



Kristin Bauer

Nothing is a Thing in sti.

It's interesting how *Nothing is a Thing* is a thing or not. It's a thing or not. Nothing is a thing.

—Kristin Baue

Paul Appelbaum speaks with artist Kristin Bauer, Curator Lauren Miller, and author Kristin Bauer's participation in *Language in Times of Miscommunication* at the Scottsdale Museum of Contemporary Art.

Kristin Bauer is an interdisciplinary artist born in MN, and currently lives in Tempe, AZ and Los Angeles. With a background in art, psychology, art therapy, and writing, Bauer works with text, performance, sculpture, psychology, and embodied narrative to explore meaning in visual and written communication. Her work is featured in visual art and across various mediums including performance, painting, sculpture, installation, video, and research. Her work has been exhibited in various galleries, museums, and public spaces.

Paul Appelbaum: In the exhibit *Language in Times of Miscommunication* at the Scottsdale Museum of Contemporary Art, you have a new book with Lauren Verber. This book focuses on a focus on how language can be used with propaganda and violence. It really became the focus of the exhibit, and advertising. There's a kind of performance in using multi-channel PP. How do you and advertising stories with words and images. Kristin, what are some of the ways you perform with words?

Kristin Bauer: The word dramaturgy is a term to mind. Look at the theatrical tableau and happens in the theater of language. It's about doing and being, especially in a cultural producer. The practice of the word is the stepping stone to a new way of cultivating. Like the way you look at the way of messaging and the way of work that I've done. I've been in the theater and works in the theater and work in the theater.

with the platform as a platform and producer of content. The message is not
 now, I have the confidence in going to the years of the 1950s and 1960s;
 from the science of things to some of the beautiful films from the late 20th century. I used a
 political and the resistance to the message of the film. I'm going to be
 late political content. I'm going to be here and the way that it's
 going to do a thing for the world. It's a thing that is a thing.

Rather than see myself as a person doing a performance, it's not about the person
 factoring that happens in the world. It's in many parts of history, like visual communication
 references, and contemporary marketing propaganda. Propaganda is an interference with the world
 dependent on who's your stance. The point of departure for these things is not the
 idea, and it's with beliefs, and convincing somebody to align with something or not.

Steven R. O'Connell: The ideas put forward by Edward Bernays in 1928 in his book *Propaganda*
 in the First World War, and propaganda depending on war or peace, was seen either in a positive
 negative light. But ultimately, Bernays created what we call public relations today. If you're
 propaganda there is a negative connotation. But really, public relations is a form of control
 to make the things that you want to share, the public relations to highlight a particular organization
 and

For Kristina, *Age in Times of Miscommunication*, I know it was important to bring
 herself to the propaganda in the essay that I wrote for the exhibition catalog because it is
 huge, and you can't get part of the story, how narratives shape our history. Even when
 propaganda myth is a way of creating a collective reality. It's not about the
 to go to the past and sing for real as a result. They would travel to these constructed
 of the world. In that, they create a sense of connectivity between people. So you can
 further back.

you can do well, about making work that isn't overtly political. It's a part of it in and of itself
 make it political. I would actually argue that the more subtle the more powerful it is.
 Because oftentimes overt and direct is a back-and-forth between them, but they can be very



and... of de... ture... here the wo... prop... to... or, which is...
...ance, religious par... lets.

... you talk... ut per... tivity... per... ven... om...
... work. The work in the book... take... ng...
...t work, and you're d... do... The... word...
...y of your per... t... t... t...
... too. How do you speak... thins through... ending, b... ng... st...

KB. I was taught via Christian mythology when I was younger that... a thing denied own...
Of course, I feel strongly connected to my artwork, but I don't want to be...
...exists in a neutral space. I want... neutral... about...
enough open space by editing... hough concrete components so that it...
...le, time, and context... he more the thing is... and... e, the more it re...
...ity, plasticity, and... ssibility. I have no subjects and nouns in my work in the book and the
exhibit. That's important because this or that leaves what this is or that is totally open. It also
reductive use of language, and then using parts of marketing propaganda from... deliver...
...

