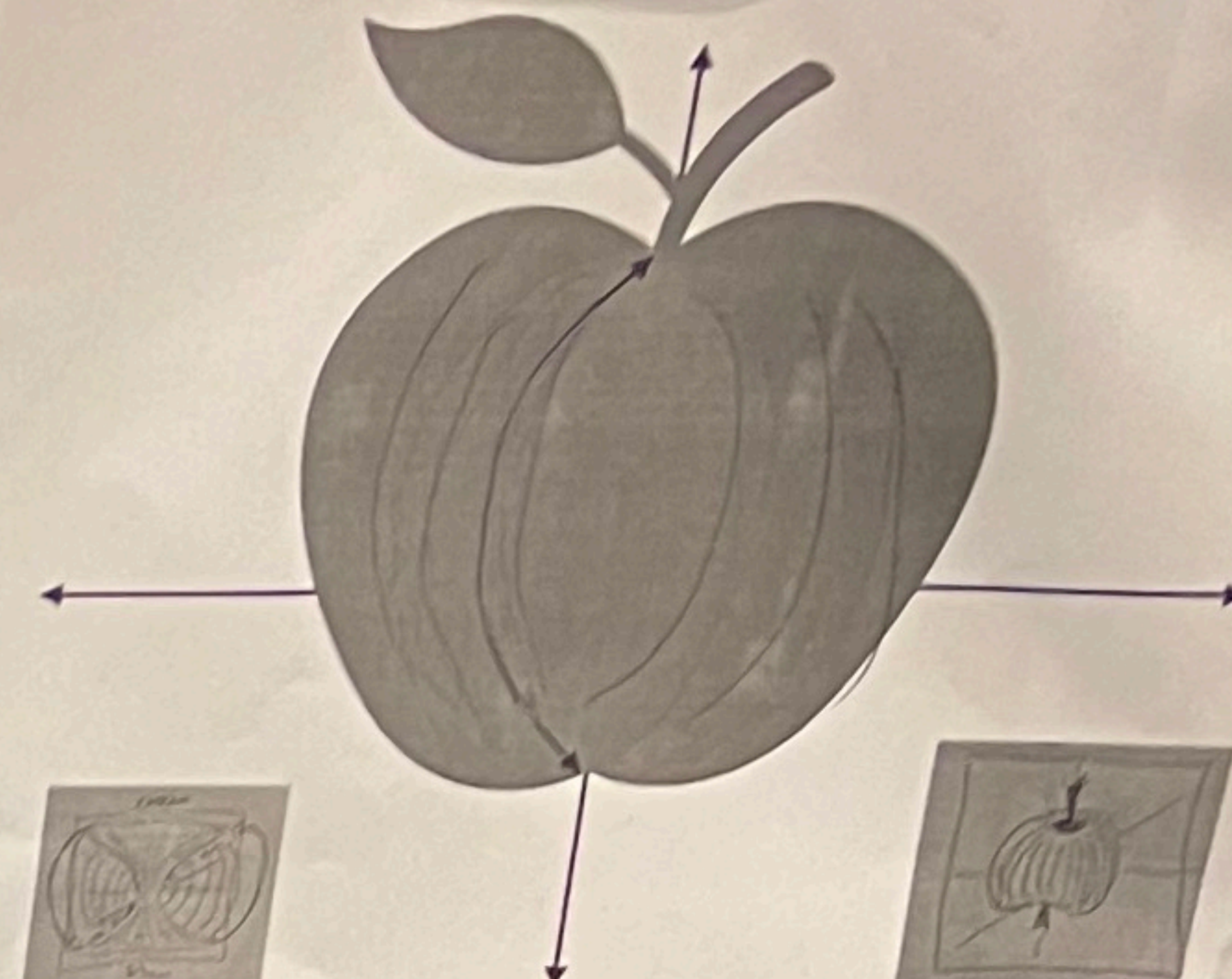




© Alexander Levine

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...

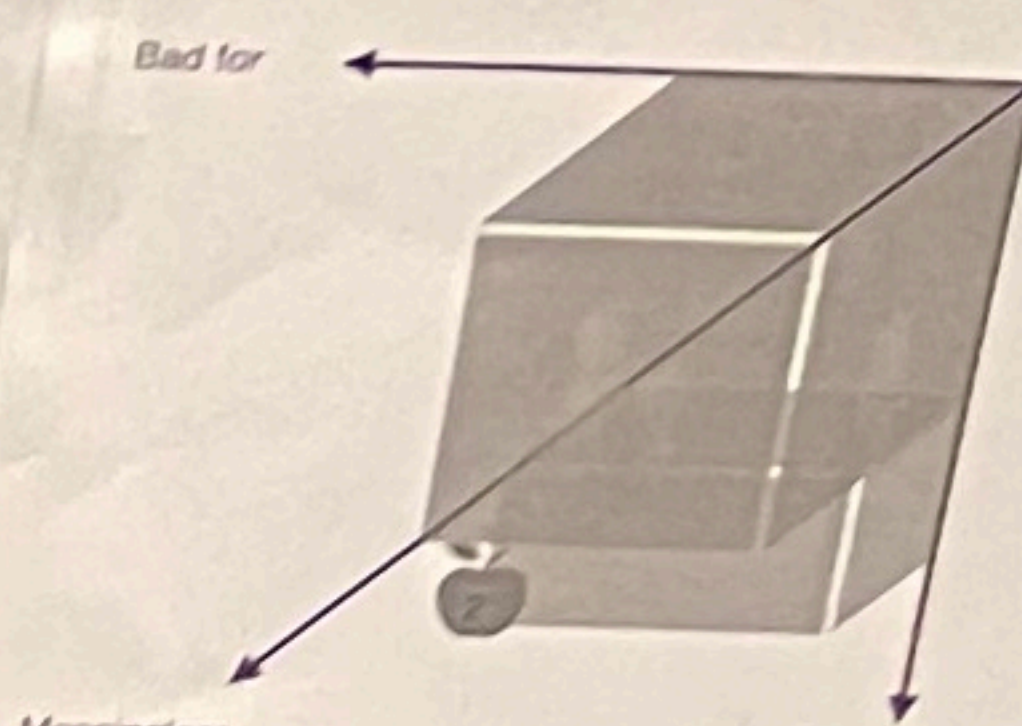


And the subconscious realm and the conscious realm will feed each other new dreams, thoughts etc... Like the image to the left of the hand drawn "apple" ART metaphor that becomes the one in the middle or the right...  
Think we are still all on board right?

Now how we react to these different apples on the board is not sooo subjective  
 it's quite 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...

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But that is all good about apples/ART - but if we think about creativity to be action says in Lissgaard's perspective "meaningful" to count as being just about ART — because a right corner (or right corner).



<sup>5</sup> So by meaningless I mean without a clearly defined task and by meaningful having a clear tangible purpose, goal and by Good for (flytta in Swedish) I mean stuff that is good for me in any way and by bad for: unhealthy, bad, harmful any way...

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[illegible][illegible]

Gillar hur både de  
gamla grönarna och oss  
alla i skolan fortfarande  
delar på goda tipsar och  
nyttan och mycket kärlek  
men fortfarande inte till  
alla håller vi på en ännu  
längre

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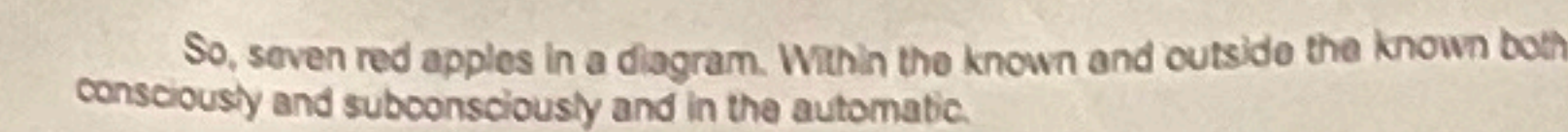
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ART

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

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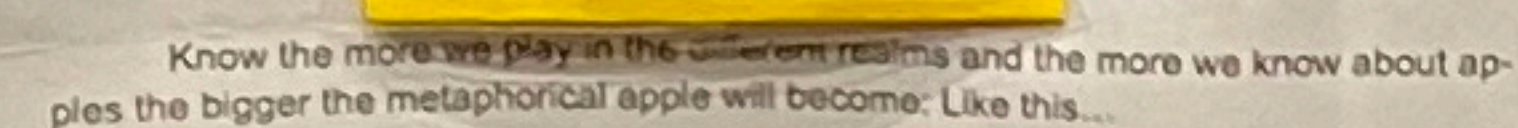
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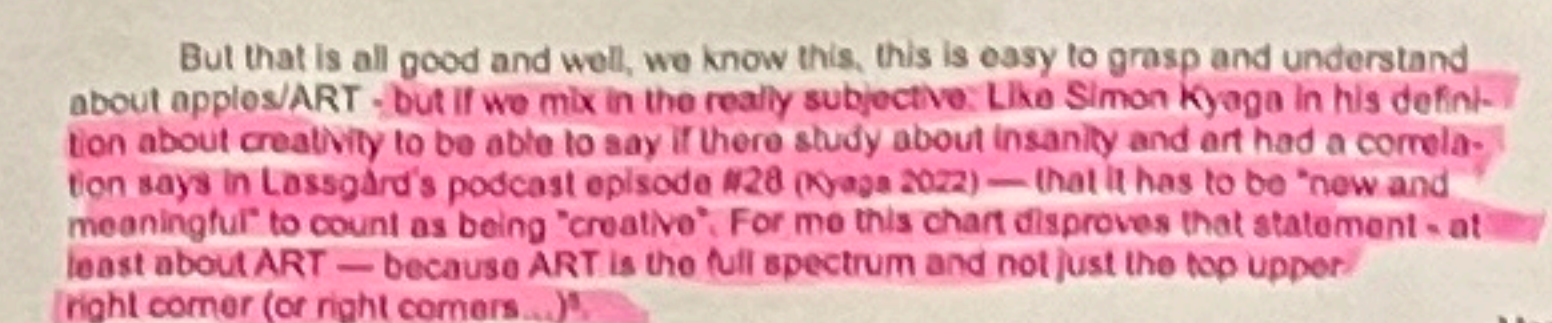
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over night (you might be scared or think it was a prank or not believe it was true - especially 10 or 20 years ago... To not say 200 or 1000 years ago...). Right?

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Gjeller har både de  
gamla gylorane och en  
alla i stort sett försvunna  
deringar guldsmide, koppar och järn  
mynt och smärre kassar  
men fortfarande inte lådor  
eller kottar ~~men~~ de är så stora  
färdiga





### 8.3 What is an artist

This one should be easy now, right?  
**To dream collectively within or outside the realms of the real**...  
aim is: to baffle, entertain, scare, bore, disgust, glamour, provoke...  
meaningful or hurtful and completely useless to provoke... you...  
aim of ART - And people and even yourself will have opinions about  
work and present... And it all depends on our predisposed paradigms  
Let's say you aim for bafflement and creating something new  
one has ever thought about before or done before.  
If you are conservative and want to know what stuff means and  
fore they happen to be safe... Any change to the status quo is a threat  
the society and therefore all ART of this kind that isn't nurturing and mea  
ring and meaningless (in the realm of your thoughts) is initially harmful.  
Let's say you were a really skilful painter making money in the mu  
halls (and Duchamp 1917) puts a upside toilet in the museum and changes  
also be "mere" ideas... Your position in the society is threatened and you m  
lash out and call it harmful or meaningless.  
Now if you were an ARTist with your feet in the idea realm already and  
digm also was progressive in it's nature: meaning you believe all change is go  
se it makes us more knowable and reactive to our surrounding - ready to adapt  
so doing be safer when the future hits). Then, you might have seen this as mean  
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  
off the idea to but an upside toilet in a museum... You might have been really amuse  
because it was in the realms of the known... A different kind of laugh for each block...  
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 En  
tertained or be baffled or at least marvel at their skill and/or ARTisticy shaped "deform  
ed" bodies... And you got nothing of that for your money...  
And so on...

