the edge....” in their creative process making it in my eyes in combination with the devised co-creating process on the floor, a very ART-friendly environment.

“you don’t need many things to do art you just need to give it a strict structure and be present and give it space for your thing” Sean said (GobSquad 2022) during the workshop. And if art is ART (A. Lindman 2022) the ‘being present’ and ‘giving space’ to “the dreaming collectively on your own/together with other)” is a way to create a great room for things serendipitously popping up through the collective theatrical mind on the floor.

The Structure of the Zoom theatre that we used during the workshop (GobSquad 2022), I though might be a very nice way of not only showing the ADHD-mind to an outsider but also could be a very ADHD-friendly way of telling a story with lots of different angles and things happening at the same time telling different or the same stories, not letting the mind wander away in the neurotypical pauses and paces of telling a linear story. (KÄLLA).

Rodolfo devised theatre

ADHD and social media

²⁷ I was in a devised process for Pantomimteaterns play “Mardrömmar” where the communication of the theatre’s own leader structure’s thoughts did not reach the hired director until the pent up energy exploded through one in the team that sat on two chairs in a very bad way that lead to a complete trust failure between the theatre and the director and team. And the show was canceled 2 weeks before premiere.

faktiskt få fundera på om projektet kommer vara hälsosamt för oss låter underbart och lyxigt!

- 3) Detta tillsammans med att ta vara på skådespelarnas intressen, även om det kräver mer från regissören som behöver jobba extra för att planera in det i föreställningen (Pettersson 2022). Så, låter det som att det skulle vara ett mycket NPF-vänligt sett att jobba på särskilt om det i de bästa världar gick att vara flexibel med NPF-nycker som hyperfixeringar (KÄLLA). För om NPF-skådespelaren kan få knyta sina intressen och nuvarande passioner, hyperfixeringar och specialintressen till rollen eller pjäsen så kommer hen inte bara att stå bakom budskapet och kännas mer trovärdig från publikens håll (Pettersson 2022), utan också förmodligen kunna bidra med en otroligt djup sakkunskap eller outömlig hyperfokuserad energi för att utforska och fördjupa pjäsinnehållet/karaktärerna/dramaturgin/etc.
- 4) Där Anna Pettersson beskriver sitt arbete med att jobba med skådespelarblicken, huruvida den är riktad mot sig själv som objekt tittad på utifrån av till exempel en publik eller från sig själv som subjekt tittandes på en publik till exempel (Pettersson 2022), tror jag skulle kunna vara ett möjligt verktyg för att arbeta med ADHD-hjärnan på scen under repetition: Är jag som ADHD-skådespelare utsatt, *ett objekt*, för min hjärnas ofrånkomliga förmåga att ibland ta in hela rummet och kasta in olika korsande tankar stup i kvarten eller är jag sändare av dessa tankar och subjektivt intar hela rummet som en mycket närvarande och delaktig konstnär? Då är det inte ett problem alltid att jag blir splitterfokuserad utan också en värdefull tillgång likt jag skrivit tidigare om konst är ART (Lindman 2022) så är förmågan att vara närvarande tillsammans med drömhjärnan, DMN, en konstnärlig tillgång då hjärnan i det stadiet både är associativ och fokuserad på att utföra en specifik uppgift - Alltså, kan de tankarna som dyker upp under ett repetitionstillfälle (och kanske även på scen/framför kameran) vara guldgruv som inte skall tryckas undan till fördel för det hyperfokuserade (Lindman 2022) skådespeleriet utan ageras på eller läggas bakom örat, eller viskas/mailas till regissören vid tillfälle.
- 5) Hierarkier på golvet, i huset och mellan regissör och skådespelare är någon som kan kännas av mycket hårdare som ADHD-skådespelare pga RSD (KÄLLA) och oftast ett ökat rättspatos (känsla för rätt och fel) (KÄLLA), men också då många med NPF också har ODD (KÄLLA). Detta gör att orättvisor som kanske uppfattas som småsaker av andra känns som stora förtryck eller mycket ojämna förhållande av ADHD-personer. Så, när A. Peterson säger att "det är svårt att vara rättvis som regissör" och att det är "lätt att klampa in i någons känslighet" och att "en är beroende av deras uppriktighet" (Pettersson 2022) Så, tror jag att en också som ADHD-konstnär behöver regissörens uppriktighet och tydlighet än mer. Så, med uppriktighet så tolkar jag nu in fritt här att det också betyder, inte bara tydlig med sin egen kommunikation om en känner sig trampad på utan också, att en är tydlig med sina behov som skådespelare på golvet (vilken typ av kommunikation som funkar bäst, scheman, tider, arbetssätt osv) för detta kan en inte förvänta sig att alla regissörer har utbildat sig i att arbeta med på ett NPF-vänligt sätt.

Som ADHD-skådespelare hypotiserar jag också att det finns en ökad känslighet för regissörens dömande blick, pga RSD/en ökad känslighet för kritik bottnad i alla år av reprimander och tillsägelser (KÄLLA) som en ADHD-person för höra i sitt liv. Och jag menar "blick" för känsligheten är så intränad att inga ord behöver yttras, inte ens när regissören sitter på 12:e bänkraden gömd bakom en nedsläckt salong... Denna känslighet tror jag det är extra lätt att "klampa in i" (Pettersson 2022) som regissör och om ADHD-skådespelaren inte är tydlig med att kommunicera ett kanske vänligare tonläge eller som Anna Pettersson själv pratar om "ett rum där det är tillåtet att göra fel och som uppmuntrar att göra om" (Pettersson 2022) så tror jag att det lätt uppstår spänningar i rummet (som då enbart egentligen bygger på en bräcklig kommunikation). Särskilt svårt tänker jag att detta är om ADHD-skådespelaren inte har en diagnos eller själv är medveten varför eller att den är extra känslig för kritik - Och, det är väl här det i den bästa av världar vore fantastiskt om regissören satt inne på kunskap om NPF och sätt att arbeta med NPF-skådespelare (för en regissör möter tiofaldigt fler skådespelare än vad en skådespelare möter regissörer... och regissören är arbetsledaren och ytterst ansvarig för den konstnärliga processen i arbetsrummet (även om det så klart vore bäst om alla i rummet tog/hade det ansvaret och hjälpte till att skapa ett rum öppet för konst (ART (Lindman 2022)).

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The ADHD (SoMe) Actor: Dealing with inconsistency

— An examination essay in Methods of Artistic Research

III

by

Alexander Lindman

Institutions Name: Stockholm University of the Arts

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Supervisor: Ulrika Malmgren

Examiner: Ulrika Malmgren, Marcia Nemer

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UNIVERSITY | KONSTNÄRLIGA
OF THE ARTS | HÖGSKOLA



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AMAT KOLA
ISKA

info@alexanderlindman.se

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INDEX	Page
1 Title page	1
2 Index	2
3 Hyperfixation and what that means for the ADHD (SoMe) actor	2
3.0 A quick forward	2
3.1 The interest based nervous system and acting technique	2-6
3. 2 Hyperfixation	6-10
4 Procrastination — a quick glance	11
Reference list	12-13

3 Hyperfixation and what that means for the ADHD (SoMe) Actor

3.0 A quick forward

Dealing with ADHD and Acting and now knowing, for three years, that I have had to deal with it my entire life without knowing — I hope that some of these things I talk about in this essay can be the starting point of talking about some differences. Not on an individual level, but on a group level how hypothetically all ADHD-actors have to work harder with some things regarding the regularly taught acting techniques and maybe there are things here to discover further.

3.1 The interest based nervous system and acting technique

One of the most frustrating things about having ADHD is knowing how important something is to get done and still not be able to motivate yourself to do it - this happens whether it is important to a boss or a parent or a partner but even if it is important to you [...]

(ADHDJessie 2022)¹

This is something a lot of ADHDers online talks about (ADHDJessie 2022) (Mcabe 2020) and something I myself struggle with. This time I got the name of someone who has studied it: Willam Dodson (ADHDJessie 2022).

The 90 percent of non-ADHD people in the world are referred to as “neurotypical.” It is not that they are “normal” or better. Their

¹ <https://www.instagram.com/reel/CIRg7Ifv42z/?igshid=YmMyMTA2M2Y=>

neurology is accepted and endorsed by the world. For people with a neurotypical nervous system, being interested in the task, or challenged, or finding the task novel or urgent is helpful, but it is not a prerequisite for doing it

(Dodson 2022)

W. Dodson describes what motivates a neurotypical person like this:

1. the concept of importance (they think they should get it done).
2. the concept of secondary importance — they are motivated by the fact that their parents, teacher, boss, or someone they respect thinks the task is important to tackle and to complete.
3. the concept of rewards for doing a task and consequences/punishments for not doing it.

(W. Dodson 2022)

What most acting teachers² and techniques have told me to do as an actor through out my life is this (in one way or another).

1. What is your specific objective? (the important thing to get done) (*Stanislavskij 1939*) (*Chubbuck 2005*) In the scene and/or connected to an overall objective (*Stanislavskij 1939; Chubbuck 2005*) that should be [but doesn't always need to be] aligned with the story being told "Be in line with the intentions of the playwright" (*Bruder, Cohn, Olnek, Pollack, Previto, Zigler 1986*).
2. Why do you need it from this specific place/person/co-actor/audience/etc? (importance to someone) (*Meisner 1987; Bruder et al. 1986*)
3. How do you know when you have succeeded? (What is the Reward/Punishment/Consequence for getting it right/failing): How do you win? (*Bruder et al. 1986; Chubbuck 2005*)
4. What actionable verb can you add to the need so that it becomes playable/doable (usually based on level of importance: ask for forgiveness, beg for forgiveness, demand your right for forgiveness and so on...) (*Stanislavskij 1939; Bruder et al. 1986*)
5. The action should be easy to do/understand how to do/accomplish (usually based on rewards or punishments like: "I need a hug from my lover to understand that ****³ still love me" etc. (*Stanislavskij 1939; Bruder et al. 1986; Weston 1996*))
6. Put stuff in the way for dramaturgical purposes (*Adler 2000*) (usually already done in the text by authors, or by suggestions from directors). But also, usually, needs to be defined clearer by the actors or chosen by the actors to work with as more specific external or internal roadblocks to get enough friction between them/the thing/place/etc. and their scene objective.
7. Use an "As if" (*Stanislavski 1939*) to get grounded in the need, objective or reality of the role so you can perform your action in line with the character "Make it your own" (*Meisner 1987*) in other words understand on a personal level how important it is to get done, how things really appear on the fourth wall or how or what the 3D

² Be it the Stockholm Academy of Dramatic ART's Screen acting or Mime Acting program, The Royale Theatre DRAMATEN's course in meeting the big stage, Stockholm University of the Arts acting master, courses on Teateralliansen, workshops and acting classes throughout my entire life at different levels of Academia or outside of it...