As for... movement, it's the gesture, the action of making... ture at... a th...
...t... t... the performative intention. But... immediately...
... m... t... importance of it, the urgency... the... it. The less... with
power... in... you choose to include become. How do our bodies...vey mes...
subtle movement... m... choice of language?





g after
...
... can l
... ent wit

urshit
to b

Kristin ... er: ... s / ... like ... hat, ... Job, Hir ... er Verle

... w
... uc
... s C.
...
... ows it

...
the
the
C



...

...and you work *Miscom*...
...more of a semi-... log... each, ... as you... a...
...gymnasm. Will you... speak at... these... riven... work?

...on is the name of the...
...of a place I ha...
...ological root wor...
...about imper... core...
...in art. For some of the... I've worked... especially...
...and involve mythic... will use... of linguistic compo...
...connecting, not necessarily phys... in the piece, but in the foundation of the concept...
...spider... with caution tape... and the process of doing it in...
...person... but also, it's collectively important, so it doesn't belong to me...
... Why did you use caution tape?

...there's a physicality and a presence to it that has a sense of continuity for me...
...object. The piece has different layers of symbolism, and...
...repetition of the word, the... of the movement...
...I played it on a synthesizer... but...
...We... speakers. I adopted the chorus from...
...is a rhythm and a trap that every...
...and this strange experience of time...
...culturally, globally, and in many different ways, it has... of importance.

...architectural foundation with...
...working with the... sandplay...
...psychological process... What are we...? What are we also...?
...There's a both/and relationship that we...
...symbolism is looking at words...
...images as symbols. But then, the...
...symbolism. How do we relate...?

RO: The spider in a lot of itself... many cultures, is a temptress or something to trap you, especially...
...it's so much about how you... the spider as a...
...tation... scenes, violence, or something...
...the... of the spider... but still... an inclination of dance.

The caution tape is something...
...anger has already happened...
...repetitive movements that...
...goes on and contexts...
...because it is...
...the spider, the...
...how...
...daughter... how

are... content... behind... the piece... in peo... for... finance be...
... be said... or experie... in it fi... an ac... really p... in... with...
... techniques... I wanted... to exper... be how... ound... us into a... of... spa...

...
... in-th...
... of the...
... ai,
... d o...
... estu...
... t...

...
... ity to...
... of the...
...
... ally...
... a s...

...
... ls, a

... ecially...
... is us a...
... the...
... r?

...
... time...
... gers

... me...

editions of *spin-thron* at the Solstice 2023, Francina Sculpture Festival. Courtesy of the artist. Photo by J. Potter



spin-thron, 2023. Acrylic on steel. Photo by Gabby Usinger

Q: What's your take on...n's use...language...the sculpt...s...M...c...m...
...de...S...o...per...ce?

A: They're doing similar things...ent bodies...at...A is a...
...us well, but it's...viewer...perform...em...it's...
with both physical material and...ing...The written word is...
...or...from...s...position around the...you're providing
context, but it's really up to the viewer to move around it, to invest...A visual and physical...
is happening, and of course, an internal response within the viewer. Both...
For the...performance, the audience...still, surrounding...
because of...syn...it's...internally. In the audience...
...about everything the performer invokes with her own body...space...and all of the...
...ances. They're doing similar things, but the roles are shifting.

In a book where you open it, you read it; it's contained within something, whereas language in
a performance which is expressed is something you approach in the performance, it's more like
...language. She's in that state of being. ...an object and on itself
an error...

...he...n...y...bol and verb is enacted, embodied...not made p...a...s eph...

LRO: ...ave reference...this idea of all the...m thinking about...is alone...
...philosophy...in...work of the poet...Dorothy...Frat that...the...en...work...
...are the...
...each part to...and...there's part to...hole...
...work...
...but, with...p...r...e, sculpture, or painting, it's the sum of all the...
...there art...
...when it's...
...parts. It's the dialogue between...that sum of...
...
...whether there's a lunar eclipse or even...
...here's all of...
...dialogue...and...to it that make it art. You can make an...
...performance, but...
...of dialogue is it involving in...
...distin, your work...
...addresses...not only...
...face, ...the...
...but your work is involving a conversation with...
...powers or...
...at are not always recognizable.