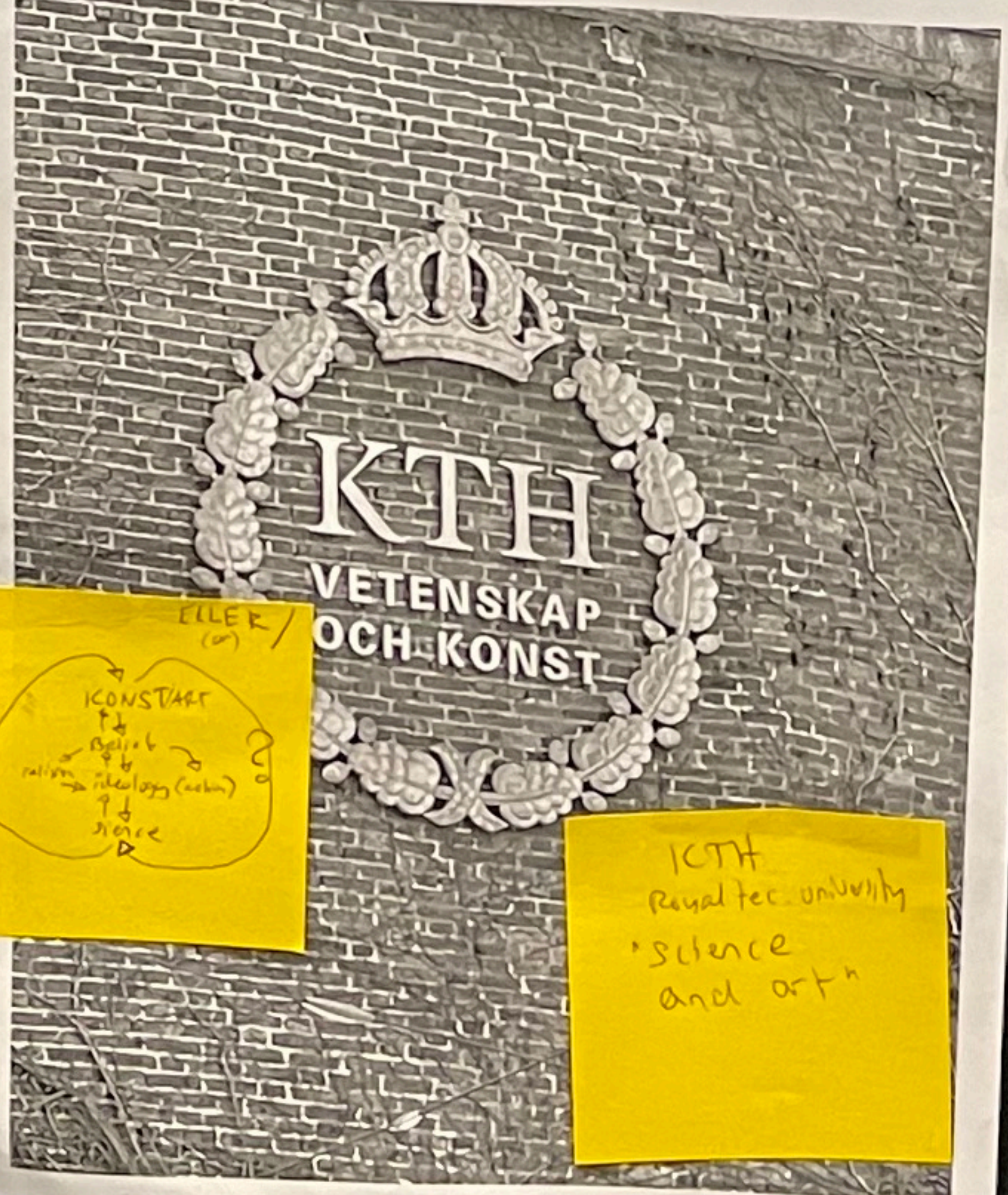
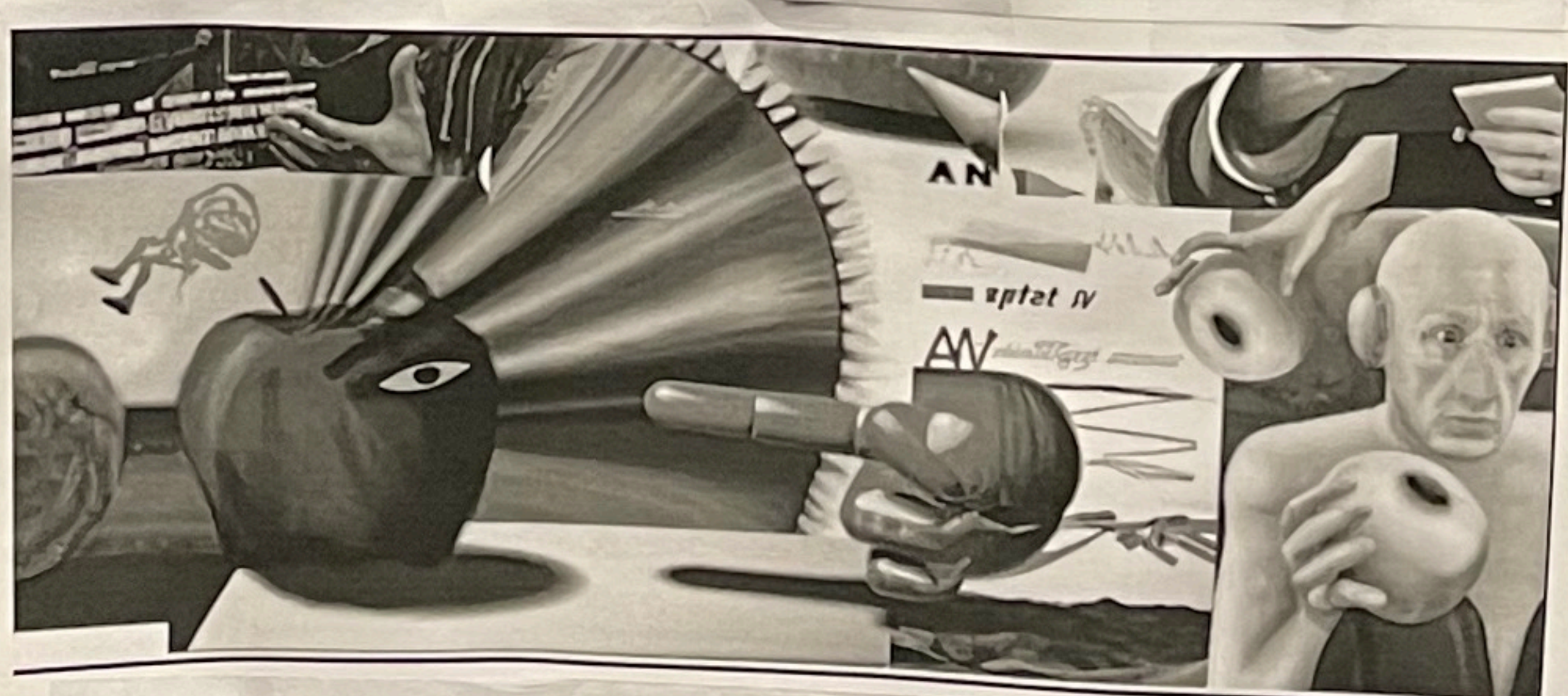
\* Stanislaw Brodowski during my mime classes, 2010-2013, said that a very skilled ARTist in  
any field deforms their body into a tool which can perform their art form in their field of art even  
better - like a ballet dancer or sumo wrestler etc. which makes some things very hard for ac  
tors to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

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Marcel Duchamp  
Fountain, 1917/1964  
© sfmoma.org

Where on an ACTual  
is this piece of ART for  
you, the world, a new  
ARTist today?  
And where was it then?



KONSTEN  
På  
KTH  
Vetenskap och Konst  
Här  
Här

KTH  
Royal tech university  
"science  
and art"

... somewhere completely different (hard to say without using  
We take ART for granted and we think that ART is just  
and things and thoughts of non-substance like aesthetics (As  
gives a dull life meaning... when it is actually the thing that dic  
teate or distaste or find life meaningful or meaningless and whe  
the future for us...

To ART is to be... and in essence to live and change with  
And as all things the more we make room for it the more w  
tion... and if ART is in the process of discovering and/or creating A  
well... shouldn't we spend a whole lot of time with, around and doi  
all the fields of X (not gonna mention what field because I think that  
you, the reader, a very big white Elephant to block your ability to ART

### 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  
Acting. And why o why do that? Because I believe that is where the mos  
acting is happening at the fastest pace and might be doing so for the nea

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able future, if not on a world scale then at least for me and in my capacity to  
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

... have debated what acting is and isn't for over 3 millenniums (KÄLLA)  
... gonna make it easy for me here and use a definition that is most widely  
... has been tested and has kind of (KÄLLA) worked (KÄLLA) for the last 100 years  
different variations. Namely the one by Konstantin Stanislavskij and refined through les  
ing 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 make  
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 ma  
nuscript and director and audience etc. Which might have given us a even bigger wiggle  
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ADHD and SoMe Acting...

##### 8.6.1.1 The ART of Acting definition used

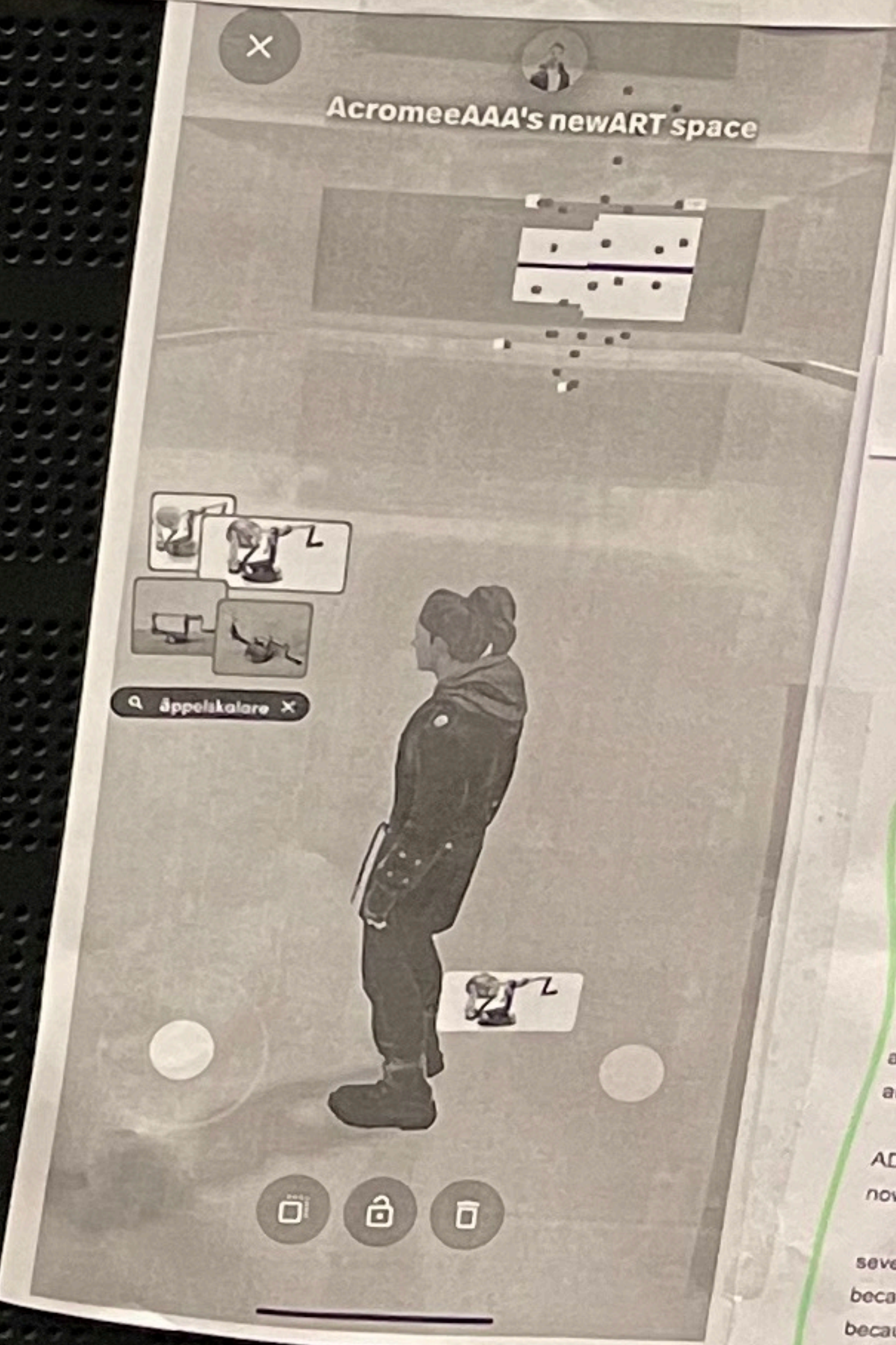
The ART of Living truthfully under given imaginary circumstances kind of gives us  
the other definition above, meaning **To collectively dream within and outside the board  
ers of what is possible about living truthfully under given imaginary circumstances.**