³ I mark she/him/they/etc as **** in acting suggestions to be more inclusive and make the reader be able to easier put themselves in the sentence.

animated Goblin looks like, what level of relationship you have with the acting partner be it a rock or spouse, etc... or use an "As if" to substitute a character, word or other to ground your action with reality and your emotions (*Hagen 1973; Meisner 1987; Weston 1996; Chubbuck 2005*)

8. Why now? Why can't it happen in 2 minutes or the next day? Make it urgent! (*Meisner 1987; Bruder et al. 1986*)
9. Play with it/ make it interesting and fun. (*Bruder et al. 1986*)
10. Where did you just come from/what are you doing in the start of the scene (actually a really important one but is actually just 1-9 for a playable action to carry you into the scene (*Adler 2000*)/get interrupted from by the new and even more time sensitive task by the setting/co-actor/circumstances/etc in the actual played scene (*Meisner 1987; Chubbuck 2005; Bruder 1986*) — As in not to go onto stage/ in front of the camera doing nothing and being "private"). But, this is also a common actor trap (making this too interesting or showing too much of your baggage... Sometimes the audience already know the character and the setting and they only need the actor to play something mundane to tell the right story, as with in the apple cake scene in the film *The Inglorious bastards (2009)* where Christopher Walz⁴ by rumour only plays: "I need my guest to try this really good apple strudel"⁵.

Now out of these nine, from the top of my head, only three is speaking directly to the ADHD nervous system, the "interest based nervous system" (*Dodson 2022*)

Anyone with ADHD will answer along these lines: "I have always been able to do anything I wanted so long as I could get engaged through interest, challenge, novelty, urgency, or passion."

(*Dodson 2022 II*)

This five traits of his, may hypothetically explain why an ADHD actor haven't always been able to perform directly through the regular acting advice, but being forced to find other ways or work with the 3.5 advice that actually always gets them up on the floor, namely:

"6. Put stuff in the way.": This, when it is done the right way pushes the "easy to perform task" to, a still easy to understand task and probably easy to perform but, become a challenge! Maybe it's a too easy win "getting a hug" and it gets boring playing it several times in a row, so adding some extra challenge like "I need **** to take the initiative to give me a hug" or "I need **** to realise **** love* me". It's harder to get than "a forgiving hug", but a greater challenge doesn't just add ADHD-motivation it also adds drama (and that is usually a good thing in the ART of acting).

"8. Why now?": This is the one that adds a deadline, urgency, and time pressure. And this the ADHD brain understands to be motivated by (*Dodson 2022*) - the closer to a dead-

⁴ The Actor playing the Villain in the movie.

⁵ I've looked every where for this quote but haven't found it so this has to stand as a metaphor until I can find it or he never actually did that - but he very well could have and that is the art of story telling, right - it doesn't have to be true it just have to sound more true than... I heard this story first from an acting student, one class above me — and it stuck with me as a great example to not carry your past with you onto every scene...

line the more motivation⁶. So hypothetically the ADHD actor need to be really specific why this scene has to play out just now: and the more time pressure they can get in to it, the better actor they can be on the floor (as long as it doesn't interfere with the overall storytelling, of course).

“9. Play with it, make it interesting and fun”: This is the one that can add interest and connect to your passions usually in combination with a really good “as if” (*Stanislavskij 1939*).

Because, hypothetically, if the importance of the objective and the “need from” isn't inline with the ADHD actor's passions and interests that will lead to a failure of motivation to get up on the floor and work and also leads to being scatter focused during the acting session because the brain will be constantly searching for something more fun, interesting, passionate, time sensitive or challenging to motivate it to go on. Or as Professor Brosowski⁷ would put it: “You have to [commit to the played action or movement and] feel an unstoppable desire⁸ to move”.

And now for the really bad news: There is one more thing that D. Dodson (2022) mentions that motivates our interest based nervous system and that is novelty.

Novelty: Novelty I hypothesise is the thing that really gets you as a neurodiverse actor, it jumps up and stabs you in the back when you least expects it.

Say, you have everything under control; it's fun on the floor; it's based on your interest or passion; and everything else is in place, and suddenly — it's all gone. The nerve, the excitement, the feelings — Everything. Well, “Everything” is actually still there, in place, and you might still enjoy playing it, but the brain isn't with you all the way. And this is usually because the brain has decided that this is **old news** and that it already has played this out and it's looking for new horizons. Not so fun if there is 150 more shows to be done or 10 more takes that day...

But, just knowing that the ADHD brain craves much more novelty (Dodson 2022) to stay interested, passionate and motivated I hypothesise is a huge comfort, it allows the ADHD-actor to prepare for this in advance with a couple of extra things to play or do on stage to spice everything up again. This of course happens to all actors but my hypothesises is that it should happen much more often to ADHD-actors and to a degree that actually not just frustrates them but also makes them think they are doing things wrong or worse than their peers (whom in comparison can stay much longer with the same playable actions or reuse them over and over again getting the same engaging result from their brains).

Research suggestion:

- 1) Ask ADHD-actors (in an online, easy to read and easy to get numerical data from, survey)
- 2) Put different sort of neurotype actors up to the same task and see how novelty, interest, urgency, fun, passion and challenge places a part in their work.

⁶ Wich is also an ADHD trap in real life because all things can't be done in the last 3 days or 3 hours or 3 minutes... But, as a scene objective — this is gold!

⁷ Stanislaw Brosowski, Professor in Mime Acting at Stockholm University of the ARTs, during classes 2010-2013

⁸ Swedish: “oemotståndlig lust” could be read as passion, desire, lust, need, etc...

- 3) Other: personal long qualitative hour interviews about anything ADHD acting related with a lot of actors and pluck out the things that actually pop up - and not the things I speculate on.
- 4) Play with myself as a lab rat
- 5) other

Short problem shoot:

- 1) How to make it safe and reliable, and get ADHD actors to want to do the survey and not just get neurotypicals?
- 2) How would I know which ones have ADHD, since I hypothesise, and manny with me, that neurodiversity is overrepresented within the arts? (Gawrilow, Goudarzi 2019; Turner 2022)
- 3) This is too time consuming for a master's degree and I also want to be up on the floor as a researching artist and not just listening and writing.
- 4) I know what I'm researching and could read the results that I think I want and not the ones that I really get
- 5) Put time and money into researching other ways to get the answers I want.

3.2 Hyperfixation

The difference of hyperfixation and hyperfocus seems to be a little bit vague in academia and as far as I have looked it is commonly used interchangeably, and meaning the same thing.

Here are two quotes from persons talking about hyperfixation from the ADDitude magazine's survey about it.

1. [...] and the silence during those activities was golden to me. I'd lose 3 hours and wonder where in the world time had flown to. Often the jolt back to reality is/was rather depressing because, during these activities, my inner critic is silenced [...]

(Canada 2022)

2. "I am an artist. I work in several mediums, but currently I take pottery classes. [...] I can't stop it. My classmates will crank out several pieces in a day and I will work on one for weeks."

(US 2022)

And in this post Rick Green talks about his hyperfixation and hyperfocus: <https://to-tallyadd.com/hyperfixation-and-adhd/> (Green 2022)

My own definition reads as follows (since I haven't yet found one that encompasses what I myself and what several persons in the ADHD community experience)⁹

Hyperfocus: A very strong focus that can be hard to pull away from, even if you want, that happens when one or all of the right conditions of the interest based nervous system are strongly met. (As in quote 1)

⁹ Easily googled with "ADHD Hyperfixation" and you get tons of different viewpoints about it.

Hyperfixation¹⁰: A very strong focus that can be hard to pull away from, even if you want, for a longer period of time (where 'a longer period of time' is at least holding longer than over one sleep cycle i.e. you can rest and wake up and still feel the pull of it) and it is mainly based out of a strong passion and interest. (As in quote 2)

Meaning you pulling 3 all nighters to finish your essay is not really a clear hyperfixation because that is mainly urgency. And you doing the push up challenge for 30 days¹¹ (and then never doing a push up again¹²) isn't either a hyperfixation because it is mainly based on the challenge etc.)

So, what is a hyperfixation:

If we take me as an example I have a strong interest and a longer passion for anything superheroes, sci-fi, fantasy, acting, stunts, stage fight etc. And my hyperfixations usually happens around these things.

This year it has been

- 1) From a previous hyperfixation to read all the Star Wars canon books, I started collecting Pokémon¹³ cards and buy all of the right things, research everything on the internet and got deeply involved
- 2) I saw that there was Star Wars (1977) cards that could be collected and started researching all of those instead, collecting and being in the loop of everything
- 3) This autumn I jumped off the pokémon train to start watching all episodes of My Hero Academia (2016) .
- 4) And now the last one, a couple of weeks ago, I stumbled over a NFT¹⁴-project Broadsiders¹⁵ (*BrOads1de* 2022) that made me go all in and I have had a hard time sleeping and focusing on anything else than crypto-ART. And NFT-storytelling.

Usually I can comeback to a hyperfixation but they can also just be for a couple of days until the strong interest is gone. Those are usually more based on novelty than a strong interest or passion and might be longer sessions of Hyperfocus but since it covers several days I still define that as a kind of hyperfixation.

But if you take Broadsiders (*BrOads1de* 2022) they pick off:

- 1) novelty: It's completely new to me (and therefore also ART (*Lindman* 2022) for me)
- 2) interest: It's based in my interest of Sci-fi, superheroes and is very smart, interesting, provoking and requires my full attention to get a hold of.
- 3) challenge: It's clues and riddles and a collection sport
- 4) urgency: The story and everything is happening IRL right now and will be over after this, can't be told the same way ever again, with these NFTs.
- 5) Passion: Since it ticks of my longterm interests/passions and connects with me I get passionate about it.

¹⁰ Not to be confused with "special interest" that is clearly defined within the Autism community

¹¹ Yes I did that publicly on facebook...

¹² joke, but a little true.

¹³ Collectable card game turned into big franchise... <https://pokemon.com>

¹⁴ NFT = None fungible token [often a piece of art or other desirable token that is locked to one person on the internet]

¹⁵ NFT collection - that tells the story of 7290 broadsides and uses the NFTs to tell the story and drop NFTs to the holders of those NFTs held and uses the Discord community to help them tell and role-play the story with the holders of the NFTs.