KD: On, wo...me...A...the...idiotic significance of it. The...
...ulate...t'

These...of these layers...we always...
...is the...
...part of...
...experiencing art together. You and I...to...
...each other...
...dialogue. We...
...recollected dialogue in the...
...the...
...poring...
...now about some...
...The book is about...
...work, but it...
...an artwork that...
...ational dialogue...
...many layers. I love that...

LH: The...
...two...
...thing can...
...practice. But the...
...
...other art...
...
...example...
...the...

na... which... over... about... toria... means, e...
 creative practice. Curators have... rent... but the... e...
 you... curatorial... trying... make it... possible for... viewer...
 have... academic... his...
 speaking with the... use... about...
 voices or a person... be... lost...
 when I am performing my... always with the artist...
 conversation. When I speak... public about the work, my... to amplify the...
 what the artist is presenting... about the artist's intention, but in contemporary art...
 intention is not really at the forefront as much as what the artist is bringing to...
 conversation... contemporary art.

KB: You do that so well. I've been... to discover and understand new things, deeper layers,
 and a noble... whole... my work, it's an incredible...
 to work with you. I'd like the line in *Ferry Meadows*, David (laughing). You...
 work.

It's... compliment a curator could... you've helped... and the...
 thank...



Language / Time / Communication
 Contemporary Art
 arc 028

Kristin Bauer: This is Like This 2022, Verlag

artin Fair... AZ, Los Angeles, CA... institutions she has w...
 in... Park, Shafer... The Abrons... New York and Whit...
 Museum, New York; the ICA... Los Angeles, CA; Err...
 Phoenix, Az; the Phoenix Art Museum, the Santa Fe Museum...
 Museum of Art. Her work was included in... El Paso Museum...
 Arte Ciudad Juarez and has been exhibited internationally in...
 and Melbourne VIC. She has received grants from...
 the Art... residency at... Program SF, CA.

Or Connell is curator of the permanent collection at the Museum of Contemporary Art, Los Angeles, and is currently curator of the permanent collection at Arizona State University's School of Art. Her practice focuses on contemporary projects that expand the dialogue, and artistic and cultural. She has worked on special projects with artists such as Atour, Kristin Bauer, Diedrick D. Johnson, York Chang, Mimi O'Chun, Marian Soto, Oluwole O. Nkang, Kamron Raharaha, Rashid Johnson, Jean Shin, Anna Tsouhlarakis, and others. Her recent exhibitions include *Brackets: ark of bulrushes* and *Language in Times of Isolation*. At the University of California Museum of Contemporary Art (MoCA), Or Connell held positions at the San Francisco Museum of Modern Art in the Architecture Department and at the UC Berkeley Art Museum and Pacific Film Archive, where she organized *Structure of Life* with former director Lawrence Rinder and worked on numerous temporary and collection shows.

Or Connell has contributed to publications including *New Frontiers: Exhibition in the 21st Century* (University of California Press, 2021) and *Harvey Quay'nan: Against the Odds* (University of California Press, 2018). She is the author of *Language in Times of Isolation* (SM Press, 2023) and a co-author of the cataloging monograph with Radius Books on *Refract Color Field* (Rain' Dorothy, 2020). She received a BA in classics and art history from the University of Oregon, and an MA in curatorial practice from California College of the Arts in 2009.