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.**

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ARTist  
about v  
able to c  
about AD  
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ADHD in  
now and  
And  
several per  
because it's  
because they  
finish a boring  
cal process.



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 disapprove 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"

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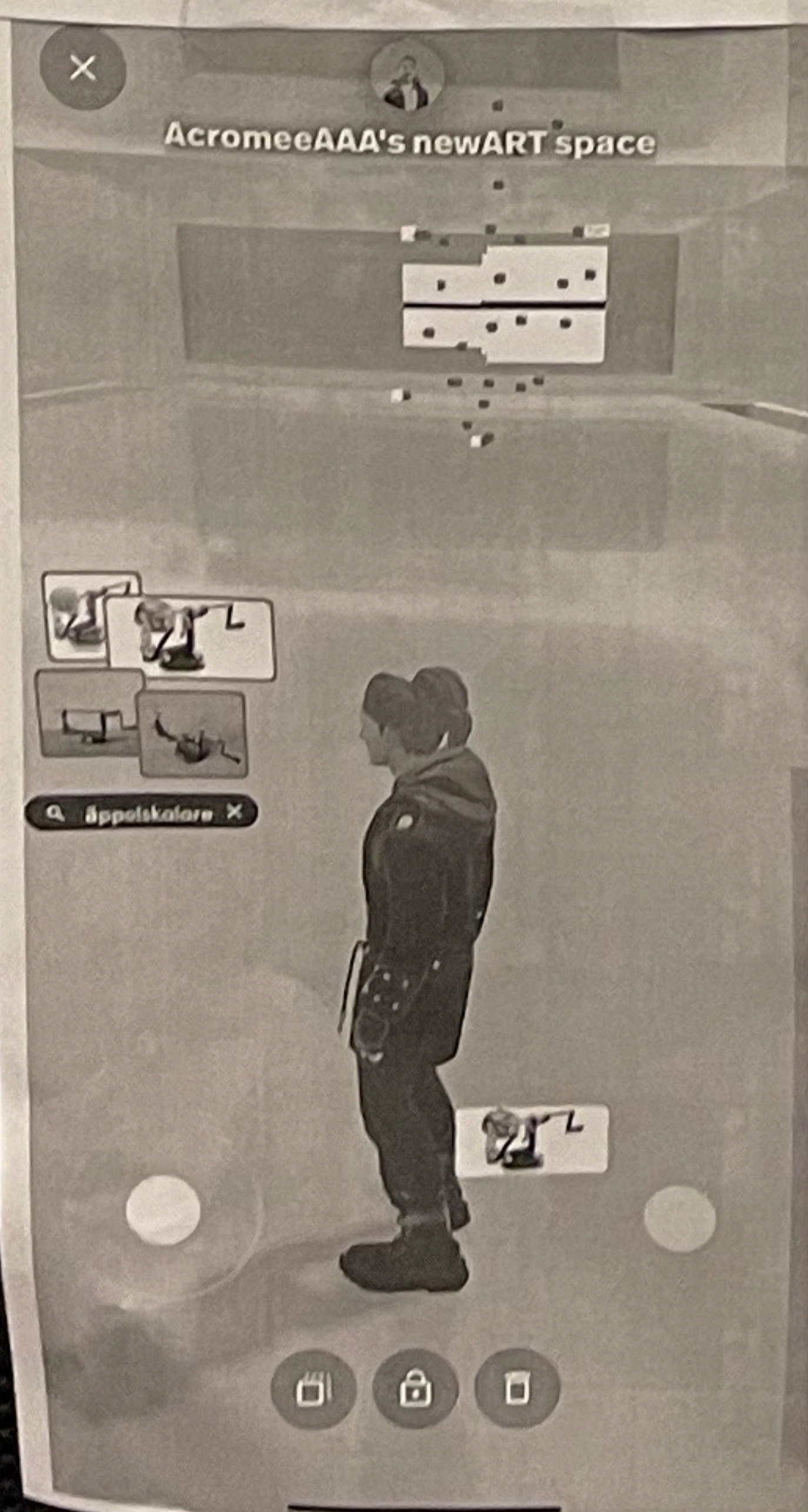
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That is where the craft and profession of any actor lies within... but also every person on the planet on earth has this capacity and ability at some degree naturally or by any level of training...

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.

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### 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, Linkdn, 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

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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 rapore 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 not 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...

### 8.7.9 The ADHD Hamlet trio experiment



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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 ARTtistical 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 ARTtistical process.

### 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

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

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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 Hjeltn" <sup>13</sup>). 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 tools each platform needs of them to be perceived as acting truthfully... /s/

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 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 as 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...

<sup>13</sup> And making a distinct difference about "fantasy/imagination" and "inbilingkraft" make belief might be the better English term.

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Painter	Pre ARTistic Process	PreProcess	Rehearsal	Showtime	After production
	Sub-conscious ARTistic process Leads to an ARTidea				

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.

Some things in a society needs to always be free like museums, libraries and tax paid newART — so new and old knowledge/ART/thoughts/beliefs/ideas/deologies/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 ARTtistic 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 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

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I started, and finished, listening to <sup>Brene</sup>~~Brene~~ Browns "The Power of Vulnerability" this week (w-12 2002) and she says a couple of things in her book that totally translate to what I'm trying to do. 2022! 😊

- 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).

'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 <sup>new</sup> ART and to be able share that in a room needs us to bring "our most vulnerable and powerful self to be seen and known" and to be met with "trust, respect, kindness and affection" along the way.

new ART  
process

new ART  
process



[illegible]

Totally ADD.com  
Me: "Everything."

1. *How often do you use the Internet?*

I've worked on and ask, "Where do you get your ideas?" And I've asked, "How can you think up that stuff?" And I feel like saying, "That's sometimes a strength—sometimes a curse. As we say in many of our situations."

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## ADHD Actor

To be, or not to be, that is the question:  
 Whether 'tis nobler in the mind to suffer  
 The slings and arrows of outrageous fortune,  
 Or to take arms against a sea of troubles,  
 And by opposing, end them. To **live** to **mask** -  
 No more, and by **de-mask** to say we end  
 The heart-ache and the thousand natural shocks  
 That **mind** is heir to; 'tis a consummation  
 Devoutly to be wish'd. To **live** to **mask** -  
 To **mask** perchance to **hide** -ay, there's the rub,  
 For in that **mask** of **truth** **what hides are there?**

51

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 Soliloquy 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 know about how they and other's with ADHD work with ADHD to make the AR-tical processes or/and ART as friendly to themselves or/and others with ADHD. (Selfism 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 artistic 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

43

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 ARTisical processes or/and ART as friendly to themselves or/and other neurotypicals (Unknowingly).

Example: 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 ADHD<sup>1</sup> (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 re-  
searchy 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" (KJella) and also systems get boring and boring is kryptonite for ADHD brains (KJella) and scheduling "doctor" is not helpful if the task is

*(continued from page 8)*

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time the more motivation. 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" (Stanislavski 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 **interesting, passionate, long sensitive or challenging** to motivate it to go on. Or as Professor Brodowski<sup>1</sup> would put it: "You have to **commit to the played action or movement and feel an unstoppable desire 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 hypothesize is the thing that really gets you as a neurodiverse actor, it jumps up and slaps 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 hypothesize 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 hypothesis 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.

<sup>1</sup> Which is also an ADHD trait 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!

<sup>2</sup> Stanislavski Brodowski, Professor in Mime Acting at Stockholm University of the Arts, during classes 2010-2013

<sup>3</sup> Swedish: "omständighet lust" could be read as passion, desire, lust, need, etc...