All of these ticks of my interest based nervous system to such a degree that I forget to eat, take care of myself and can't focus on much other things...

So, what does this mean to my ADHD SoMe Acting master's degree? If I can't pull away from it?

I asked myself this question. And for the first time in my life I also thought... What if I don't try to stop it, what if I use it?

It's such a neurotypical way of thinking that when something that strongly takes your focus away from something important you have to lay that to the side and wait it's turn.

The best example I've heard that kind of proves my point is in creative writing classes or books on creativity: When the teacher/writer usually says focus on one thing (Keller 2014), if you get ideas write a short note and put them to the side, for later use, and go back to what you are doing — write the book you are writing now first!

And then you have writers like N.N¹⁶. that just wrote on stories and if one stopped holding their thought for a while or they got another idea they jumped on that and started writing on another typewriter. Working on several at the same time and continuing on each when the desire to write is there. Maybe this is a more neurodiverse way of doing things? Following your focus instead of trying to control it, since the whole thing with ADHD is that you have a hard time regulating your focus (and well, most things actually) (Christiansen, Hirsch, Albrecht, *et al.* 2019; Barkley 2022; Barkley II 2022)

So, I started asking myself questions like:

- 1) How can I use this new hyperfixation in my art and ARTistic research?
- 2) Is there a way to be a ADHD SoMe Actor on a decentralised economic space like the OpenSea¹⁷?
- 3) How could I create and be a part of this future of story telling?
- 4) What does it mean to be an ADHD SoME Actor in this space?

And it has been very fun, creative and very distracting, indeed.

I've looked at other projects as well but none is as compelling as Broadsiders (*Br0ads1de* 2022), where you can own FRC¹⁸ to your NFT and continue telling your own stories with it after and during the events of the collection as a whole. It's a little bit like someone giving away the rights to "Emil" in "Emil i Lönneberga" (*Lindgren* 2021) to do as they please with them. Print their own T-shirt collections coming up with video games and writing their own books because Astrid Lindgren (*Lindgren* 2021) only owns the rights to the book itself and not the characters in it. Amazing! Provoking! And O so wonderfully enchanting to my brain.

What I've done is create a space where I can tell my Broadsider's (*Br0ads1de* 2022) story and also create collections and NFTs myself as a ADHD SoMe Actor. (Acromee & Pisces 2022)

I've so far managed to:

¹⁶ This is also a story I've heard told many times but I can't find the famous author that wrote like this, anywhere, so this might also just be a metaphor for now for another neurodiverse way of working...

¹⁷ Common NFT market place: <https://opensea.io>

¹⁸ Free commercial rights

- 1) Make 5 NFTs¹⁹ that grants the holder of the NFT the right to entitle themselves Executive producer to my short film *The Gunslinger* (2021) on IMDB²⁰.
- 2) Make a ADHD SoMe Actor AI painting²¹ collaboration with the DalIEE (DalIEE 2022) service online
- 3) Share an AI inspired dream²² of my fictional character and FRC owned Broadside NFT (*Br0ads1de* 2022) with the Broadside community on Discord (2022) as my fictional character in a NFT verified Role-play chat.

I've have several future ideas how to interact with the space on a larger scale and I am super glad that I followed my whim and allowed myself to be hyperfixated and learn and incorporate it into my research. Not just to explore new horizons for the actor as a free decentralised artist that can upheave the normal hierarchal ways of being a creator at the lower ends of the economy (A Lindman 2022), but also a way to see what happens and understand ADHD hyperfixation.

Things that I can do to further investigate:

- 1) Conduct a survey online asking about how actors do with sudden bursts of inspiration, preferably one controlled through "Scen & Film"'s newsletter and one open free to anyone to fill in.
- 2) Holding Co-labs or/and asking people online to do research tasks for me via TikTok, OpenSea, Discord, instagram, Patreon, Youtube etc²³...
- 3) Research trough my own hyperfixations and letting them become part of my creative processes instead of being hinders that pull me away from my research.
- 4) Doing Labs where I use the actors in them to do exercises that are bound to their current hyperfixations

Fast problem shoot:

- 1) Hard to know or what people answer and if they answer truthfully, but maybe the larger data can help confirm patterns?
- 2) Co-Labs take time to plan and organise and are prone to fall in-between my other projects, Online research tasks for people on Social media sounds intriguing and needs some easy way to manage the research results... Surveys, TikTok account videos?
- 3) Research through my own hyperfixation can take time because I don't always have one...

¹⁹ <https://opensea.io/assets/ethereum/0x495f947276749ce646f68ac8c248420045cb7b5e/50543894558572483053736110132536680589721838843132882128961001132360604844037/>

²⁰ Internet movie data base: <https://imdb.com>

²¹ <https://opensea.io/assets/ethereum/0x495f947276749ce646f68ac8c248420045cb7b5e/50543894558572483053736110132536680589721838843132882128961001133460116471908/>

²² <https://opensea.io/assets/ethereum/0x495f947276749ce646f68ac8c248420045cb7b5e/50543894558572483053736110132536680589721838843132882128961001137858162983595/>

²³ Different internet platforms

- 4) Maybe this can be done online? Like having several acting “students” test my hypotheses, and record the sessions for future knowledge??²⁴

Future possible uses for me with the NFT and web3²⁵ spaces:

- 1) creating short 5 sec videos that can be owned by the holder of it as an NFT, printed for a limited amount of 1-10000 mints²⁶ (opensea 2022).
- 2) Create collections of 5 second NFT-videos that can be used to put together the holders own stories with FCR or CCO or other rights...
- 3) Create original works to be owned by others or to be owned by others with adding special rights like Crowd funding²⁷, instead of crowdfunding a project you put out a NFT-collection that grants the holders different executive producer rights and special permissions to use the material or grant the holders special benefits like tickets to shows, merchandise or the right to make their own videos or merchandise from the product.
- 4) Telling stories as an actor and using the community that buys the NFTs to help me further the story or create their own stories with in the set universe — give the holders right to change or comment on the story or be a part of the story through discord chats²⁸ or other social media like Tiktok²⁹ or create a fan wikipage or fandom page for co-creators to fully expand the story universe³⁰.

²⁴ THIS! I have to do THIS!

²⁵ Decentralized web, internet 3.0, based on machine readability and tokonomics and blockchain... <https://en.wikipedia.org/wiki/Web3>

²⁶ Minting is what it is called when a user pays to make an NFT appear on the blockchain for the first time from a store or collection: like with coins, meaning “to produce for the first time”.

²⁷ Asking for funds to a project usually before it has started from a larger crowd instead of institutions, governments, funds or companies. The crowd can be fans or anonymous on a large scale crowdfunding site on the internet.

²⁸ Common group chat that also can function as a controlled community for creators to manage their communication with their byers/fans/players/etc. <https://discord.com>

²⁹ Social media platform <https://tiktok.com>

³⁰ Fandom idea mentioned in a broadside-holder chat were everyone could continue telling their part of the stories in an expanded universe.

5 Procrastination — a quick glance

Dealing with hyperfixations and hyperfocus as an ADHD SoMe actor I hypothesise comes with a lot of procrastination, especially if you can't contain the hyperfixation to your current project as I wrote earlier (*Lindman 2022*), it should create a lot of ARTy spur of the moments that if you let them can actually generate stuff that can be of use. Like this youtube video of mine (*Lindman 2022*) I couldn't write on my paper because the youngest of my children was taking a nap with my wife and the older one was playing so I couldn't really do anything because my brain didn't let me be focused enough to write in the same room as my oldest child - but I had a growing idea from a thought I had about the incident in Poland and the Russian war in Ukraine that just wouldn't shut up in my mind either so I took my phone and went just outside the door (so i still could see and hear if my oldest one were up to no good) and recorded the idea that could hold my focus... And, maybe posted it a little to fast, impulsively, to my social media channels... But, what I think is important from this little story is that the ADHD urge to follow the current hyper fixations, interests, passions, novelty, deadlines or just fun stuff is part of the ADHD actors toolbox as an ARTist, because ADHD actors have an interest based nervous system (*D. Dodson 2022*) and that means you sometimes need to follow those impulses and other times (as with cooking food and paying the bills or any other mundane thing your brain can't motivate you to do in time) you need to create or align these things with external ADHD motivator mechanisms in the same way you have to put them externally on top of regular neurotypical acting advice.

Make it funnier, more interesting, challenging, align it with your passions, make it more urgent and make sure that you have a couple of different methods in your sleeves when the novelty of the first, second and third wears off...

More on procrastination later, now lets make the editing and source checking of this document really fun and interesting...³¹

³¹ But, HOW! Please, somebody tell me! This part is excruciating!!!

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This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

1 of 9

Text process: 2022-03-17--2022-03-27

Stockholm University of Dramatic Arts

This is a piece of ART

So being in the master's program of Acting and trying to understand how to do artistic research in a natural science academic research system - I find myself trying to defend my artistry without having academic words for it and just trying to use and do stuff that other sciences do that works for them. And I find myself needing an understanding of ART¹²³⁴ itself that is more concrete for me so to even be able to take the first stumbling steps in any ARTistic research direction within my own ARTistic field.

So what is ART? Even if it is just for me to ponder about and giving myself a building block to step on.

I woke up on Thursday night 17/3 2022 one day before we should have a seminar with Simon McBurney⁵ which was a wonderful talk and a lot was said about Theatre and how it was oppressed into a war machine system that is also capitalist and patriarchal and colonial etc. in it's nature. And that theatre is the anti-thesis to war because it doesn't seek to own it seeks to share - share a connection⁶. This is actually beautiful and relevant to what I want to say and I'll come back to it.

But first, back to waking from my dream and having a sleepless night on Thursday. I woke up startled about the idea that:

ART is to dream⁷ collectively on your own/together with others at and beyond the precipice of your own/the groups/audience/society's/the worlds knowledge.

Okey so this might be a bit too poetic to scientifically swallow, but hang in there with me.

A piece of "art is in the eye of the beholder⁸" we always say but thinking about ART this new way, for me, makes it easier to understand why and not just in a vaguely fuzzy way.

¹ I use ART here in big letters as to differentiate it from what we usually talk about in more general terms as art (see next footnotes). Trying to understand more what art itself is and how it happens and what it does.