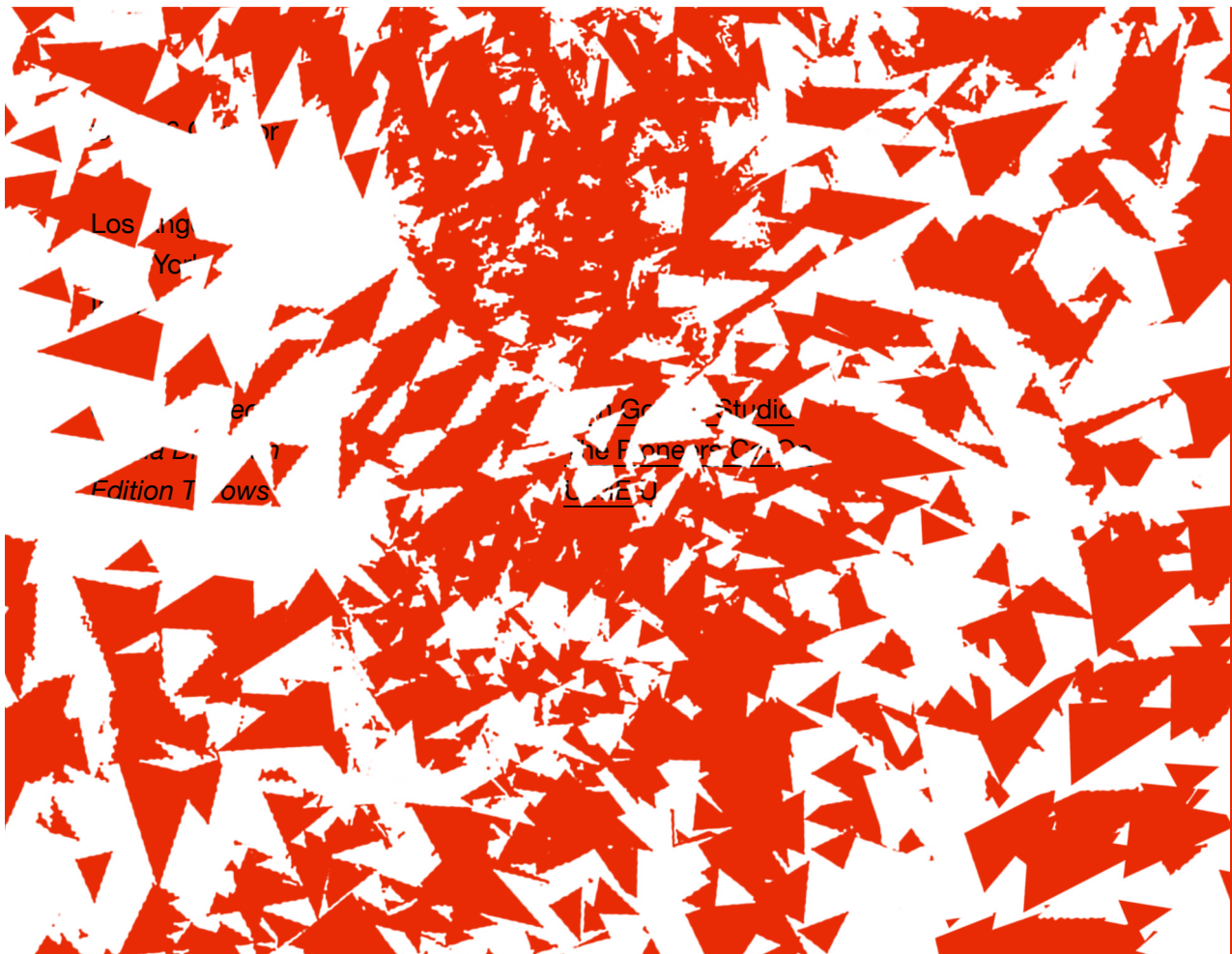
Book

Portrait, photography, book design, community and digital initiatives, curator, Alexander Dovzhenko

Book design, photography, community and digital initiatives, curator, Kristin Lerner

Kristin Lerner, Alexa

Konk... in... de...



Los Angeles
 New York
 Edition T...ows

Gr... Studio
 The Fine Art...
 L...E...

[00:01:10] - Sarah Appelbe

How do you get into art, curating, and writing?

[00:01:51:70] - Tamar C

One thing that is very clear to me is that I like to prototype. I like to see different ways of people connecting and connecting. My first language is English literature language. For me, at the beginning, I was one of those kids that was always reading. I'd never been at a time. I was always very quantum minded. I was really curious about how words would fit in fact that I'd read one book and another book that would connect across the page to each other.