## 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).

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12:47

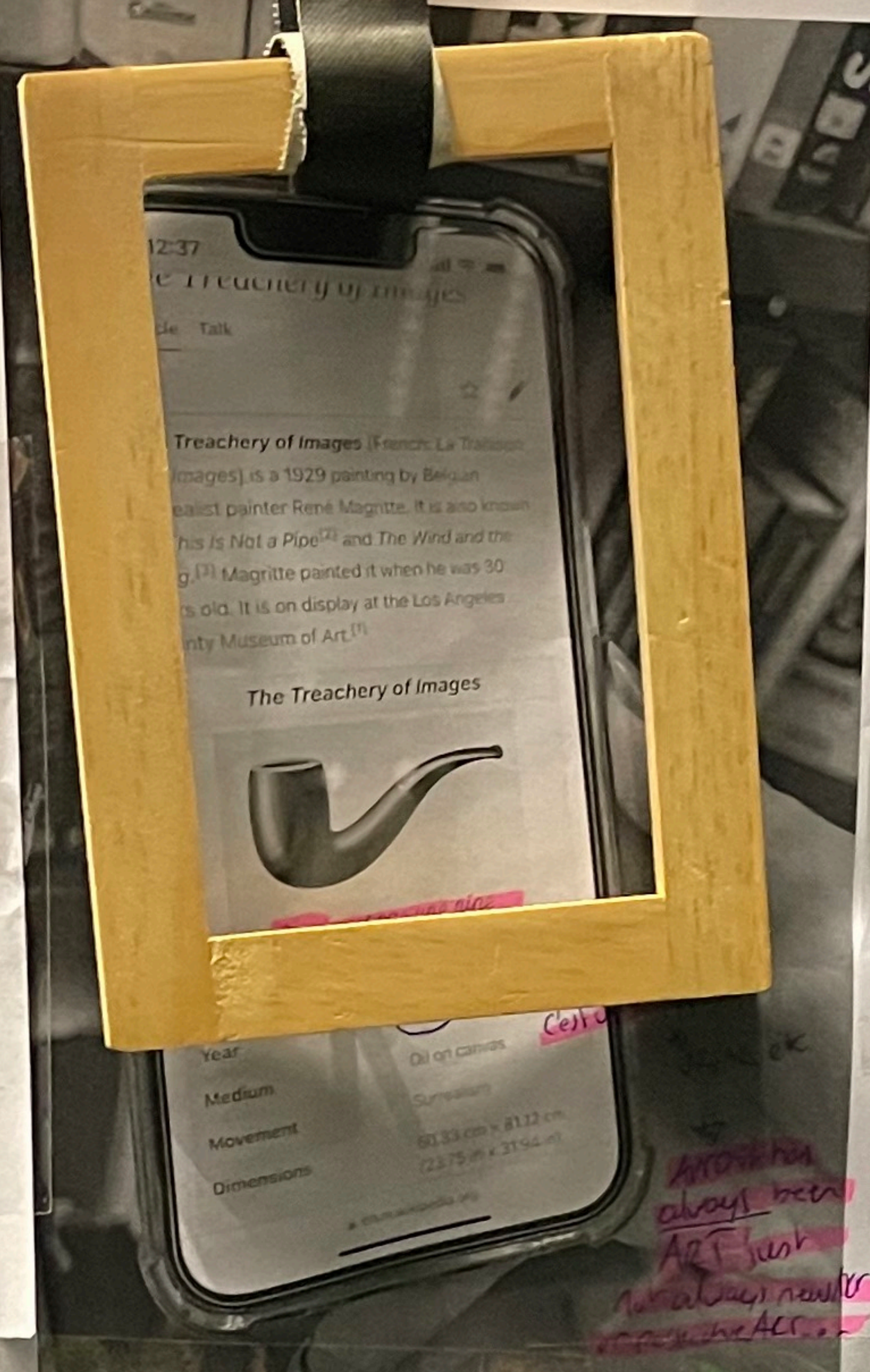
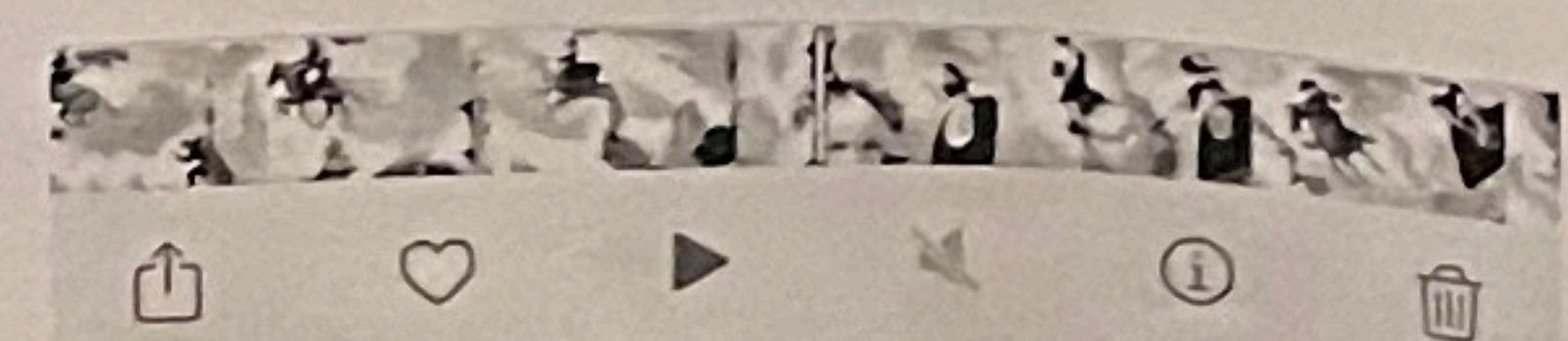
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Ändra



ona wald  
level  
before the rest of  
the world  
NewART is subconsciously  
always a step ahead??  
AND when it hits us  
it can be very disruptive,  
productive, numbing, harmful,  
meaningless or meaningful  
to the brink of madness or  
prosperity that puts the  
society forward or/and  
against the artist themselves...



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

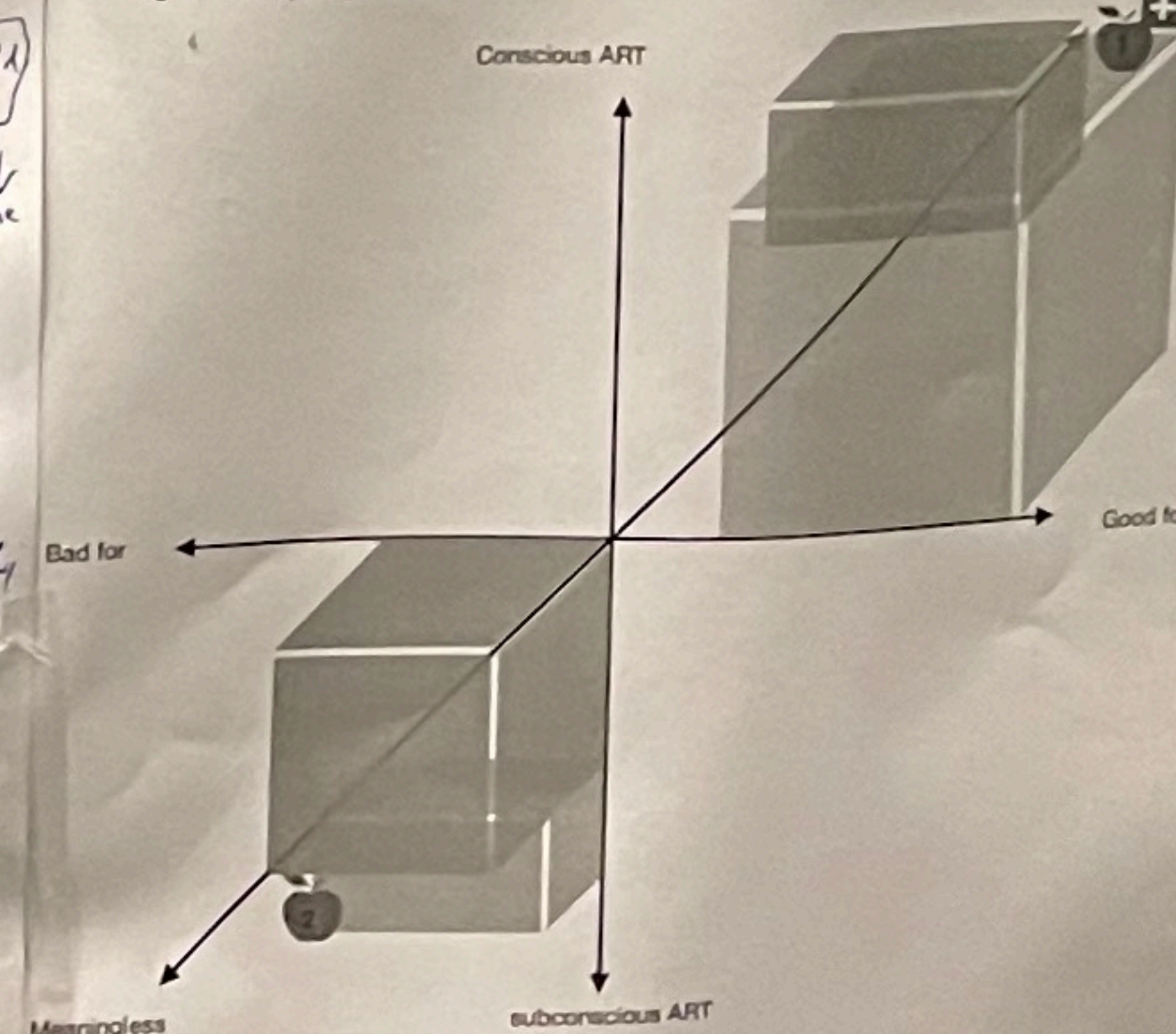
9.2.1 What does ADHD seen as a disorder or a spectrum like any other on the human cognitive spectrum change or do?  
9.2.2 ADHD or just about anyone and SoMe companies  
9.2.3 ADHD Acting and co-diagnosis  
9.2.4 How and/or when could adding ADHD friendly methods and processes be hurtful to an ARTistic process or person with or without an ADHD diagnosis?

10 Final word

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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...)?



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 (Kyaga in Swedisch) 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...

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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 easily make someone very rich if it is ever produced in quantity.



leader for the Sw...  
ritually (for him) that we have more on ethics and la...  
... to meet this future on moral and ethics and la...  
... And casting all moral and ethics and la...  
... companies that knows more about us as a species and  
... does it mean... for us as people ...

**AI prompting to ART what Industrialisation was to**

is to dream collect...  
giving everyone in the world...  
pictures, text, data, film, animation...  
the collective knowledge given to the current...  
feeding the total information... Then the current...  
by their caps off... by the ART people will create and make...  
y in the the ART of Video games, writing, Theatre in virtual spaces, etc...  
3- 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 Mo-  
tors pays the motions Capture studios with their motions and voices (they  
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 Mo-  
tors pays the motions Capture studios with their motions and voices (they  
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 Mo-  
tors pays the motions Capture studios with their motions and voices (they

Back to there is huge problem with the hour in the studio... but the 3D sculpting, video games, and dis...

1) These tools aren't free we pay for them with their mo... but the 3D sculpting, video games, and dis...

Capacitors pays the motions Capture studios with their mo... but the 3D sculpting, video games, and dis...

might get paid or just get paid by the hour in the studio... but the 3D sculpting, video games, and dis...

holds the knowledge for ever... which is the actual currency/resource in the...

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 lo...

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1) The Capacitors pay for the knowledge for ever...  
might get paid or just get the knowledge for ever...  
holds the knowledge for ever...  
sion (industry)

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

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2) customers, claim  
for the storage of this  
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ADHD and Depression  
2012 21 Jan (2012)

*[Faint handwritten notes visible through the paper:]*

Village ...  
... ..  
Museum, 3. ... ..  
~~"CANDIDATE"~~ ... ..





POAP APPLE  
Come find  
me where  
apples fly...

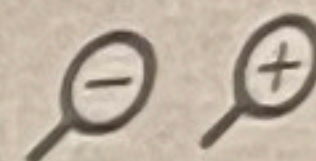
...this one should be is easy now, right?  
to dream collectively within or outside the realms of  
ow/future receiver has the best chances to ART" - And  
to baffle, entertain, scare, bore, disgust, glamour, produ  
ful or hurtful and completely useless to provoke... you  
RT - And people and even yourself will have opinions ab  
d present... And it all depends on our predisposed paradig  
et's say you aim for bafflement and creating something new  
ever though about before or done before...  
you are conservative and want to know what stuff means and  
y happen to be safe... Any change to the status quo is a threat  
ety and therefore all ART of this kind that isn't nurturing and mea  
meaningless (in the realm of your thoughts) is initially harmful.  
et's say you were a really skilful painter making money in the mus  
d (Duchamp 1917) puts a upside toilet in the museum and changes A  
"mere" ideas... Your position in the society is threatened and you mig  
and call it harmful or meaningless.  
Now if you were an ARTist with your feet in the idea realm already and y  
so was progressive in it's nature: meaning you believe all change is good  
akes us more knowable and reactive to our surrounding - ready to adapt (a  
g be safer when the future hits). Then, you might have seen this as meanin  
mful 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 th  
idea to but an upside toilet in a museum... You might have been really amused  
e it was in the realms of the known... A different kind of laugh for each block... or  
ht have been angry and disgusted because you wanted the ARTist to be better  
u and perform or do something that you couldn't because you wanted to be En-  
d or be baffled or at least marvel at their skill and/or ARTisticly shaped/"defor-  
odies... And you got nothing of that for your money...  
And so on...