² Art: American dictionary: "the making or doing of something whose purpose is to bring pleasure to people through their enjoyment of what is beautiful and interesting, or things often made for this purpose, such as paintings, drawings, or sculptures" <https://dictionary.cambridge.org/dictionary/english/art> read 2022-03-27

³ Fine art:

1. creative art, especially visual art whose products are to be appreciated primarily or solely for their imaginative, aesthetic, or intellectual content. "the convergence of popular culture and fine art" 2. an activity requiring great skill or accomplishment. "the fine art of drinking tequila" <https://www.google.com/search?q=define+fine+art&forcedict=fine+art&dictcorpus=en&expnd=1> (google answer from oxford languages, read 2022-03-27,

⁴ How I myself interprets what is said about art is, that in a very toothless way it is said to be: 'anything created in any kind of way by professional/famous artists for the general public to enjoy'.

⁵ Simon McBurney is a well known actor and director for Theatre Complicité and we had a 2 hours seminar talking about theatre with him 2022-03-18, <http://www.complicite.org/peoplecreatives/SimonMcBurney>

⁶ I have no recording of this so this is purely anecdotal and through my own words and understandings of what was said during the meeting.

⁷ I use 'to dream' here as an action verb instead of 'to create' as 'to dream' contains not just our conscious thoughts and actions but the entirety of our non-conscious parts of our being's knowledge too at the same time, like when we are dreaming at night. And also to make sure that ART is not just a thing that is created it is something that happens in-between.

⁸ "Art, like beauty, is in the eye of the beholder" known proverb coined by Margaret Wolfe Hungerford in the book "Molly Bawn" 1878.

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

2 of 9

Text process: 2022-03-17--2022-03-27
Stockholm University of Dramatic Arts

When Picasso drew only a line on a canvas⁹, Marcel Duchamp put an urinal in a museum¹⁰, Andy Warhol reproduced his own art calling it ART¹¹ - was ART and is stored collectively as a being ART at that time - because it changed our whole awareness of what ART was and is and what it could be on a world changing level.

A 3 year old child drawing a figure with two feet and a head¹² for the first time is creating ART at an individual level. It isn't ART for the parents that stands beside looking because they only see progress towards their understanding of ART and it isn't ART on a bigger scale because almost everyone has done this before.

But, and here is the cool part (if I am right that is): the parents taking part of the child's ARTistic process¹³ working on the piece of ART the parents can find joy, pleasure, pride and be part of the experience as entertainment¹⁴ on a deep emotional level that can spur their own artistic processes at their own level of understanding of this ARTistic field and in so collectively dream at and beyond their own understanding and have an ART-experience¹⁵ through the child's piece of individual ART.

This doesn't have to make it an ART-experience, and I think it rarely do¹⁶, to the parents - because it isn't ART to them but it is watching ART being done in front of their eyes and to the little sibling it might be an astonishing piece of ART-experience and piece of ART.

The important thing about this is it isn't the ART that is the only thing important in society it is having people creating and sharing on a individual and societal level by themselves and sharing this together with others - because through these creative ARTistic processes we sometimes not just get individual ART we get world changing ART - not just that changes our understanding of, for an example, the field of acting but ART that sometimes changes our understanding of the world and ourselves entirely. And not just from the artist's ART but by the shared moment of ART with others.

⁹ Urban legend? That I hope actually have happened at some time in his career: But Pablo Picasso did one-line drawings <https://www.pablopicasso.net/drawings/> but I have heard through out my entire life that "he was so famous he could draw a line on a paper and put his name on it and it would sell as art" - this seems now to be a bit twisted truth by time... But "if he wrote a check people would rather sell the check than cash it in" seems to be true (google, googled it 2022-03-25).

¹⁰ Marcel, D. (April 1917). *Fountain [ready made]* (The original urinal is lost and the ARTist might also be Elsa von Freytag-Loringhoven: Clemens Poellinger: *Baronessa giorde Duchamps urinoar* i Svenska Dadbladet 26 november 2014, läst 2022-03-27 <https://www.svd.se/a/ada151e2-6035-36ae-9507-c60a43e3db06/baronessa-giorde-duchamps-urinoar>

¹¹ Andy, W. (1962-1965). *Campbell's soup cans [pop art]*, 20 by 16 inches (51 cm x 41 cm) each for 32 canvases. Accession: 476.1996.1-32. Museum of Modern Art, New York

¹² "Huvudfoting" in Swedish, broadly known knowledge about a child's first steps in creating visual ART on paper: <https://sv.wikipedia.org/wiki/Huvudfoting>, read 2022-03-25.

¹³ With ARTistic process I mean: Using the ARTistic tools present to you on your own/in a group in the attempt to create ART or/and an ART-experience for yourself/the group/audience/community/the world/etc

¹⁴ With entertainment I here mean: "Safe" or nostalgic art: To dream and share **inside** the collectively known knowledge that might create a springboard towards ART or an ARTistic experience or be ART for someone not yet in the known. But at its core entertainment is seeking a known experience to start dreaming about the shared connection from and it's not necessarily aiming to be ART itself from the beginning.

¹⁵ With an ART-experience I mean: what occurs whilst taking part in or sharing something that is or isn't ART but becomes ART by the experiencing on your own or by the shared moment with others.

¹⁶ Just speaking from personal experience here as a parent, don't have a number on it, I just know that if I am engaged in their ARTistic process and share it I am more prone to take of on my own ART-istic process. Further experiments/practical research is needed.

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

3 of 9

Text process: 2022-03-17—2022-03-27
Stockholm University of Dramatic Arts

And this is why a performance could be ART and not-ART at the same time because on a individual level there might always be someone that through the shared experience takes a leap of ART in their bodies/minds/hearts/souls/or whatever other unscientific word we still have for what it means to be a human being.

To put it differently: Scientifically, a dancer operating the wholeness of their body in-front of a mirror-neuron¹⁷¹⁸ connected audience experiencing ART I would like to say is has hard to understand as, metaphorically, a scientists 3000 years ago trying to understand how a spaceship of today works - because we still don't have the sciences to understand precisely what that connection is and what it does to and with us.

And this is also why we need ARTistic research - to get that language and having ARTists creating on a specific elite (maybe seemingly nonsensical to the general public) thing and trying to come up with ways to document it so that the understanding of not just their ARTistic field but ART itself takes leaps through the collective sharing and not just natural science through the crazy ARTistic minds of DaVinci, Jules Verne, and you get the point...

Wait! Am I saying that EVERY piece of art created by ARTists isn't ART??? Yes! And no! Every ARTist doing the work is being in an ARTistic process, creating through and within everything they know. And the thing they dream, do and ultimately create might not be ART, not even to themselves, but always to someone else and sometimes, very few times, to the entirety of humanity.

And this is true whether the ARTist is a mathematician or a dancer. The collective dreaming is happening whether we want it or not - through quantum physical connections (intra-actions¹⁹²⁰); anarchives²¹²²; social networking and taking in and being in the world and it gives food to new ideas/ART/mathematical solutions/etc. continuously openly sharing by just living in the world.

¹⁷ http://www.progressneuroscience.com/pdf/vol_1_n_1_2013/PiN_Neurotopics_2013_Pascolo.pdf http://www.progressneuroscience.com/pdf/vol_1_n_1_2013/PiN_Neurotopics_2013_Pascolo.pdf , read 2022-03-25

¹⁸ Rizzolatti, Giacomo; Craighero, Laila (2004). "The mirror-neuron system" (PDF). *Annual Review of Neuroscience*. **27** (1): 169–192. doi:10.1146/annurev.neuro.27.070203.144230. PMID 15217330.

¹⁹ Schaffer, K., Barreto Lemos, G. Obliterating Thingness: An Introduction to the "What" and the "So What" of Quantum Physics. *Found Sci* **26**, 7–26 (2021). <https://doi.org/10.1007/s10699-019-09608-5> <https://link.springer.com/article/10.1007/s10699-019-09608-5>

²⁰ Liao, C. (2019). Emerging art education through intra-action within STEAM. *Transdisciplinary Inquiry, Practice, and Possibilities in Art Education*. University Park, PA: The Pennsylvania State University Libraries Open Publishing. DOI: 10.26209/arted50-03 <https://openpublishing.psu.edu/arteducation50/content/emerging-art-education-through-intra-action-within-steam>

²¹ Sher Doruff, Fieldings: Propositions for 3rd Cycle Education in the Performing Arts (pp.18-30) Publisher: DAS Publishing, July 2021

²² On Anarchives: My own understanding of the anarchieve from a seminar with Sher Doruff 2022 is that it is the stored and yet to be stored knowledge in-between the relations of all things. As in, quantum physics' intra-action, where, as for an example a resting hand on a wall, it is hard to define where the wall and the hand begin connecting or if they always are connected (or maybe just are the same thing entirely on a very small level)... So an anarchieve of a stage performance is within the relations of and around the actors, audience, the room, etc before AND after the show and is a springboard for the next archived stage performance already in the making in all of their bodies and relations... And this is, of course, a very hard thing to document through normal archival and documenting processes. Or to make into a qualitative source footnote fitting the academic system.

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

4 of 9

Text process: 2022-03-17--2022-03-27
Stockholm University of Dramatic Arts

And here lies a difference between the ARTs and the natural sciences: Being in an ARTistic process on your own/ in-front of an audience or not is what we have thought is for the greater good NOT just the result and NOT how we present and document the result for the ones coming after as future springboards for new ART as a result.

It's super important to document and preserve ART AND ARTistic processes for other ARTist to climb further upon BUT it isn't what we have called THE arts/ARTs.

The ART has been in the doing and sharing. Not the documenting and teaching.

As in the ART of doing math. We, as in the general collective human race, just don't like looking to long on someone doing math in their heads as we like watching someone dance and act - but other mathematicians I hope enjoy watching and thinking together on a whiteboard or computer sharing the ARTistic experience of doing the math... dreaming together at and beyond the precipice of knowledge (or just playing with something they know for entertainment that can spark the ART...).

This is also one of the reasons why I think the ARTs has been held out of scientific institutions because we've thought the joy of everyone, the greater good, has been in just the doing and sharing the Art/ART and not the taking part of the spoils after someone metaphorically as come up with a theory of electricity...

And of course as we haven't spent a lot of time figuring out How, Why or What to store in all of the ARTs, before recent times when now more of the ARTistic fields are in the higher educations system.

And as Simon Mcburney said during the seminar [in other words and I mix them up with mine here] the [ART]s doesn't serve the countries' war machines it destabilises them by saying, 'we are connected and by sharing and dreaming collectively we grow as humans' for the greater good - not a greater sovereign war machine... and this is why ARTistic research is so scary for many rulers - it's trying to give the magic/ARTs that isn't science yet a language to understand and build up momentum to share the dreaming on an even greater scale and ARTistic level and with scientific mandate that can't just be said to be magic/experience undocumentable practice based knowledge... human experience and knowledge shared through creative anarchived layers of imaginative bodies/voices/instruments/things/etc in process or through finished projects.

