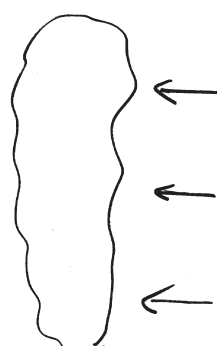

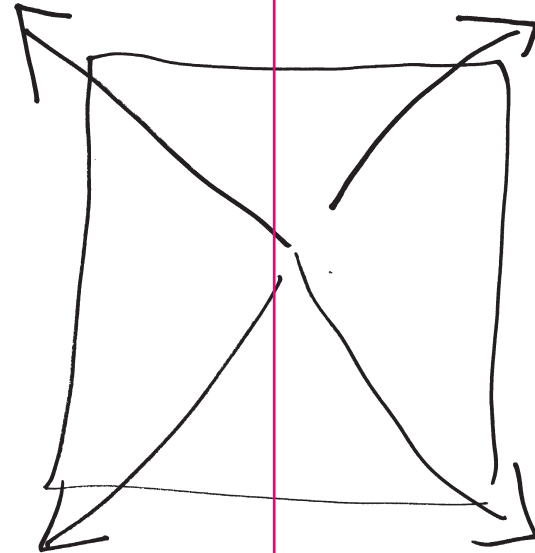
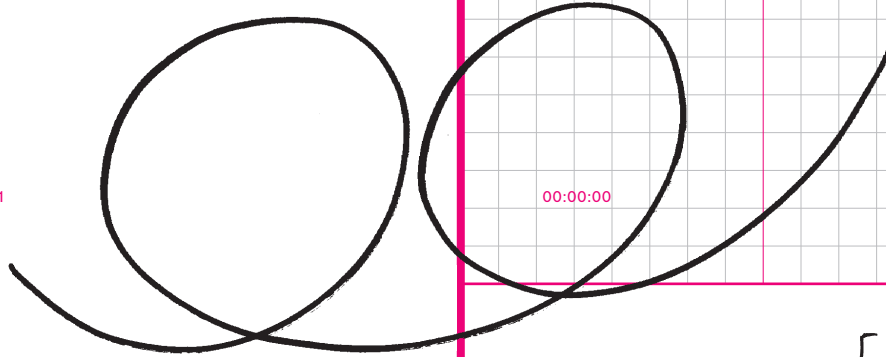
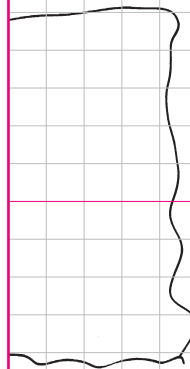
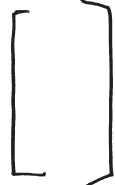
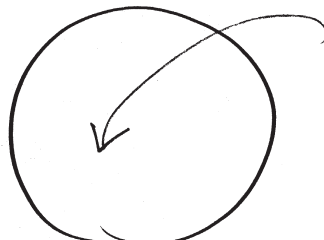
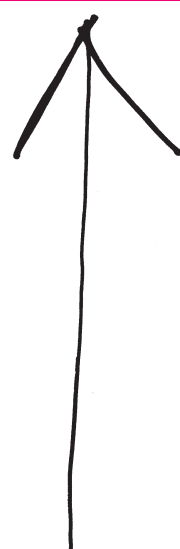
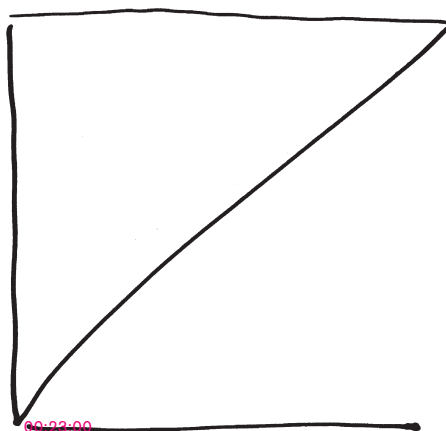
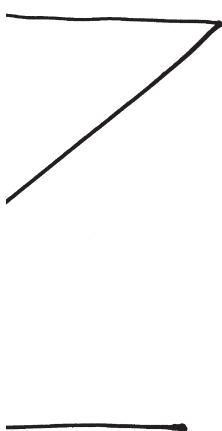
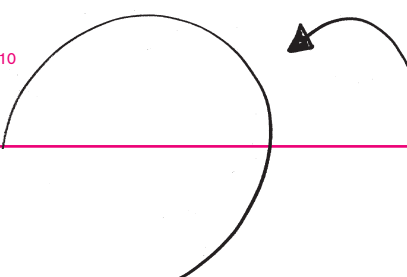
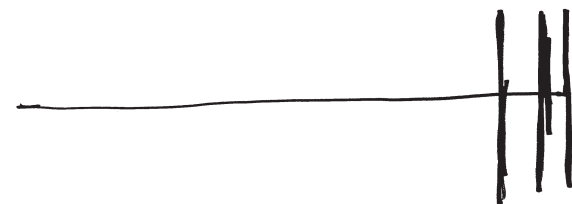


<p>[...] \longrightarrow ⁽¹⁾ \longrightarrow</p> <p>00:32:00</p>	<p>00:02:00</p> <p>00:30:14</p> <p>00:04:22</p>	<p>In order to progress we have to just go with the idea \longrightarrow ⁽¹⁴⁷⁾</p> <p>00:04:22</p>	 <p>00:04:01</p>	<p>This is the original script, which we kept [...] ⁽⁵⁾ there were strategic <i>silences</i> as well</p> <p>\longrightarrow [...]</p> <p>00:06:19</p>	<p>00:28:43</p>	
<p>(T)his is (a) space which is generative [...] and I don't quite know what that is ... (but)</p> <p>If I have a hope for it ... it is that [...] something <i>not known</i>, or not previously known is somehow produced [...] Ultimately it is a question of form [...] (<i>and of</i>) an endeavour \longrightarrow ⁽⁶⁾</p> <p>00:45:18</p>	<p>(T)o build in spaces that are more speculative \longrightarrow you have to build in spaces that are more speculative.</p> <p>00:30:13</p>	<p>The finger points and one of the things it points to perhaps is [...] just a space to test out a few different things \longrightarrow ⁽²⁸⁹⁾</p> <p>00:10:55</p>	 <p>00:10:58</p>	<p>00:12:37</p>  <p>00:12:37</p>		
<p>(And) what takes place within the frame (?) ⁽⁹³⁾ \longrightarrow</p> <p>00:13:21</p>  <p>00:00:00</p>	<p><i>Conditions</i> might relate to a set of conditions, but [...] also refers to the action of conditioning [...]. This could prompt a list of conditions or of <i>what</i> conditions.</p> <p>Does this invite a list of thoughts you have had before? \longrightarrow ⁽²⁾</p> <p>00:14:49</p>	 <p>00:16:27</p>	<p>They are <i>not</i> questions. (T)he nature of the invitation is to invite a set of <i>thoughts</i> [...] \longrightarrow ⁽¹⁹⁾</p> <p>01:10:03</p>	<p>There is room for the <i>boring</i> response [...], the response that doesn't work. (R)eservation can also be to do with something being at stake [...]</p> <p>(A)n inability to respond (and) [...] being able to inhabit the <i>not being able to respond</i>.</p> <p>00:15:08</p>		