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

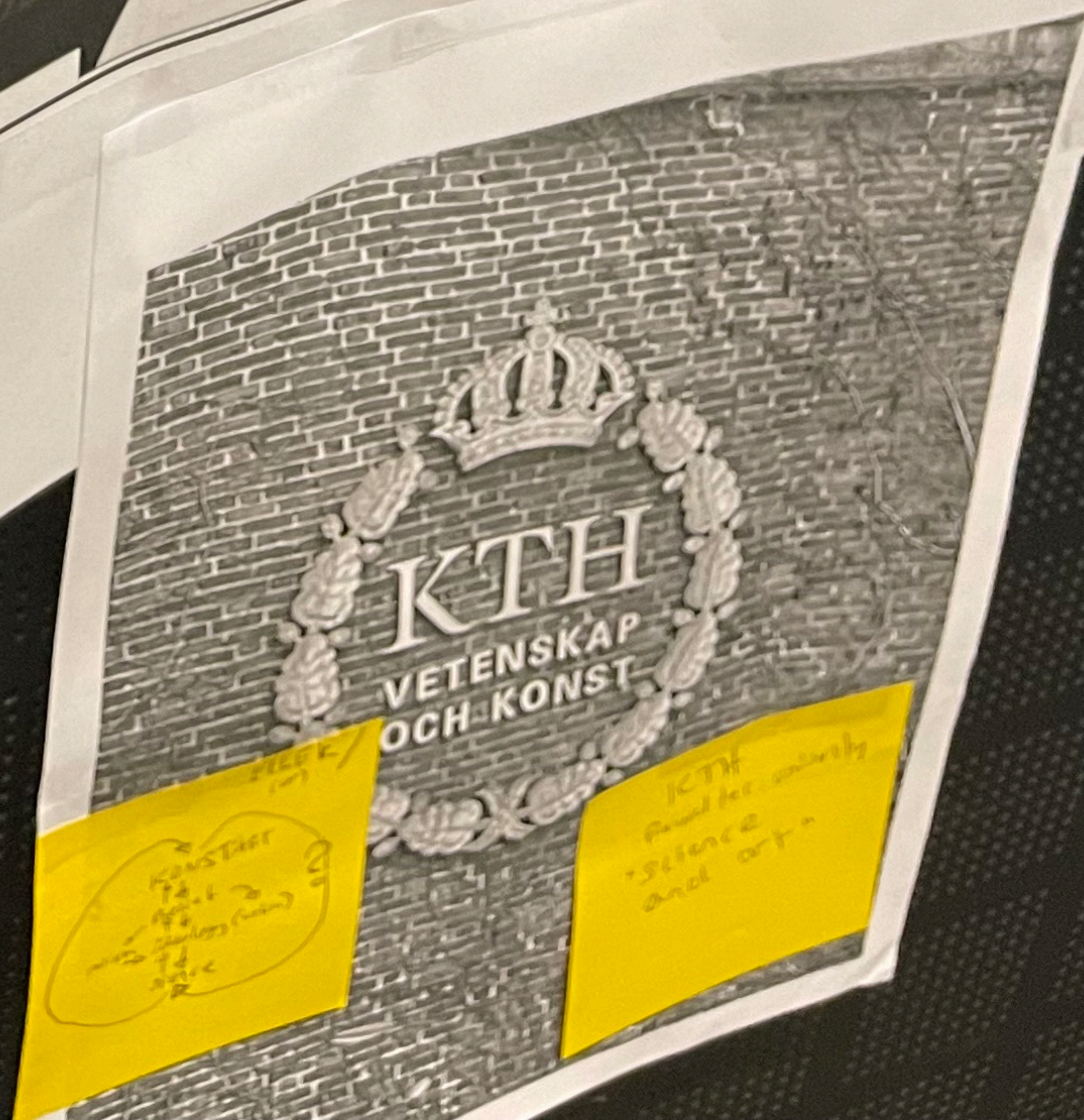
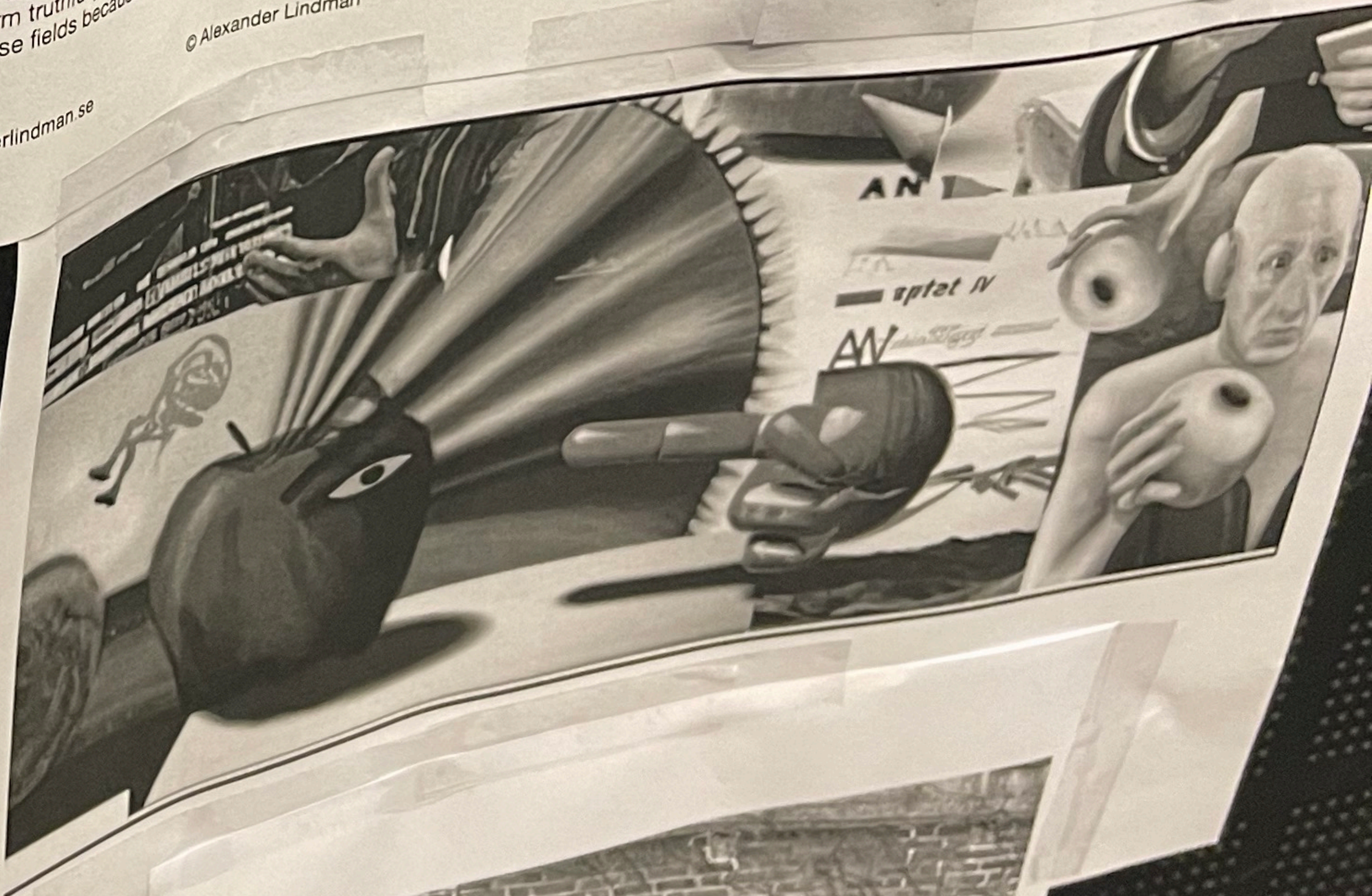
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Marcel Duchamp  
Fountain, 1917/1964



sfmoma.org



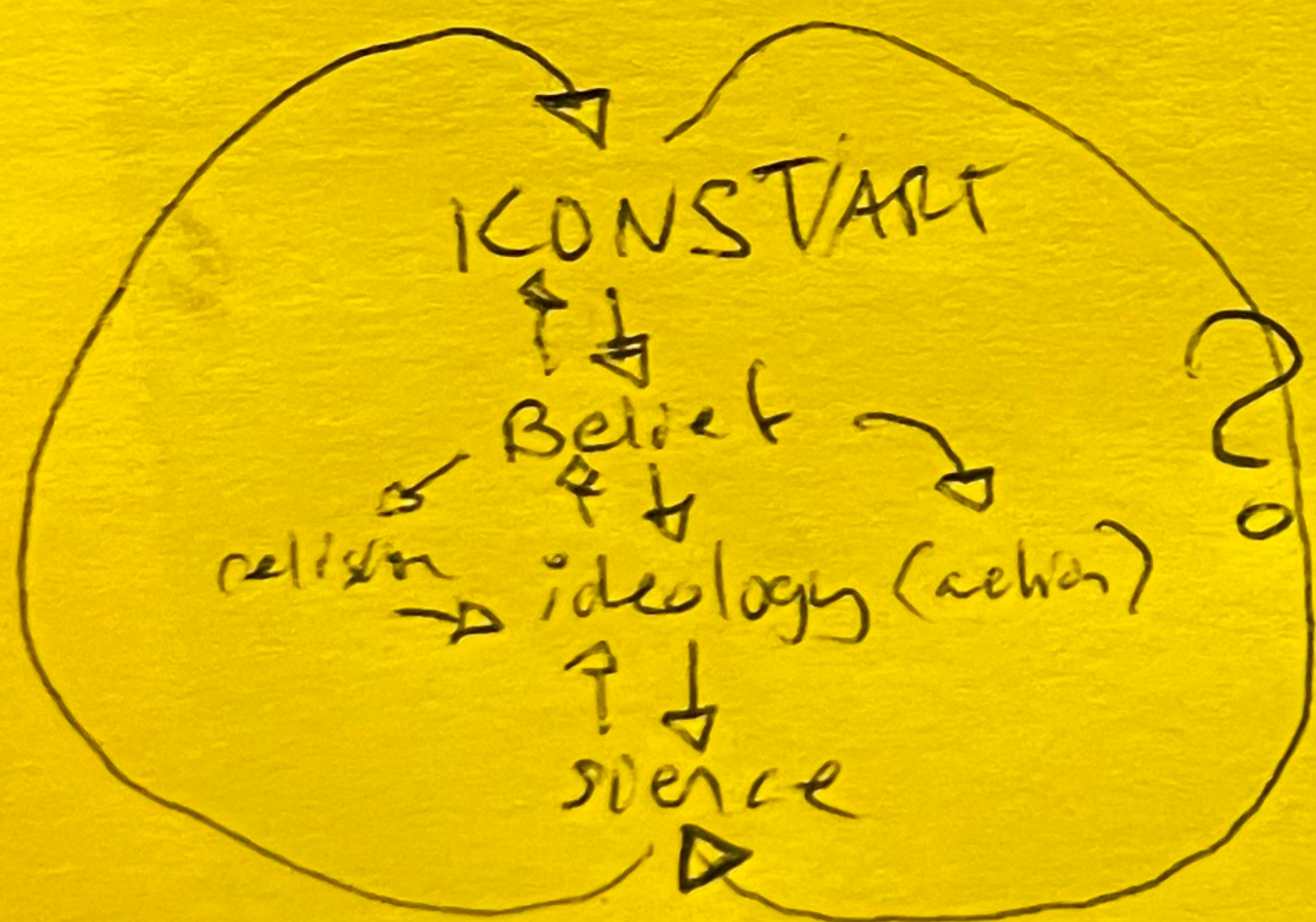
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(or)



ICTH  
Royal tec. university  
"science  
and art"



## 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/etw 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... TikTok, 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

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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 not 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.

### 8.7.9 The ADHD Hamlet trio experiment



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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 harmful 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.