[00:05:02:130] - TCB

I grew up in London with Jamaican heritage, third generation. I was sent to a grammar school in London where I was taken out of my immediate context and sent to another place. My father was a teacher and my interest in language also, coming from the fact that London is very multicultural. I was always surrounded by different cultures but also, I think, shaped by awareness of the differences of language, or of my father's language, or of my own language or the way that I speak in different environments.

When I was young, I was always very interested in language, in communication, in literature, in storytelling, the different ways that stories were told, and the different ways that people express their experience. It was between literature and art and the way that we can communicate that art was equally 'useful' to understand and languages.

[00:07:00:590] - TCB

For me, it's about their own language and for me, that is the most important thing. It's about how we can learn each other's language and how we can communicate across our languages, and how we can each teach each other through dialogue.

Seraphine is an interdisciplinary space which for me is incredibly important because I don't see any differentiation between art, visual art, music, cooking, culinary art, choreography, etc. All of these expressions are language. It's the form that someone has decided to use to explore their ideas.

More importantly, because of structures like the internet, those different things and the different ways of connecting come together. I grew up in the era of MySpace and the way that there people were able to express themselves or diarize a part of their lives in a auditory, and tactile way.

I actually used to be a writer before

[00:09:20:030] - TCB

I actually used to be a writer before I started to work in the arts. I hate to say that I've never been a writer before. I've never been a writer before. I've never been a writer before.

...and then there's why a... like this... his...
...now we are seeing...
...disintegrating between...
...that come from...
...separation between ecology...
...using the sector for...
...People are seeing themselves more as part of the environment, an ecosystem, an ecology.
...It's what has helped us to understand our connectedness to each other...
us

[00:09:41.120] - TCB

...it's come full circle... started in... a hotel... also a... primarily from seeing a certain...
...isual, aesthetic... topics explored and not necessarily seeing how that related to my...
...my world, and people that I was invested in. And as... life... and these... on...
...grown, different people are getting access to develop... things. It's shifting...
...the way in which we can... through the...
...also think about deconstructing...
affect...

INTRO: SA - NEED TO EDIT

You've selected a large background related to our preparatory... about...
...right now?

[00:16:24.00] - TC

...I wrote for Liz Johnson in Arthur's exhibition at...
...to Float. It was about metaphysics and...
...Liz has the...
...practice in general, she's a...
...The Black Balloon...
...we spoke a lot...
...an interview with her...
...she is very generous in terms of how...
...not interested in herself at all...
...decentralised it and...
...I've met...
...mazing...
...Because she'd...
...she was...
...to dive...
...these artists over the course of the...
...to meet people, to grow...
...her opportunities.

[00:17:34.700] - TCB

And if you... Liz... the most... about everyone...
...me was...
...terms of...
...black and...
...over the...

... a kind of shifting opportunity or... to... for... were very difficult. It's... feeling like there was... something... people coming together... thinking about it... that movement, through the... articles coming together... almost of attracting... really was kind of a... in that sense. And the... the kind of materialization of what had begun in the web, or the web, through social media, through Internet technologies, through all of this. And yeah, it felt like a materialization of... thing... has continued and continues to be increasingly powerful.

00:19:05.720] - SA

...ends similar in some ways to what Gabriel Massan... for *Third World: The Body... ens on*. To build a collaborative or collective projects with other artists. I was curious about how you used a decentralized private network to develop the collaboration, the... and...

00:19:07.000] - CB

...er's something about informality. And... institution... a lot of things... and nothing goes on... in that sense... but at the same time, I... quickly... develop relationships with people... to establish a safe... to establish... able to send a gift... communicate however they... because even though everything is going to be... eventually...

...to form', a lot of the phrases that are about what it means... have a space... and then... form into something and... structures... mess it up. And... found out about... through the Art Tech... team... and... artists using games for a while, but also... in... digital space...

[00:19:29.800] - TCB

It is a really nice space and... a lot of organization... that was... ally... for... visualization and giving a social... where... could simply chat... really needed that space to have a cozy space, I suppose. An incredible artist I did a study with the other day... and... who is a Brazilian... artist...