<p>[...] (B)etween proposition and response [...] \longrightarrow some sort of pattern of <i>not knowing</i> ⁽¹⁰⁶⁾</p> <p>00:00:00</p>	 <p>02:16:20</p>	<p>(T)he finger is not belonging to a person – it finger pointing, not <i>your</i> finger pointing. Being conscious of your own hand \longrightarrow [...] ⁽⁵⁵⁾</p> <p>00:18:05</p>	 <p>00:20:00</p>	<p>It is almost like I am restaging your gesturés [...].</p> <p>I might do a gesture that corresponds then \longleftarrow fold it over and then it might be blank.</p> <p>00:20:00</p>		
<p>(A)nd the words being small. [...]</p> <p>(T)here is something about keeping it [...] \longrightarrow [<i>small</i>]</p> <p>00:21:07</p>	<p>(A) diagram – an attempt to do something with that [...] \longrightarrow ⁽⁴¹⁾</p> <p>00:23:00</p>	<p>00:23:00</p>	<p>I don't think I am trying to <i>find</i> the words [...]. The words have been there in other things [...] ⁽⁵⁾ the words (were) already there.</p> <p>(T)hey are probably [...] referring to something else [...]. It is by association that certain meanings gather. ⁽¹²⁾</p> <p>00:23:46</p>	 <p>00:23:00</p>		
 <p>00:23:00</p>	<p>(T)here is proximity [...] where (things) shouldn't really go together (but then) become hard to pull \longleftrightarrow apart.</p> <p>00:23:58</p>	 <p>00:24:00</p>	<p>You don't <i>need</i> to know [...]. I don't know whether this is important (<i>or</i>) what the importance of this is. ⁽²⁵⁷⁾</p> <p>00:24:00</p>	<p>00:24:10</p>  <p>00:24:10</p>	<p>00:25:33</p>  <p>00:25:33</p>	<p>Possibilities escalate in terms of what it is capable of and how different meanings are produced [...]. There is a definite play.</p> <p>In other ways it is really <i>open</i> [...]. I'm not getting anywhere.</p> <p>00:25:33</p>
<p>(I)t is very latent [...] ⁽⁵⁾ moving towards something. ⁽¹⁴⁰⁾</p> <p>00:52:03</p>	<p>I feel like it is a use to go through [...] much that we don't</p> <p>00:28:14</p>	<p>Maybe it is just a place to start [...]. The structure lends itself to doing something [...]. They are almost paragraphs [...]; changing them around is like writing. There could be something there.</p> <p>[...] It is more <i>how</i> \longrightarrow ⁽⁶⁴⁾</p> <p>00:28:19</p>	<p>It doesn't always have to have an eventual quality. ⁽²⁹⁶⁾ There is a still a \longrightarrow dialogue ⁽⁵⁾ [...] an unknown element.</p> <p>29:42:00</p>	<p>Taking the hands away and there being \longrightarrow nothing there [...]</p> <p>00:31:02</p>	<p>00:31:55</p>	