### 8.6.3.1 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 through 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

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

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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 Hjelms" <sup>13</sup> ). 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 tools 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 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 as 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

<sup>13</sup> And making a distinct difference about "fantasy/magination" and "inbilingkraft" make belief might be the better English term.

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Painter	Pre ARTistic Process	PreProcess	Rehearsal	Showtime	After production
Sub-conscious 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 after-ward (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.

Something in a society needs to always be free like museums, libraries and tax-ences/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 her 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

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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 or 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-

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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

We have debated what acting is and isn't for over 3 millenniums (KÄLLA) and I'm 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 Stanislavski 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, actor and audience, actor and manuscript, actor and manuscript and director and audience etc. Which might have given us an 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

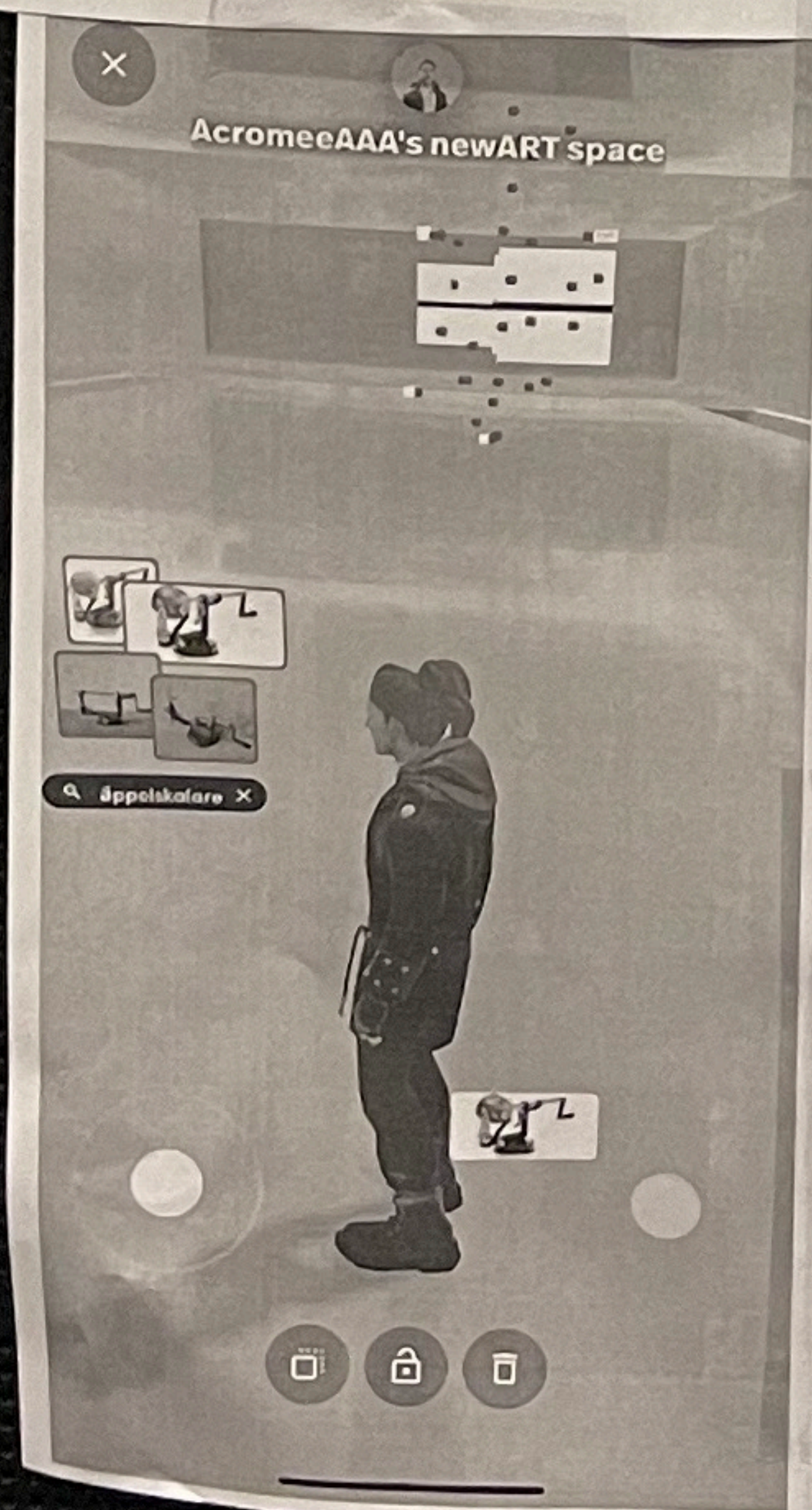
The ART of Living truthfully under given imaginary circumstances kind of gives us the other definition above, meaning: To collectively dream within and outside the borders of what is possible about living truthfully under given imaginary circumstances...

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.

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## 8 Results

## 8.0 Introduction

### 8.1 What is art?

To the point

ART<sup>1</sup> is: "to dream<sup>2</sup> collectively<sup>3</sup> 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 too arty for you already? Too much fluff, too dreamy and unspecific? Good.

Here is how I think about ART now:

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:

<sup>1</sup> ART is my term instead of ART even if I want you to read

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.

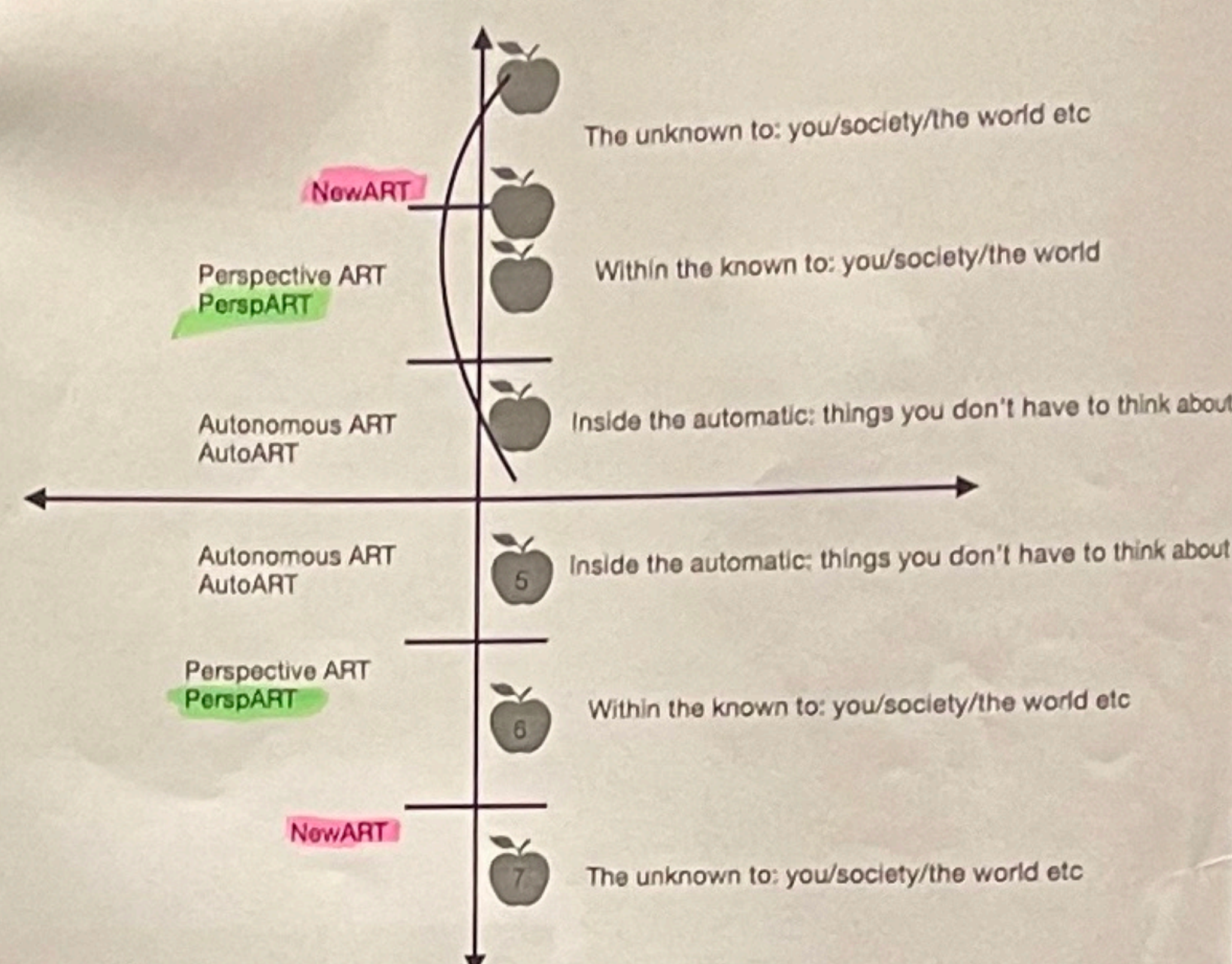
<sup>3</sup>Collectively encompasses the known and unknown realms of knowledge to us that we are connected to in any given situation like Sher Doruff's anarchic and the intra-actions of quantum physics... As written about in this is a Piece of ART, read in appendix.

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

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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

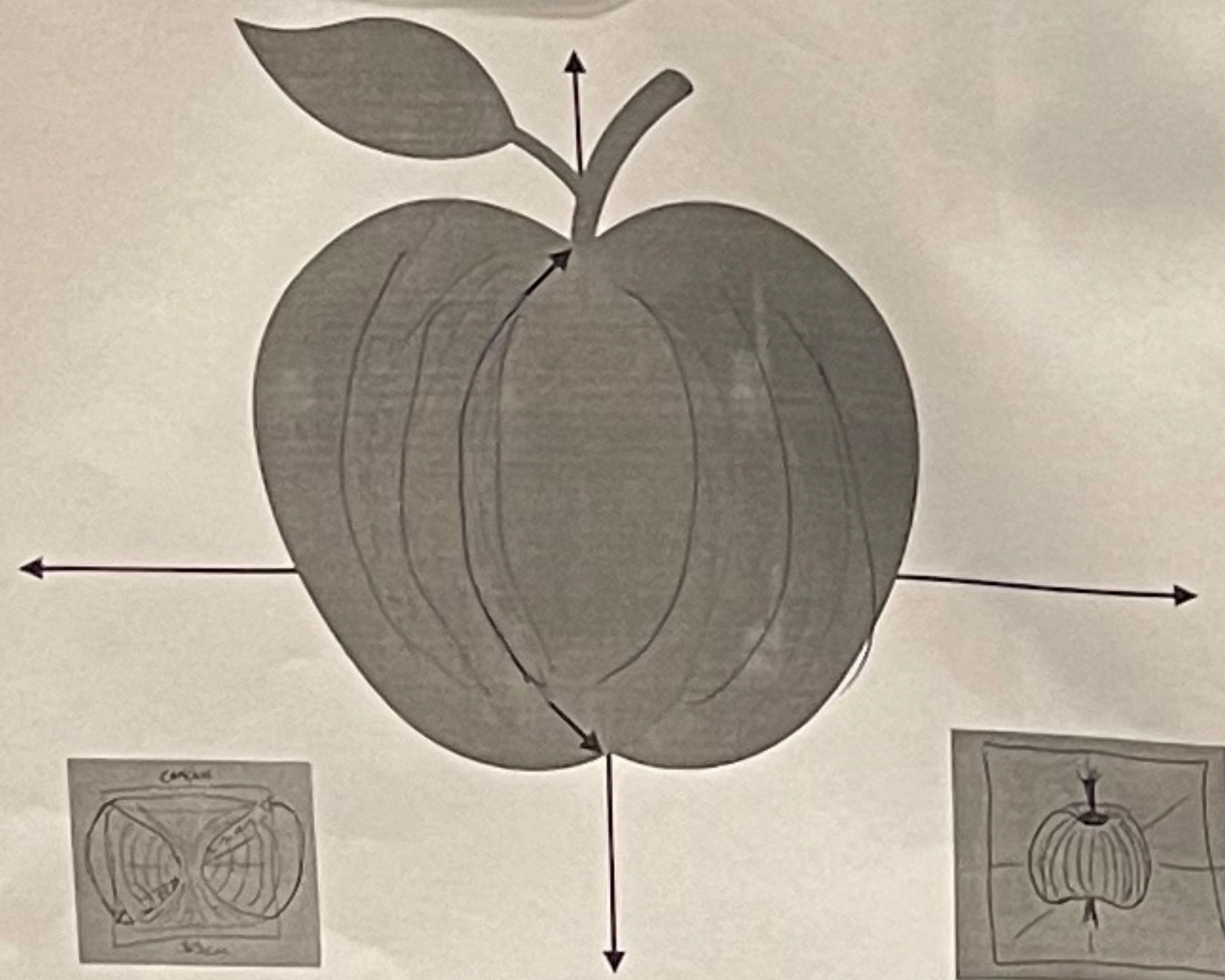
- 1 Is maybe an apple lying where it should in the shopping mall when you shop apples
- 2 Could be a story about Newton's apple abducted by aliens
- 3 Could be a story about Newton's apple abducted by aliens performed by Chat GDP
- 4 Well you don't know this yet do you? But it could be 3 if you never 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?