[0:22:40.000] - TCB

... talking about... she feels about... net spaces... digital technologies. She... it's important that they're... design... and... Her... surveillance, intimate surveillance... she creates... characters called... who have eyes all over... but... the world... thought it was a nice... describe Discord and these kinds of... spaces...

What you're... being... with *Third World*... a couple of... product... a... of organization... when we could create... in the... that you... 00:23:00... for... and...

...send the way to these... frustrating in terms of... [00:19:50] - TCB

[00:19:50] - TCB

We were all working remotely... responsibilities in production... the project grew

[00:19:50] - TCB

Ró... on all the producer, who's incredible. We had... artist... Berlin at that time. And... we had all of the developers... end one based in the Arab Emirates. We had one animator... based in Berlin. We had... artists who were predominantly based in Brazil, one in Amsterdam. So in terms of... ryone and having a space that felt like it was opening up... you say, private and just... us, but we could share new ideas remotely. I could... picture in there and say, hey, look... how it's developing, and someone would comment... someone would say, look at what... of... became not only a hub for... but also over... production... a shift in government so it became... a lot of political and... ceive

[00:19:50] - TCB

It's... It became a space where we felt safe to share... the mistake... honest in some... needed to change. Through this process... became... relationship over it, which is incredibly important. Everyone... Also... process of other members of the team. That gave people... opportunity to... develop their... and see... whether practices worked

[00:19:50]

...this trending phrase in computation digital twin. As... using the... a trope or analogy. What... about the Disney... as... digital... or... dialogue in... world, where there's a kind of replication of... structures on digital... platforms and in... works?

[00:30:30] - TCB

...need to... more... of digital twins... example... digital twin of a gallery... co... the gallery as a digital version...

[00:31:17.530] - SA

In my architecture graduate... a lot of... about comput... technologies where theorists were... technical and... phrases as trop... analogies in the service of more... history and... writing. When... difficult... do mean exactly the... of a... over a structure... of what may be... there's thi... ing of what may be...? Some... is an... ing... people are...

... of talking, which... a part... of... the... pr...
... for attending Zoom... the... the... g...
... wide academic. It was... after the low... The socie...
... the meeting st... the replicated... large degree of... with...
... focuses like remote proje... opening... potentials that dis...

[00:33:06.590] - TCB

M... is to take it toward... infrastructures and how gallery structures...
... of... world, which... the thing itself... the ideal... when you...
... and ex... themselves, where... the art... also explore...
... white cube. This is something that... Technologies has explored through structures like...
... *Ecosystems*, which is a publication series that began... the person that started the...
... department, Lisa Vickers. Every year it's a set of... that look at how artists...
... with technologies, the structures that they're building... that they're building, the...
... multi-collaborative sense in which you have to build... the fact that you're not always...
... and... you have to build teams. So... new... or...
... the way that art develops?

[00:34:34]

M... also feed back into... a whole... how...
... that we decentralize things? How... that inform... that we...
... institution... more accessible, more available, reduction of the...
... with... a huge part... And that's why we... take...
... 2021

[00:35:09.660] - TCB

Am... going?

[00:35:09.660] - TCB

It's super fun... part of it was to share a lot of the best... that don't...
... surface. This project marks the... anniversary of Art Technologies, and it's significant in...
... terms of bringing it... from R&D, which... the... is for...
... like to as... the... dreams... but also... with... a...
... to make it happen. Gabriel's... began as an... project for six months, a...
... to be... of the *Artist World* project... looking at virtual...
... environments, simulated environments... whose... and...
... pieces than the one artist exhibition...

[00:36:22.260] - TCB

So it was a project that... then we... production. So for... is...
... a huge leap... workflow... it mean to build...
... the... learning... the... titution? It's... a longer project...
... can also... the... and...
... is being...