Now, if ART is more like what I'm trying to define here, then ART is more close to what I believe being a human is - and this is also part of what I believe we feel when we go to especially the performing ARTs as an audience, a dissonance between what we live in and have built for ourselves as a society and the complete openness of the sharing between the stage, the audience and the room - we are all one and the same and NOT just individuals part of individual nations. ART comes from the connections of relations of all things NOT from the defining of borders and the claiming of things for oneself.

Of course by trying to explain ART this way I might kill it, like understanding magic with deduction and ultimately turning it to science.

But I don't think so... people always enjoy a magic trick or a slap stick trick not because they don't understand WHAT is about to happen but because they are interested in HOW it is performed and how they will be tricked into the make believe where they share the moment of connection through the performers skilled body, mind and presence. And in so I hypothesise is given a chance to maybe dream at the edge and beyond of their understanding of the collectively shared knowledge or just relive something known and already collectively shared as entertainment that also could spark ART or ARTistic processes - so ART, like the saying with Magic, is always present, as in the things we yet don't know and dream of.

This means that as soon as a piece of ART is created by the ARTist it stops being ART for the ARTist and just an entertaining springboard for new knowledge and ART and ARTistic processes.

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

5 of 9

Text process: 2022-03-17--2022-03-27
Stockholm University of Dramatic Arts

Now if this hypothesis of ART or ground set or rules (that will probably change with me reading a book or attending an ART seminar tomorrow) of what ART is is true then:

Me creating and thinking about this text is also an ARTistic process and also ART on a individual level in the making of it because it changes and gives new tools for me how I can think about ART itself (even if someone else has already thought about this and come to the same conclusions 30 000 years ago) - And maybe this text can spur or give room for someone else's ARTistic process and in so be a piece of ART outside myself too.

What it also does is give me confidence in my own ARTistry, knowing I can always aim to create individual ART - because that is super simple (especially in fields I am still a novice). And it also humbles me in-front of ART I might not yet understand, ART that has such a big gap between my precipice and the ARTist's precipice that I might just regard it as garbage or nonsense from where I stand. And of course somewhat of a disdain for professional art posing as ART where I can clearly see that the ARTist hasn't performed at their capable level. And also be more forgiving when I see that an ARTist have worked hard to create their individual ART but their level of ART as a result is far under my or even the community's understanding - because their struggle is more important in the long run than me having an ART-experience of their ART.

This also might explain:

- Maybe why ARTists feel so empty after being in an ARTistic process or after creating ART, because the ART is gone with the audience and/or the moment of the creation. And maybe this is why we seek to repeat it and most often fail because it wasn't the specific art that did it for us it was the ART and/or the ARTistic process/experience.
- This might also mean that every piece of ART involving liveness and humans is always some part technically being an ART experience because we don't yet have the knowledge to put in language what is being shared between us - we just know we need it as humans to be alive.
- That an ARTist creating ART appreciated by others aren't always aware that that is what they are doing because it isn't ART to them it is only work or a practical ongoing process.
- Why we can have deep individual ART experiences from something that seems plain, trivial or just weird to others. Like saying to someone 'that $1 + 1 = 2$ is wrong and never is really accurate in a real world because '1' doesn't exist more than as a concept/idea in mathematics'. That might seem dumb to a large portion, weird to some more, feel world changing to a few and something so basic it isn't even a thing to a few...
- Why watching someone create something, anything, with knowledge and skill beyond what we have (even if we know it isn't or is going to be ART) always is so mesmerising because it's our body and mind having an individual ART experience at least on one level during the shared moment of liveness together through the brains firing of mirror neurones and connecting us.
- That maybe, the ADHD-mind that can't switch of the DM-network²³ is always close to the ARTistic processes²⁴ (or maybe also further away if it's not "unfocused" around the "right" topic)? And finding a way to not become hyperfocused during rehearsals is not just good for the sanity and energy levels but for the ADHD-ARTist's actual ability to stay in an ARTistic process making the best entertainment or ART possible...? And I hope to be able to pursue this further in my ADHD-acting research.

²³ The Default Mode Network, Motivation, and Attention, Lab Faculty and Staff
10/20/2017, <https://www.labschool.org/news/stories/default-mode-network-motivation-and-attention>

²⁴ Kate Kelly, ADHD and creativity <https://www.understood.org/articles/en/adhd-and-creativity-what-you-need-to-know>, read 2022-03-27

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

6 of 9

Text process: 2022-03-17--2022-03-27

Stockholm University of Dramatic Arts

This also complicates in a good way, what the different ART-fields are and why they are. If ART is a free concept and not something that is just done in the different ARTistic fields by ARTists. Then we might change how we do math because giving mathematicians room and time to have shared artistic processes is super important to create ART. And an actor having had an ARTistic process and created something that isn't ART and trying to archive and document and explain it for posterity is, I believe, equally valuable to humanity as a coder doing a new piece of code that gives other coders a bigger set of tools to create the next thing that also might not be ART but someday in the future creates the first AI by mixing all the collective knowledge stuff together in an ARTistic spur of the moment and making that specific ART-leap.

What it also says is:

- That ART is common, an every day experience even, and a part of what it means to be human and part of humanity - something we live and breathe. And something we desperately need as it is a connection with all things. And if we are cut off from it we don't feel alive... Because in a sense we aren't. Like what "Winston Churchill [never] replayed when asked to cut the ARTs funding in favour of the war effort - Then what are we fighting for?"²⁵
- That it is ridiculous to say something like "theatre²⁶ was born in Greece"²⁷, as the short things I've watched by Napo Masheane's²⁸ seminars so clearly says: Because the ART of theatre is something that we are and share with each other constantly through rituals, stories, behaviours, language, dance, music and so on every day - and have always done at least as long as we've been humans, and no-one owns or came up with Theatre. I believe Theatre looks the way it does because of what ART and culture is available to us to tell stories with - And this is also why Theatre with new technology became film and video games like dance and music was theatre before the arrival of spoken language. Theatre still pertains it's poetic mysteries like dance and music did before it and theatre has also grown wider into literature, film, video-, mobile-, computer-games, Virtual reality etc.

But, the Arts have actually become something not to be owned and shared by all - and even are cut from schools²⁹³⁰³¹ and destined by whole political parties³²³³. This isn't hard to understand why, but it is scary. Especially if art is ART, because then not spending a lot of time in schools and during our lives with ART, limits not just us as individuals from a big part of what it is to be humans but the wholeness of humanity from one of its greatest resources: The ability to be in a state of creating new and wonderful things together connected - and not through streamlined unity, but connected by the whole messiness of all things.

²⁵ Ciara O'Rourke. (april 2, 2019) Politifacts <https://www.politifact.com/factchecks/2019/apr/02/viral-image/no-winston-churchill-didnt-say-what-are-we-fightin/> read 2022-03-27

²⁶ In the sense that Theatre is Story-ART: someone or something telling us a story with the best ARTistic means possible to do so.

²⁷ Mark Cartwright. (14 July 2016) Ancient Greek Theatre, World History Encyclopedia: https://www.worldhistory.org/Greek_Theatre/ Read 2022-03-27

²⁸ Napo Masheane, recorded seminar about African Theatre history, partially seen on video 2022-03-24

²⁹ Klys, Stoppa nedskärningarna av kulturskolan <https://klys.se/stoppa-nedskärningarna-av-kulturskolan/> läst 2022-03-27

³⁰ Ulrika Kärborg. (6 okt, 2019) Dagens arena <https://www.dagensarena.se/opinion/radda-vara-kulturskolor/> läst 2022-03-27

³¹ Hannes Fossbo, Amina Adelai. (3 okt 2019) SVT nyheter: <https://www.svt.se/kultur/nedskärningar-vantar-for-nara-halften-av-landets-kulturskolor> read 2022-03-27

³² Sveriges Radio (16 september 2019) <https://sverigesradio.se/artikel/7300688> read 2022-03-27

³³ Henrik Arnstad. Kulturfanatikerna, Fönstret: <https://www.fonstret.se/artikelarkivet/opinion/kulturfanatikerna--darfor-vill-jimmie-akesson-sa-innerligt-bli-kulturminister/> read 2022-03-27

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

7 of 9

Text process: 2022-03-17--2022-03-27
Stockholm University of Dramatic Arts

Back to what Simon Mcburney mentioned during the seminar again: Looking at all of this through the lens of sovereign patriarchal capitalistic colonialistic war machines: It is not hard to imagine why such a society chooses to put emphasis on the documentable and the results that can be capitalised and owned by someone, and not on the ARTistic processes that comes from sharing knowledge between persons and the whole of humanity. By just being ARTists and sharing everything that we and our bodies know so far, or in the now, is putting emphasis on the not owning part or result part and instead on the sharing part. The sharing part of our collective understanding of humanity and all that we are and not are - that ultimately we are not part of nations, societies and families foremost but a shared experience of being human in this world dreaming alone or together at and beyond the precipice of our own/society's/the world/humanity's understanding of humanity's collective knowledge.

And it also gives a greater understanding for why words, paintings, sculptures, etc are more valued and bought and stored by nations in museums than giving the ARTist, and the ARTistic communities, that made the ART possible in the first place a proper life to be able to continue their ARTistic processes instead/too. That old "ART" is valuable in money and can be used to proclaim said nation's ART history. But the invaluable ARTistic processes that gave room for the ART can't as easily be stored and owned and proclaimed as anyone's. And they are potentially dangerous to nationalistic sovereign states that seeks to divide and conquer for a selected few or even an even more selected few with in the country's own population. Instead of trying to unite all and share with all, which I believe lies at the heart of what ART really is and can do.

So is it weird then that a lot of ARTistic fields haven't been invited to the academic research platforms of the natural sciences until now? And been given money and time to develop their fields academically? No. But it is a great loss to humanity that we haven't put ARTistic processes before the actual ART that is created with in each ARTistic field - and that is in ALL the fields of human ARTs [yes you can read science here if you like]!

Extra pages with: More words I use but need to define and dig deeper for myself with this definition of ART and maybe just for the fun of it, and maybe in so doing sharing my almost complete incompetence at some fields of the ARTs, but hey this is where I ARTistically am right now and as I said before: this will all probably change with me attending another ARTseminar or reading an article about neuroscience or just reading and editing this paper that I just created again... But this is where my understanding of ART is right now and where it flies almost seemingly reachable over my head, in and beyond this ARTistic Work in Progress paper I call 'this is a piece of ART'

Dreaming: Being in a active-non-active state of mind where thoughts and ideas comes to you from the known and not known and not just by actively thinking them into existence.