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◀ Niteloh had some research and some thoughts in color

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 these different apples on the board is not sooo subjective (it's quite 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?

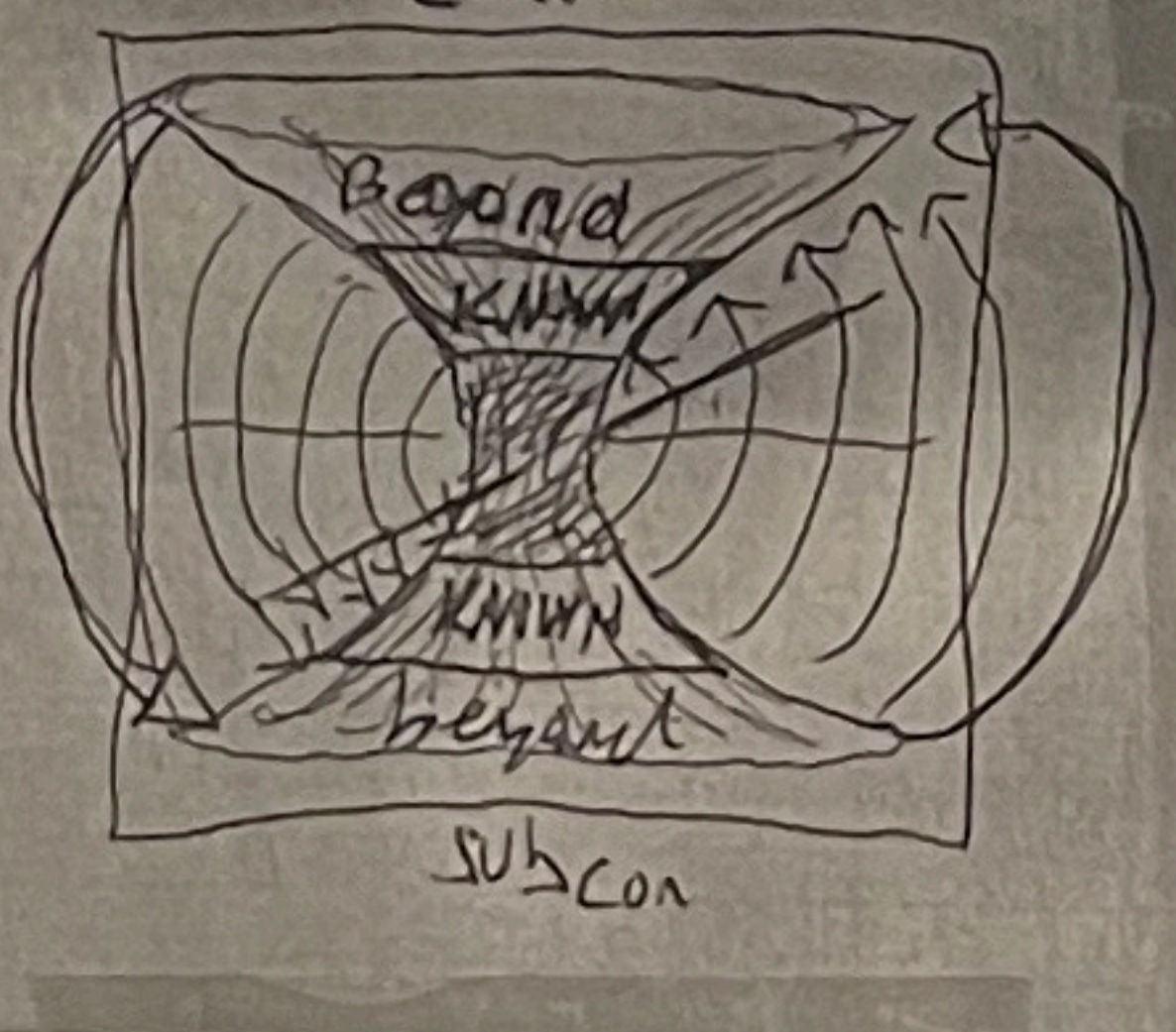
And if you shop for bananas you might even get a bit angry because of course it is and you know it is but its really not helpful to what you are doing, thinking, dreaming etc...

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

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conclusion

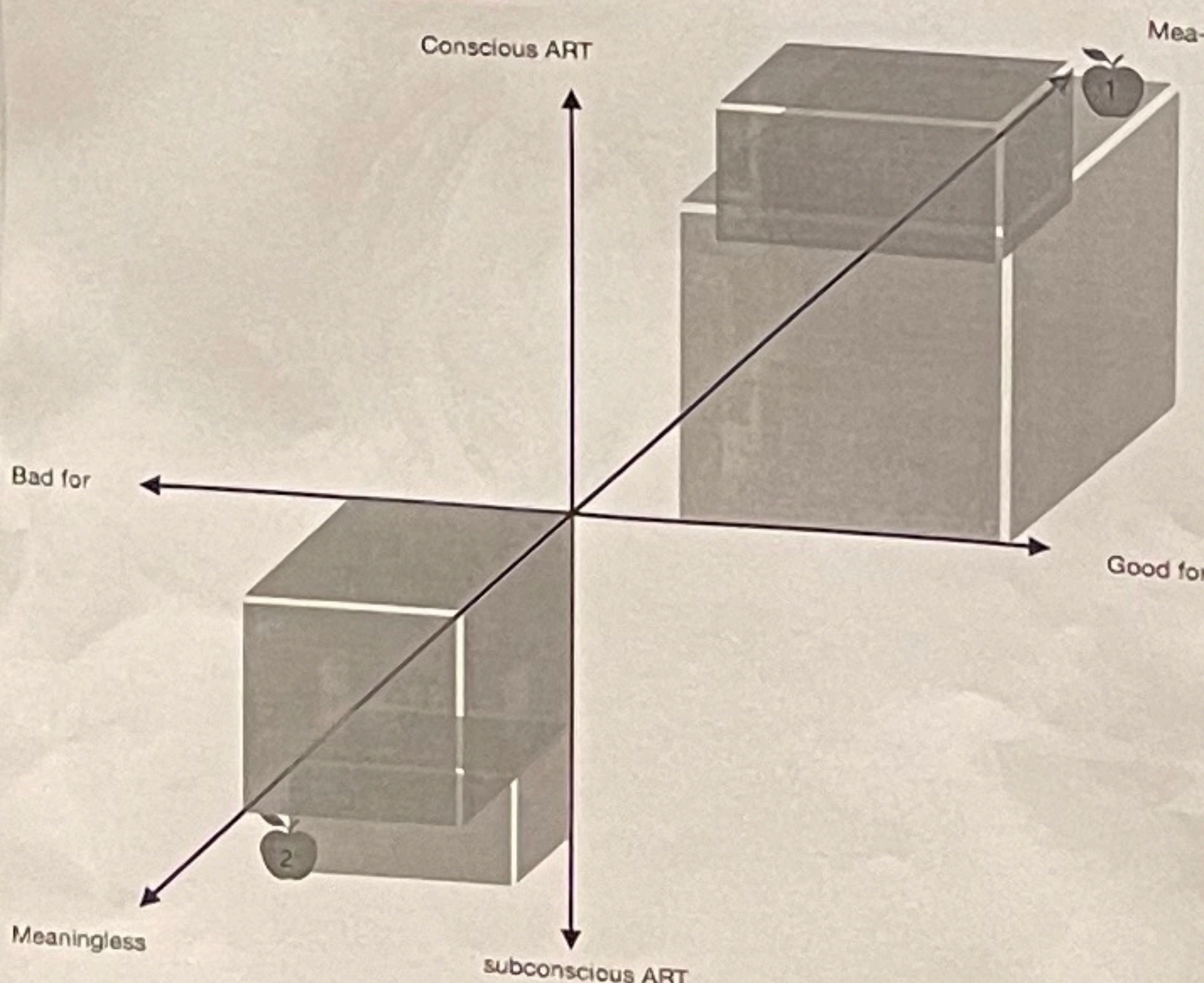


over night (you might be scared or think it was a prank or not believe it was true - especially 10 or 20 years ago...To not say 200 or 1000 years ago...). Right?

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...

13

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 says in Lassgard'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 right corner (or right corners ...).



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<sup>1</sup> 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 in any way and by bad for: unhealthy, bad, hurtful, etc. in any way.

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I started, and finished, listening to <sup>Brene</sup>~~Brene~~ 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. 2022! 😊

- 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 selves 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).

'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 <sup>new</sup> ART and to be able share that in a room needs us to bring "our most vulnerable and powerful selves to be seen and known" and to be met with "trust, respect, kindness and affection" along the way.

new/brink  
place/room

new ART  
personal ART



◀ Filer

## Klar

## Klar

**Totally ADX**

- IDEAS**
  - Film idea: Giant Conspire!
  - Learn Spanish, save theatre.
  - Call that lullaby about the thing.
  - Open a "Till's store next to the No Fill's."
  - To Toluca holy?
  - Little in show-horn!
  - Invent a dance and patent it.
  - Actually become my sister's housemate.
  - Smash stuff... Buckets for "Bucket Licks".
  - One-way Formal Wear!
  - Sue-thru hats.
  - Vind That.
  - No saliva left.
  - Car needs changing... Badly.
  - Basement is worse than the car.
  - "Oh no! so with humor reviews?"
  - That's real life scary enough!
  - Milk wakeups buses? Seriously?
  - West bird chirping...
  - W Paretts.
  - Lituen moon.
  - Headache or sinus?
  - Eat better.
  - Preclosure from cows.
  - Anti-Vaccing ideas pick up an drink.
  - Rising clouds will be dirtier.
  - Shouldn't I complain?
  - Fire ants! Yikes!
- RANDOM**
  - Name all 7 Time Strongs
  - Was Paycom invented by Pluto?
  - Playing is as bad as smoking? Really?
  - If trees could talk, they'd be very boring.
  - Someday Denmark! Abnormal Rights
  - The ad said 2 scoops of raisins in a box of Kellogg's Raisin Bran.
  - How big is the galaxy?
  - Same scene for larger boats?
  - Oh, wait. I heard more cream.
  - Watch the video I bought
  - Is there alternative facts?
  - Is there a lemon?! Or you know?
  - Where's Waldo now?
  - Do Kunits eat like...
  - Are they really music?
  - Are they really music?
  - Are old kids taking paper work ESS?
  - to yoga related to yogurt? Ask Choc.
  - Does Washington still exist?
  - Patrick & James for dinner?
  - Do trees sleep?
  - Vegan? Can...
  - Why am I here?
  - Is my ADHD medication he-
- MY FOCUS**
  - Autism's and mental Autism?
  - What's the plural of capitalism?
  - Santa Claus isn't real. I want a pet rabbit.
  - For they still make filmstars?
  - I miss my noseboots.
  - Teams overlord, I think...
  - Must start a charity
  - Dinosaur
  - Run again?
  - Ghosts? What happened to killer bees?
  - What's a wrong with humans?
  - What's a wrong with those picken?
  - Climatic change.
  - Overweight?
  - This breed looks unweary
- FEARS**
  - Run again?
  - Ghosts? What happened to killer bees?
  - What's a wrong with humans?
  - What's a wrong with those picken?
  - Climatic change.
  - Overweight?
  - This breed looks unweary
- QUESTIONS**
  - Am mobile homes from Mobile Automats?
  - What's that awful?
  - How bad are those buslines?
  - Why if I was taller?
  - What is my spouse upset?
  - Why am I here at this meeting?