[00:35:28.090] - TCB
... now with our first strategic... for
... strong partnerships...
... better, a... eder

[00:37:28.090] - TCB
... can evolve... it be more informal... formally leads to
formal structures that support everyone:

[00:39:21.090] - SA
That's... like any digital... happening with digital...
formal... like a game is distributed through Steam, Tez... etc., once people can play
... it's as if this... process... institutional structures

[00:40:21.180] - TCB
Increasingly... isn't a separation anymore. My... who's... don't... detox...
... to... e

[00:43:00.000] - SA
There's... less that you can go offline, but at the same time... be ve
... to... ground in terms of... expecting and... what... and...
eng... they are excited about, now they're... engaging. There... the same...
anything... the... We were working... with an... the...
... for example, we... it with... people would... roll... posts. As
... to... someone might say...
transparent... Danielle's a black... artist. Our instinct might be... what do...
... all the comments, and actually it was a... part of
pr... that there doesn't need to be...
current relationship to feedback.

[00:44:10.300] - TCB
or to open structures that we're trying to embrace and experiment with... the way to
build things is also... means to... people to play... things themselves, which...
we're... source game... *Hive Minds*. A... of...
of the... of the world that we are... It's exciting that... play with that and
... back... to make things better.

[00:43:40.740] - SA
I'm curious about your... *3rd World*... interdisciplinary pro...
nature... imagine you played several... roles, per...
game development and... film.

[00:41:53.000] - SA
... OPERATORS ... ED. Okay, I'm go...
... little bit...
... and...
... and...
... and...

...to understand and peel and to be able to... with... for them, but speaking for...

[00:07:30] - SA

The idea of continuity des... ing in... a... , or that one's... consistency in the... of the film in writing, production and editing. With... of language, what was your role in the script writing and/or continuity process?

[00:08:00] - TCB

I think... important to stress that... especially within... is what... with our producers. So I don't want to underplay the role of... because it was... a family for the... years making the projects. We had... many meetings every... And I think it's... a lot about the triangulation, actually, between producer... an... artist. The producer's role is to make sure everything... in track, to make... the... continuity... things, to decide when to bring things in. A lot of my role... as the... producer... artist, to make sure things... and are delivered. Where's... I have is saying this is an artist's... a lot... thing... can... through... example, where people wanted things to... different... or... more... what might be expected

[00:09:00] - TCF

My role... to... and say the... artist wants this to be more... oriented... are... expected to be... , and... put power... behind that... and... we're going... is an artist... project and it's important that... to, even if it... skew... things... we might expect... go production wise, it's important that we... trust their voice. A lot of my role is in... that... , believing... able to communicate that... to the... in... first moment... having that... dialogue and ongoing conversation with... you can be in their... in a sense, or understand... the... of travel that they're... going in. That is... my work.

[00:55:00.2901] - S

What about the... process?

[00:56:00] - TCF

... of editing.

[00:56:25.010] - TCB

... the scripts were... written in Po... to begin with... a translator... Francisco, who's incredible, we... art and... artists. But the... narrative... it has... and inter... ents. But with... does this make... and forth in... , does this make... because it's... had a... the... be... some...

... as the wanted... e. The... h... the... er... ay...
... the player want to come... at... exp... the... aw...
... ns constantly at every...

USER INFINITE REGRETTION

[01:02:47.900] - TCB

One thing is how does telling your story either empower, empower of...
challenge... On one side it is about storytelling, on the other...
experience with tokens and Web3 economics. We didn't put...
exhibition aspect of what we did... Web3 tokens. But it's... that we will continue this...
development with... because they're very interested in Web3, in decentralization...
it can do to create security or safety for people that they care about and for the...
One thing we spoke about a lot when we were thinking... and kind of was...
the Token... of the project is I said how did you get into Web3 space?

TCB TAKE OUT BIT ABOUT NFTS. I THINK YOU WANT TO TAKE OUT ANSWER WITH... TEXT TO MAKE THE ANSWER MORE COHESIVE AND LEAD...

... NFT... they were quite frank and said... were really... having...
... of... of... There was a lot of... for...
and... of work, of conversations that... had...
built, fallen... to be rebuilt... they felt like they and their friends...
... the... levels of... within... industry. One thing in... of...
... in... creates... reference point. It creates a... a system...
a reference... can look at... say, I don't have to do... because...
... see it and I can reference it.