Art = Everything created of any kind by professionals or/and famous artists of any kind...

ART = Dreaming collectively on your own/in a group at the edge/precipice and beyond of your own individual/the collectives knowledge

A piece of ART = Something that is, is created, is in a state, happens etc that creates a moment of ART or an ART-experience.

ART experience: this is what occur whilst taking part in or sharing something that is or isn't ART but becomes ART by the experiencing on your own or by the shared moment with others of something that maybe was non-ART from the beginning

ARTistic process = Using ARTistic tools on your own/in a group in the attempt to create ART or/ and an ART-experience for yourself/the group/audience/community/the world/etc

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

8 of 9

Text process: 2022-03-17--2022-03-27
Stockholm University of Dramatic Arts

Entertainment = "Safe" or nostalgic Art: Dreaming and sharing **inside** the collectively know knowledge that might create a springboard towards ART or an ARTistic experience or be ART for someone not yet in the known. But at It's core seeking a known experience to start dreaming about the shared connection from not necessarily aiming to be ART itself.

Play = children playing is almost always individual ART and also ART within the group, in the sense it is being a shared research of where the known and unknown social rules are and what is possible for the body and mind to do and conceive of during the process of improvising and going with the intuition. Grown ups playing can be the same but usually goes in and out of a game?

Play = being in an artistic process trying to do something without prior set rules and tools or/and deviating from set rules that gives room for more play/artistic process?

Play Experience = Deviating from the known into an unknown playground where everything can happen for a small or longer moment in time? "Going with the flow", improvising, playing by intuition, being in the moment

Magical flow = An experience of being in the unknown during a play/game that comes from being in the play/game so fully it seem like nothing else exists but the play/game?

Game = A game is a known play with a known set of rules that can, but doesn't have to, give room for play or a play experience. It's for entertainment and might be played to win or lose. But the playing of the game is the important part?

Sport = Humans have competed as long as we know and being in the unknown about oneself's capability against an opponent is exhilarating and overcoming the obstacle is always an individual ARTistic experience because you are in the unknown. And sometimes that ARTistic experience is shared on a world level in a world record or other feat.

Sport = a game that doesn't invite play outside the rules but it invites play experience from the athlete and the audience during the competition through mirror neurons?

Sport = also a Game with an invited audience that may choose side. And the ART is in the athlete and what can be achieved between them or during the game. It's for the Entertainment of the audience because it is very well known - but it's the How it is played and who wins that is important in the shared moment.

Sport experience = the competitive moment where you truly don't know who is going to win, with in the set rules - 'is the goal keeper going to catch the ball or the player score a goal'.

Lottery = a game/sport that is rigged against the player's odds to win (Triss/Pokemon TCG??)

As to a Challenge = a sport that is rigged against the player's odds to win easy... for audience or athletes entertainment... (gladiator sports/extreme sports).

Theatre: a medium/place for Story-ART experienced through mainly watching actors

Acting: Using the body in a way that maximises the chances of the audience seeing the Story-Art having an ART-experience through the story.

Dance: A medium/Place for Poetic-ART mainly through the use of dancers' bodies

Dancing: Using the body in a way that maximises the chances of the audience seeing the Poetic-body-ART having an ART-experience through the dancer's body.

Music: A medium/place for Poetic-ART using sounds

Singing/playing: Using the body in a way that it maximises the chances of the audience hearing the Poetic-Sound-ART having an ART-istic experience.

Performance art: A medium for societal-relationship/Phenomenological/Situation-ART

Doing performance art: Using the performers body in a way that maximises the chance of an audience having a Phenomenological/situation/Societal-relationship-ART-experience

Circus: A medium for Poetic-ART through the circus ARTist's object-relationship.

Doing circus: using the body in a poetic or extreme relation to an object in a way that maximises the chance of an audience of Circus having a Poetic-ART-experience during the performance.

Children's theatre/age inclusive theatre - theatre that uses languages that can spur ART-experiences from and/to specific ages.

To act for children: Is to make ones body readable in a way together with the story/poesy so the intended audience's capacity to have a Story/Poetic-ART-experience is maximised.

ADHD-theatre/ NPF-inclusive story-ART - theatre that is made so to maximise an NPF-audience Story-ART-experience.

This is a piece of ART

An ARTistic examination text for the course:
Acting- Concept- Composition- Dramaturgy 7.5 p

9 of 9

Text process: 2022-03-17--2022-03-27
Stockholm University of Dramatic Arts

Story-ART: Stories performed/told/played/sung/danced/written so to maximise the intended audience's ART-experience (theatre, opera-theatre, video/computer/mobile/-games, musical-theatre, literature-theatre, dance-theatre, realistic painting, stand up, etc.)

Poetic-ART: using specific language/objects/performer's movements relationships it/their-self to create an ART-experience (poetry, lyrical-theatre, dance, circus, poetic-acting, poetic-mime, music, abstract painting, code-ART??, poetic-gaming (creating and sharing own worlds in Fortnite and Minecraft that tells something else than what was intended) etc).

Situation-ART/phenomenological-ART: using the here and now and what already is in relation towards the performer/object to create ART-experiences through having or sharing different view-points (performance art, ready made, etc).

Science-ART: using science to create ART-experiences through/with the performer/object

Environmental-ART: Shifting the gaze away from just humanity and letting the environment be/tell/poetry/share/dance/etc and be/give/make ART on a larger scale.

Why, What And How Should I Document?

- An examination essay in Methods of Artistic Research II

by

Alexander Lindman

Institutions Name: Stockholm university of the Arts

Level of Degree and scores: Master degree, 7,5 hp

Programme / Course: Master program in fin arts Acting / Methods in Artistic Research II

Term and year: VT 2022

Supervisor: Martin Sonderkamp

Examiner: Ulrika Malmgren

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INDEX	Page
1 Title page	1
2 Index	2
3 Why/What documentation strategy is important for me?	2-7
3.1 Why/What documentation is important for me?	2-6
3.2 How	6-7
4 Challenges	8
5 Similar Artistic research project - Why?	9
6 Bibliography	10-12
7 References	13-14
8 Attachment : This is a Piece of ART [PDF, unpublished reference]	14

3. Why/What Documentation Strategy Is Important For Me?

3.1 Why/What Documentation Strategy Is Important For Me?

I want to research the ADHD-actor and find out what being a neurodiverse actor means in the current, *neurotypical*(?), system of academia; different acting work methods; places; systems; etc. and do this through ARTistic¹ (Lindman 2022) research.

But, why document at all?, might be the first question?, *Isn't acting a craft* (Craft 2022)? *Something you do with your body and the knowledge that is stored in the body is the documentation* (Schindler 2015)? While yes, of course it is! *And isn't acting a system for creating ART* (Lindman 2022) *and not Science* (Vetenskap 2022)? Yes! And no!

As I wrote in my last examination if:

“ART is to dream collectively on your own/together with others/[in relation with something other]² at and beyond the precipice of your own/the groups/audience/society's/the world's/etc.'s knowledge.”

(Lindman 2022)

¹ Lindman, A. (2022). *This is a piece of ART*. (Master course ARTistic essay 15 hp VT2022). Stockholm University of the Arts: Unpublished material. [PDF is attached to this document for further reading].

² Author's own edit for this exam

Then, what this means is that ART is not something exclusive to the ART schools, ARTist or even the ARTs themselves. ART and ARTistic processes are happening ALL THE TIME, everywhere, and in every field of human knowledge (and here I mean 'knowledge' in a broader sense not just the things we already have deduced to scientifically be knowable but also things known emotionally, mentally or bodily and on other planes that we haven't yet got the tools to explain) and even more ART is happening for us in the fields we ourselves aren't yet proficient in. Like Science: Everyone can do and experience it at their level.

What we must understand is that many of the Arts still lack a sufficient language to properly document the findings of the ARTistic processes of the ARTist. We have traditions, stories, analogies and words, transferred experiences, video taped recordings and audio recordings etc. trying to convey the truth/knowledge of what happened during, say, a video taped dance performance - and we hope through taking part of that material we can get inspired ARTistically and that maybe some part of the body/mind understands the material better than what was showed or explained with the insufficient language of documentation.

But, like math, that is like trying to explain/document mathematically how an aeroplane would crash against the water surface without using the language of math (and with it probably physics/chemistry/biology/etc.) - yes you could film it but that doesn't mean the next plane will behave exactly the same. Yes, you could set yourself in an aeroplane and experience the crash but that doesn't mean you understand it better mathematically. You can photograph a crashing plane or one that has crashed and describe it in detail from an audience's or driver's perspective. But without the actually counting and language of math it is very hard to get a precise understanding of the mechanics of the crash and why and how it happens. Meaning a more useful documentation that can lead to further findings in the field because other persons can read the language, understand it and take-off from where the last researcher left. And maybe even say, with a much closer margin of error what will happen in the future under the given circumstances - because it will actually be possible to do the numbers and figure out the breaking-points (probably never exact, but sufficient to evolve the aeroplane industry better than only using anecdotes and pictures) and show how a possible future crash may look like.

The same thing I think is the responsibility of the researchers of ARTistic fields trying to document their findings whilst trying to create ART or being in ARTistic-processes or having ARTistic experiences. So that others in the same field can read it/take part of it and understand it and incorporate it in their ARTistic works not as a fussy inspiration to create (which is fine when when it's "just"³ ART) but as actual knowledge to build upon and move on/through/with/etc which is the purpose of higher education and ARTistic research whit in the ARTs:

ARTistic research⁴ (Konstnärlig Forskning 2019) and documentation must lead to the advancement of knowledge about the ARTists field that can be understood and/or used by others to create more ART or entertainment⁵ (Lindman 2022) in that field⁶

Now, a freelance ARTist might object here and say that *ART should be valued for its own sake and that that is what should be studied and given place at the universities*. But, by treating everything as being capable of producing ART we also need to see that everything can be studied as science and if it can't it just means we don't have the proper language for it yet and then that is what needs to come first (at the universities! Not whilst trying to create ART outside of academia) - in this regard the ARTs are millenniums behind the science in one way because we lack the proper words to even describe some things (even the ART itself, so people have to invent new words and definitions for it all the time) and from another perspective the sciences trying to be separated from the ARTs are lacking an understanding of one of humanities greatest tools - namely ART.

Now with this said, *Why should I document?* is quite obvious, because then that is the whole purpose of being in the higher education system.