Totally ADD.com  
Me: "Everything."

I do like the term 'Butterfly Mind.' Some people watch a TV show or stage. I've worked on and ask, "Where do you get your ideas?" And I cannot explain. I asked, "How can you think up that stuff?" And I felt like saying, "How can you think up that stuff?" Sometimes a strength... sometimes a curse. As we say in many of our situations.

livergent thinking 24 715 ord

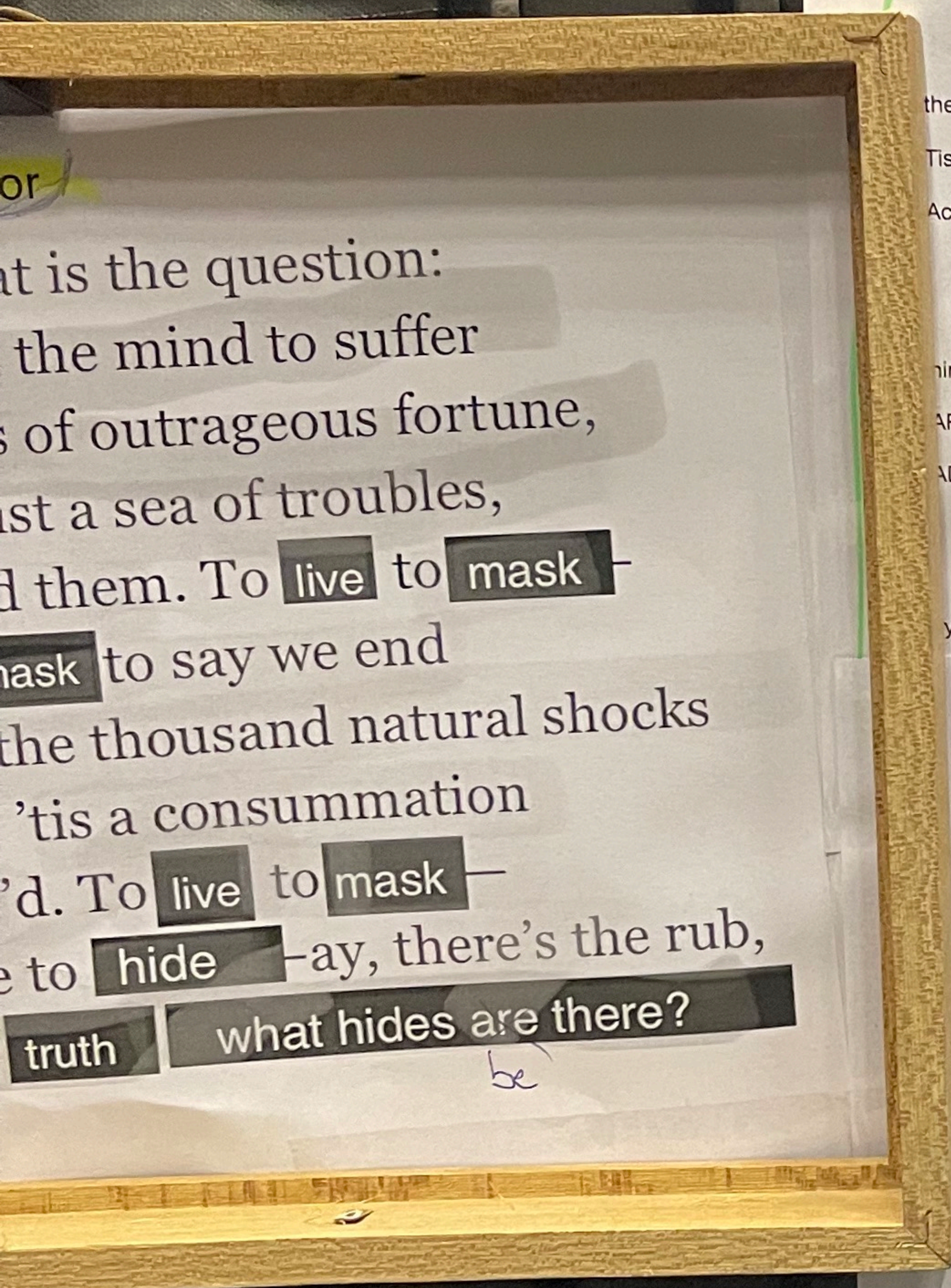
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# HAM.

## ADHD Actor

**HAM.**  
To be, or not to be, that is the question:  
Whether 'tis nobler in the mind to suffer  
The slings and arrows of outrageous fortune,  
Or to take arms against a sea of troubles,  
And by opposing, end them. To **live** to **mask** —  
No more, and by **de-mask** to say we end  
The heart-ache and the thousand natural shocks  
That **mind** is heir to; 'tis a consummation  
Devoutly to be wish'd. To **live** to **mask** —  
To **mask** perchance to **hide** —ay, there's the rub,  
For in that **mask** of **truth** what hides are there?





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 ARTistical 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" (Kålla) and also systems get boring and boring is kryptonite for ADHD brains (Kålla) and scheduling "doctor" is not helpful if the task is



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 (KALLA: 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/Scientific/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 norm<sup>14</sup>.

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 borders 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

<sup>14</sup> 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 (Bliss, Stenlund 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...

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-conscious ARTistic process of Director/players/leads to an ARTidea	Producer, ART-director and whole team decides to to ARTidea 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)

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 influential<sup>15</sup> 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 Platform 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 losing 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.

<sup>15</sup> 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 dependent 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 movements since) killing his own people based on the misguided, first by science but, really were a separate and better race to motivate position and wealth from heritage (family, society, 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.) KALLA Racism, Kolonialisering, Andra världskriget och förintelsen, Myanmar, Apartheid, Darwin, Linné, rasbiologi, etc.







3 Conclusions *work in progress 19/5*

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 border 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...

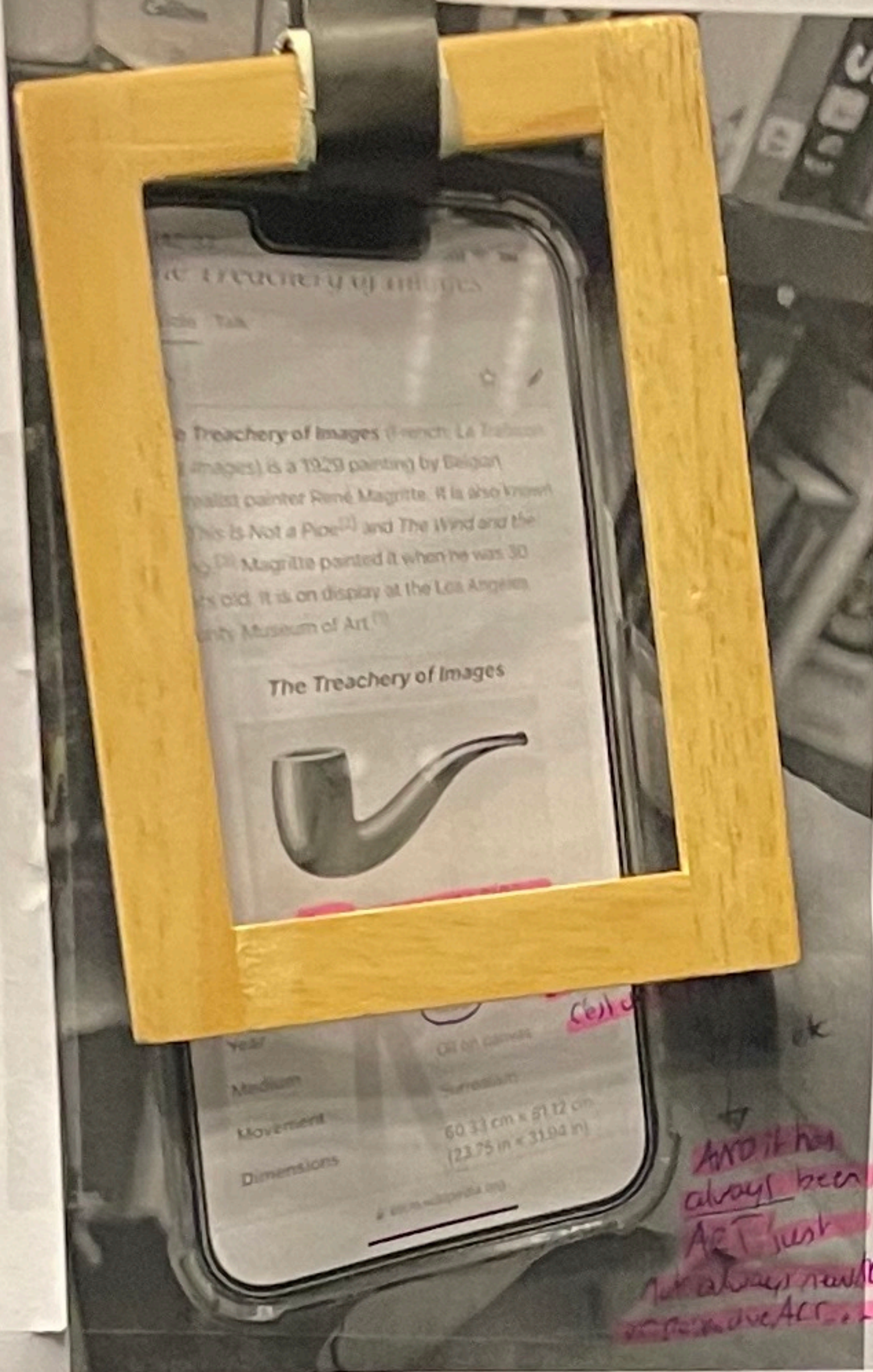
And an actor writing about their newARTing in the field of acting and using Proof of ART as their documentation as well as any other "proof" of to explain the ART of acting methods or in other ways further the knowledge and skill to act for themselves and by documenting the process also for everyone 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).*

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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 not?  
 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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*on a whole level  
 beyond the individual  
 NewART is subconsciously  
 always a bit ahead??  
 And when it hits us  
 it can be very disturbing,  
 provoking, numbing, harmful,  
 meaningless or meaningful  
 to the point of making us  
 society forward or/and  
 against the ARTistic possibilities...*

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 Lassgall's podcast episode #28 (in sept 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...)?

Conscious ART

Good for

Bad for

Meaningless

Subconscious ART

1. In 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 (Piet Mondrian) 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...

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If we imagine apples 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.