And, maybe, contrary to what Bogdan Szyber tried to say about universities creating Edu-art (Szyber 2019) (a term I read as 'less good' art or not-art/not-ART, whilst reading his ARTistic research/aimed site specific education-ART) - the purpose of higher education can't ever be to create "just" ART...

³ I will use the word encapsulated in (") like this — "Just" — several time and it's never intended to mean — merely— or something less good, just that it's standing alone apart from something else.

⁴ I reference Vetenskapsrådets definition of artistic research here because that is the one Stockholm University of the Arts is currently using at their homepage to define artistic research: <https://www.uniarts.se/forskning/om-forskningen> [20220524].

⁵ Entertainment is here derived from A. Lindman's (2022) definition of ART and is everything used or/and experienced inside the already known aiming for entertainment (but that can generate ARTistic experiences through the relation/context of the person taking in the entertainment).

⁶ Is my own definition of artistic research at this point derived from my definition of what ART is that encompasses the earlier one from Vetenskapsrådet

In other words: To claim that any ARTistic field is to be allowed to do science, and be let in to the warm embrace of the state funding of the Universities to do so, we also have to understand that ART is universal for all sciences and all things we do and the only difference between an ART-istic researcher and a “normal” researcher is that the ARTistic researcher’s goal/aim is to produce tools and methods to enhance the chances of more ART happening in said science/field/ART-form (and maybe that is not even a difference when you think about it...).

NO ARTist - wants to document for the documentations sake. ARTists, of any field, wants to be in ARTistic processes deeply involved of solving a puzzle or emerged in the ARTistic experiences or entertain themselves or others with it.

“I just want to do math! [I don’t want to spend time to make others under stand me/it!]”⁷

a famous mathematician allegedly said because I guess that part is so much harder and more bothersome... And unrewarding in the moment (Which makes it even harder for myself and others with ADHD to focus our attention on, too because of the dopamine deficiency (Blum, K., Chen, A. L., Braverman, E. R., Comings, D. E., Chen, T. J., Arcuri, V., Blum, S. H., Downs, B. W., Waite, R. L., Notaro, A., Lubar, J., Williams, L., Prihoda, T. J., Palomo, T., & Oscar-Berman, M. 2008).

What this all leads to is ARTistic research/ers should focus MORE on developing the language/tools/methods/science/etc in the ARTistic field helping the development of it not on making “just” ART and being an ARTist - that can happen along the way as a byproduct or be the focus outside of academia with said research. Because being an ARTist doesn’t mean you will produce ARTistic research, not making ART for your field either because the ART you are making might already be done by others and is only ART for you or your small group and not for the entire field of ART you are studying - because creating something that is ART at our own level is all we as ARTists can ever strive to do (Alexander 2022)

And ART universities should not only focus on determining the ARTistic level of the field when choosing ARTist/ARTistic research/ers whom can hold/s up to the task of developing said field — the ART universities also need to focus on bringing the understanding of the universality and the important function of ART and ARTistic processes in all fields of scientific research:

⁷ I Havn’t been able to find this quote anywhere, but I am certain I have heard it - but I list it here as a quote from my past. Maybe the author will pop up in the future. In the meanwhile it is a nice allegory that proves a point...

Because there can't be any ground breaking science with out ART or ARTis-tic processes or ART-experiences happening...

Science has to go through ART and ARTistic processes and from there we have to evolve the instruments of documentation methods to understand what's happening - or create new ones: otherwise we might end up thinking that some things can't be studied, learned or known at a certain level - like we have told ourselves for a very long time about ART. I mean shouldn't the right answer always have been like:

— No, we can't understand and document the LIVE Poetic-ART-experience of a dance performance properly with documentation strategies — OF TODAY, YET —> but let's invent a way that can or come up with a language that can more properly, so future dancers and audiences can know at least a little bit better at a time ??

— So, I hope calling the ARTs Universities not being scientific will be as preposterous in the future as to saying doing science has nothing to do with ART.

3.2 How

Now, 'How' is the tricky question. But if the research should be able to be read and understood by others and the research have to be creating or advance the knowledge about the fine ART of acting then the documentation has to create some kind of knowledge that can be transferred via the method(s) of documentation. Otherwise it will be a historical document over ART that has been, inspiration, and not knowledge that can be used in future acting processes to create said ART.

Like the difference of taking a picture of someone throwing a ball and saying it happened, and actually trying to understand and explain how/why/what/etc in a way that makes someone else much likelier to be able to throw a ball with the tools and methods explained (and maybe, in this example, it's more possible through documenting/creating a game in VR than through explaining it in a written text or mathematically?? because the information has to be "written" in an understandable or as close to understandable language for the specific science (or/and knowledge transferal) to be performed) — And, acting is a very complex ART of many different sciences and scientific languages, some most likely not even thought of or invented/combined yet, which means that for some knowledge to be documented there might be a need to create new or use other scientific languages to properly document what is happening.

With that said: I don't want to make it too complex for me in the beginning so I hope to actually be able to use video documentation, along with questionnaires, interviews, acting labs with several different participants (with and without ADHD) to be able to see if there can be things learned about ADHD-acting on the floor through already known methods and techniques and from there draw conclusions and further hypotheses of my own. And then, from there, trying to find methods and techniques that can help ADHD-actors (and all other kind of actors) function and perform better/different/in a more diverse/in another way/etc under given circumstances. Also using these techniques myself ARTistically in the pursuit of making ART preferable on social media to get a larger impact of the research.

2. Challenges

Having ADHD myself puts some extra layers to the documentation and the organising of it because the organising part is one of the ADHD diagnosis' main dysfunctions (Kofler, J., Sarver D.E., Harmon S.L., Moltisanti A., Auden P.A., Soto A.F., Feretti N., 2017). And many of the other executive dysfunctions and regulating dysfunctions of ADHD comes into play whilst writing, planning, editing, etc.

Apart from the ADHD-ones: One challenge I face is my own lack of knowledge about how I can scientifically document the artistic research I want to do in a way that actually helps me and others develop new acting tools from it and at the same time do that ARTistically on a high ARTistic level sufficient for a master program in acting. Because from my own set standards it's not enough being in an ARTistic process at my level on my own or with others it has to produce some kind of understandable knowledge in a language that can be read and understood by my peers now or in the future to help produce ART or entertainment.

Another is my understanding of art/ART and what the ART of acting is to be able to properly understand what being an ADHD-actor is. Like, If ART is connected to dreaming, then having a day-dreaming brain (Liddle, B., Hollis, E., Batty C, M.J., Groom M.J., Totman J.J., Liotti M., Scerif G., Liddle P.F., 2010). might be advantageous at certain stages in the acting process, as in being in a creative mode and seeing things from a lot of angles and being associative (to the brink of exhaustion for others) and disadvantageous in other processes when a more normalised focus (Liddle et al. 2010) is required, like studying lines and listening to long (boring for the mind) conversations etc (Liddle et al. 2010).

Another is the ethics about conducting research on myself (Codex 2022) and also the ethics about conducting research on a minority group that the society determines to be, 'not functioning normally' (Bommenel 2006). So I might need to take some precautions, that I yet don't know about. Especially, maybe, when trying to get information via internet questionnaires and whilst filming acting labs.

Another thing with ADHD and ethics is the ableism especially in the ARTs because ADHD can be thought of as a super power by others (Kropp & Sjöäl 2017) and even the ADHD-person themselves (Kropp & Sjöäl 2017) not giving room for a discussion about the actual non-functioning parts that makes it a psychological and medical diagnosis of dysfunction living in today's society. And as I want to research: the diverse functionality and dysfunctions inside the ART of acting.

3. Similar Artistic research project - Why?

THE PEDAGOGY OF THE ANARCHIVE (Francisco Trento, 2019)

I came across this project whilst scanning the research catalogue late for projects that named acting or neurodiverseness and this was one of the very few that mentioned neurodiverseness.

And I liked the phrasing:

“The boldness of the proposal relies on making visible underrecognized modes of perception and relationalities in arts education and artistic research, critically approaching them with pedagogies that deconstruct the archival neurotypical tendencies”

(Francisco Trento, 2019)

And:

“The distribution of the components into a space in a way that does not conform to the neurotypical orientations, therefore, helps to engender awareness of the existence of modalities of perception that are under-recognised”

(Francisco Trento, 2019)

The research might hold similarities to what I want to research about acting/acting techniques being neurotypical or performed/trained in/with in neurotypical places/institutions/mind sets/etc...

So, I'll have to keep an eye on this research not just about the neurotypicalness part but also about trying to reform the way of thinking about art/ART-documentation through the Anarchiving (Doruff 2022). Which is super interesting and even if it would not, for some reason, in the end hold up to the standards of future ARTistic research documentation it helps widen the understanding of what ART and ARTistic processes is (how I like to define ART, at the moment). So, I hope to be able to follow lots of different ARTistic research documentation projects that deals with the Anarchive to see how they apply the concept as a way to document (or even if they use it to avoid documenting in any way to “just” be able to show ART or ARTistic processes with in the system of academia).

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1 In “What masking really looks like” (McAbe 2022) the actor and YouTuber Jessica McAbe talks about ADHD and masking, which is a phenomenon I am trying to research what it means for the ADHD-actor... And also what it might do to our ability to perform under certain circumstances.

2 In the actor and TikToker’s TikTok video (Connordewolfe 2021) Connordewolfe talks about renaming ADHD, into DAVE, because the actual diagnoses letters don’t say what the diagnosis is. This is also a way I’d like to show or perform my research for a larger impact in the general public and I’d also like to research the Social Media Actor and how that profession is affected by having ADHD.

3 In “readings on diffraction” (Barad K. 2017) from a pdf handout we got during a seminar with Sher Doruff.

4 And The ANARCHIVE - WORKING PRINCIPLES (Masumi B. 2014)

5 And “For a Pragmatics of the Useless” (Manning E. 2020) I found much food for thought about the ARTistic researcher and about what ART is and ARTistic research could be and I’ve derived my own definition of ART, the part of the *collectiveness of the* dreaming part, in parts from the Anarchive thinking about the quantum physicality of Intra-connection witch Sher Doruff also spoke about in her seminar with us (Doruff 2022). And this is a beginning to start evolving documentation methods or at least start asking the right questions in the future that can deal with the complexity of the ARTistic research documentation.

6 On Caitlin Reily’s TIKTOK (Reily 2021) she is performing as an actress on SoMe mirroring her surroundings and commenting on her followers and the behaviours of the people she meets in the world - much like Shakespeare’s (Shakespeare W. 1603) purpose (trough the voice of Hamlet) of acting/theatre is (where in essence he says) “to hold up a

mirror to the world in where the fictional mirage can tell or imagine more truths about the real world mirrored”⁸

7 In this youtube video an actor D.P. Green (Green D.P., 2020) tries to give tips to other actors with ADHD and uses the words “You can only do things that your brain finds important” (Green D.P., 2020) but the consensus is that part of the dysfunction is that you struggle to do things that IS important BUT boring to the brain (Sweitzer 2021). And I think this is what he means but it comes out wrong, maybe? And this is where I would like to have more research and a larger base of information from actors with ADHD about how they deal with different acting techniques to analyse and study and then find techniques that have more grounding in research.

8 In “Brian Eno on the purpose of art”⁹ (Eno 2020) Brian Eno defines art as “everything we don’t need to do” like in stuff that doesn’t have a clear function other than being art like a haircut. But, like many other definitions, that doesn’t hold as telling us what art is. And it also tells us that art is meaningless by default. If we instead use ART then the ART of expressing oneself with a haircut is easier to understand and define, also when it’s not ART, when it’s entertainment, when it’s conforming to norms, and when a haircut is something else completely...

9 So I had to watch another video with Brian Eno (Eno 2021) where he talks about art. And in this video he says,

“If you get away from the notion that there is something permanent resident in a piece of art (...) a permanent value (...) you then start [to] think well maybe something could be art for somebody a couple of minutes on one Sunday in January and never again for anybody else again”

(Eno 2021)

Which works super fine with my definition of ART and in relation to this video what trying to define art as ART means and does is giving me a set of tools to understand not-

⁸ My own shorter academic translation without rhyme...

⁹ Got the tips from Ulrika Malmgren to watch this - Thank you!

ART that is equally important: And also when he says that one definition of the purpose of art is

**“to safely simulate our emotions and ideas of different futures/
to increase our palette of emotional choices”**

(Eno 2021)

I'm a bit confused because that sounds like A purpose of some kind of STORY-ART like Theatre, Film, etc. that is a bit too specific to encompass ALL ways to conduct ART how I see it. But also in some way feeling very similar to my definition of ART through the choice of words...

10 In Ellen Nymans 50% seminar (Nyman 2022) she talks about “Vilka strategier en omgärdar för att möta den vita blick en möter varje dag” (Nyman 2022) a kind of “Double acting” (Nyman 2022) where you “perform for a consensus” (Nyman 2022) and “diminish yourself” (Nyman 2022) and “Nursing a norm of whiteness[vithetsnorm]” (Nyman 2022) and this might be very similar to the masking of neurodiversness in a neurotypical society and where strategies and methods to counter this performed witness/masked neurotypicalness in self taping, auditions, rehearsals (where we finalise characters as she says in the seminar (Nyman 2022)), directing and acting techniques can include and allow lots of more perspectives and become like “the decolonised acting/direction room” (Nyman 2022) mentions as a safer, better and richer room to start telling stories from.

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Attachment sent at the same time as this document:

Lindman, A., (2022). *This is a piece of ART*. Master course ARTistic essay, VT 15 hp [unpublished - PDF] Stockholm: Stockholm University of the Arts.

The ADHD (SoMe) Actor: Thoughts and Replays to Seminars and Workshops

— An examination essay in “The Actor and New Media:
Strategies and Praxis” course

Institution's Name: Stockholm university of the Arts

Level of Degree and scores: Master degree, 15 hp

Programme / Course: Master program in fin arts Acting / Skådespelaren och nya medier: strategier och praxis

Term and year: HT 2022

Supervisor: Ulrika Malmgren

Examiner: Ulrika Malmgren

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MS AMAT KOLA
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Sound and ADHD-acting

a “2” page hand in about Kent Olofssons seminar 30/9 on the Master in fine Arts acting course “The Actor and New Media: Strategies and Praxis”

During the Friday seminar (Olofsson 2022) talked about how he recorded the actors lines for a show “Arrival cities 2013” (Olofsson 2014) to be able to work with the lines more like a musical score: Suppressing, extending, cutting and editing the sound for the show.

This also takes me back to a workshop I did with Teateralliansen (Teateralliansen 2022) and John Wright (Wright 2017) called “Acting without bullshit” (Wright 2014) where the instructor, John Wright, used the actors recordings of reading the lines as a way to get them up on the floor early and use the recordings as a playmate like: Jumping on certain syllables or words; moving around totally freely or dancing or doing completely opposite things as the played recordings... This technique he called “text immersion” (Wright 2014). To free the director AND the actors from the manuscript early but also learning the lines from doing them in different ways on the floor. He called them little golden pieces that you could save in your pocket for later rehearsals: Like “It would never have crossed my mind that Romeo and Juliette’s balcony scene is played under the Capulet’s dinner table” (Wright 2014)¹ etc...

This, I hypothesise, not only, frees the actors and the directors from the words early and gives room for more fantasy and playfulness early in the game that could lead to more imaginary, poetic and ARTier (Lindman 2022) play, because it gives more room for artistic chaotic choice as professor Niklas Rådström² said about collaborative ARTistic processes in his welcome speech at StDH autumn 2012 : [Paraphrased from memory] “We go in to a black and empty room NOT knowing and from that chaos pops small golden moments that we reach for and these are the answers that we then try to understand where they came from and how and what they mean for us and to the world — instead of having a clear hypothesis that we want to prove wrong/correct” (Rådström 2012) — BUT this I also hypothesise helps levelling the playing field, as a neurodiverse tool, in learning the lines. Because having a neurodiverse mind most times also means having a poorer working memory (Bailey 2022) or

¹ Recalled from memory so the setting might not be the same but mental picture is the same.

² Niklas Rådström started his professor ship in storytelling for stage, film and media 1 jun 2012 when <https://www.mynewsdesk.com/se/stockholms-konstnarliga-hogskola/pressreleases/niklas-raadstroem-tilltraeder-som-professor-paa-stockholms-dramatiska-hogskola-768008> [20221127]

another neurodiverse way of processing /and handling information /text (audio processing disorder, APD Dyschalia, Dyslexia etc.) (Doyle 2020) (de Wit... 2018).

So, using musical language and treating parts of the actor's rehearsal as a compositional theatric tool, not only, to free the director and the actors from assumptions about the text and the art-form itself (Oloffson 2022) but also as a way to NOT put pressure on the actors to learn the text early — even urging them not to, to be able to look at it more freely — I hypothesise this could be one rehearsal tool more inclusive towards neurodiverse people.

Music is something that helps neurodiverse people in many different ways (shores and music cues/tracks, ambient noise and concentration, using music as a sound wall against energy draining/overwhelming everyday soundscapes, etc) (Rogers 2022) - So looking for ways to rehearse more inclusively with sounds, music and musical language as tools might be one way to go to find a more inclusive way of working.

Like:

- 1) having the same musical score to warm up to, to clearly mark time (Timeblindness, and consistency, audio visual aid) (Rogers 2022)
- 2) having the same or different music put on during breaks to clearly mark the start and end of a break with a sound cue (timeblindness, audio-visual aid,) (Rogers 2022)
- 3) Panning - using the editorial musical instrument of panning between speakers, that has become very popular on TikTok in the adhd community (#panning #adhd #bilateral stimulation #neurodivergent #music)³ (Stewart 2020) (Stewart 2021) (De Jay 2022) (Kensington 2022) to become more focused on what is said in the song: this is not just switching between speakers but actually using all information in the left and right speaker and letting that sound information be intact and travel between the speakers. This might help an audience also stay more immersed and focused during a film/play/SoMe-clip. A thought is also to use the same mental idea about physical acting: in other words split it up like in a way tiktokers already do when they change space/character or other (dewolf 2022) to get a message delivered more clearly. Would it actually help not cutting? To keep several characters "alive" on the screen and letting the information flow between them or splitting the the screen and letting the same character but with some differences tell the same line/story but in a constant panning flow: So the mind needs to stay really focused to take in all the nuances... Like the scene in Matrix (Matrix 1999) where Neo gets to see all the different possible outcomes of him meeting the Architect and we see this at a small

³ Needs headphones to be appreciated fully

screen with hundreds of small Neos reacting to the information about how rigged the Matrix really is. This, but made just with 2 or 3 variants in a SoMe-video: Like character A is seen in 2 variants talking to character B and when finished with the line we cut to Character B that is seen in 3 variants. With or without very much variation for different levels of focus and musicality. Sometimes just the light or the sound or the acting or the lines or the background, etc. is different... This has been done in theatre also as an affect to show madness on stage, like with three Hamlets on stage at the same time... (Wright 2014)⁴ But, here I propose it as more like a focus aid, to quiet the mind by overloading it with more complex information.

4) #8dsound: It's panning but it seems like it's usually a more complex sound edit that gives the ears and the mind more of a rollercoaster experience and can be very sensory pleasing for the ears, the mind and the body (#8dsound #ADHD #ADHD8dsound #panning #bilateralstimulation #adadstimming) like with this EDM edit by Kaivon (kaivon 2021)⁵ — especially to those who listen to sounds in a more neurodiverse way and might feel them in the body with a deeper or a more sensory sensitive or with cross-sensory experiences (like hearing the noise of nails on a chalkboard might not just be an unpleasant sound to some, but a whole body sensory experience that screams at you not just from the ears but the neck hairs on end, the closed fists, the clenched gutt, the nausea, and pain in the eyes...⁶ (ADHD pirate 2022). Using this on stage or during rehearsals or in movies, etc. could help setting moods or give sensory pleasure or discomfort or might actually help people with ADHD hear what is being said - like the clown choir technique taught by Per Sörberg (Sörberg 2022) at Stockholm University of the Arts (Uniarts) (Uniarts 2022) combined with a Greek Chorus text/technique “[...] is a homogeneous, non-individualised group of performers, who comment with a collective voice on the dramatic action [...] 12 and 50 players, who variously danced, sang or spoke their lines in unison [...]” (Greek Chorus 2022) and with Karin Rudfeldt (Rudfeldt 2022) and Pia Ohlby's (Olby 2022) version of the Nadine George Vocal Technique (George 2022)⁷. That creates an orchestra of

⁴ Can't find the play but John Wright told me about an English version where they did this during the workshop 2014, and it has stuck with me ever since.

⁵ The first time I listened to this I started to cry because of what it did to my ears and mind and body, a very much more wholesome experience listening to the music.

⁶ This is something I myself experience and not just with sounds but also with certain textures like wet macaronis under a sock or just wet socks in general...

⁷ I've had training by Nadine G. for 3 weeks after graduating and by Per S. Karin R. and Pia O. during school - And their “Rock and Greek” co-labs are a treat for anyone participating in or watching them <3