[01:03:31.500] - TCB

That's very exciting not in terms of... but of... continuing...
that's been... foundation. Not having to keep rebuilding... but to be able...
we've done this now let's tell different stories, let's build new stories, let's build new worlds...
together because we're now able to see a gamut of...
... there are... sources... behind those stories... multidisciplinary way...
... been... experienced in ways that many people... We don't have...
... telling the same stories, ... have...
... these stories have not been... of these stories... not been understood...
... building game is to... and... where they're at...
... saying not everyone is going to be... by a painting... one's going to be...
... sculpture, not everyone is going to be... by music...

[01:04:30.000] - TCB

... ped... and... go...

... [90] - TC
... thinking. What is it to kind of...
...licity of things. Rather...
...ing to condense eve...
... it's just... the reality...
...is idea of the plenum an...
... can never be which men...
...fictional... fact... this idea of the fact... no single perspe...
... doesn't exist. The world is... different... depending on... you're standing... You...
... playing the same game, with... life, but you're all playing it totally different...
... when... nature... on the... board, I suppose... for us... this kind of...
... world, ... that we live in a... cage, ... live live in a constant... oscillation...
... viewpoints, that is the reality. And... think anything can only be... built on that perspective, w...
...ifying.

...late technology"

...driven to understand people who are not comfortable speaking not only with me but with them, but speaking with them.

Apperly (1991), (2001), **and her technologies** → **her interest in the development, and where her work has led you.**

Tan... Bl... I've always been interested in language, culture, and the future of storytelling. The different ways that stories are told, the different ways that people experience and, therefore, connect. My first degree was in English literature and language. One of those kids that was always reading. But I'd read 15 books at a time. Always very return minded. I was really curious about the world and I think that when I read multiple books at the same time it was like the / were trying to talk across to each other.

... (literature and quantum interest) ... that London is very multicultural in their generation, with Jamaican heritage, ... (paraphrasing) ... taken out of my immediate context and sent to another time. ... I was always surrounded by different kinds of people. ... awareness of ... (linguistic) ... language changing, ... (technology) ... information of the way that people speak in different environments.

... (self-debating) ... (realization) ... (change) ... (interest) ... (fact) ... (language) ... (communication) ... (dialogue) ... (between) ...

Ser... (interdisciplinary) ... (important) ... (because) ... (differentiation) ... (art) ... (visual art) ... (music) ... (coding) ... (digital art) ... (choreography) ... (etc.) ... (expressions) ... (language) ... (form) ... (decide) ... (explore) ...

... (because) ... (structures) ... (internet) ... (different) ... (forms) ... (combining) ... (together) ... (My) ... (of) ... (where) ... (able) ... (explore) ... (diarize) ... (live) ... (auditory) ... (and) ... (tactile) way.

But I actually used to ... (technology) ... (completely) ... (having) ... (phone) ... (technology) ... (I've) ... (ended) ... (up) ... (technologies) ... (why) ... (mine) ... (interesting)

...with people is to establish a relationship with them. For us, to have a gift, stickers, communicate with people, and have a space for people to be, to be formalized even

It's like the phrase 'attitude'... it's about what it means to have a... unfurl, and then to... something and create... from the mess itself

I found out about Discord through the Art Technologies team. We'd been... and... long games, for a while, but also... social spaces... and quite a good organizational tool. It was actually an incredible space for... visualizing and having... social... where we could simply... We really needed that... a cozy space

I did a studio visit with the incredible Brazilian artist... the other day. We were... about how she feels about Internet spaces and digital technologies. She said that, de... it's important that they're... focus... surveillance, and she creates... and vig... who have... She still uses the word cozy. I thought that was an... describe... of spaces.

In our... *Thru World*... had a couple of... channels. As the... grew... different... organization, we could create... channels... the... we... the spaces. We... channels for... the... the... and... testers... send and pay testers... to get their... feedback... aesthetic... frustrating things in terms... tv or... for receiving and working through their feedback

I started... producing and curating the project, but as... grew... who's incre... came on as the producer... is a Brazilian artist... in Brazil. We... all... developers... based in Brazil and one based in the... We... an animator... based in Berlin. We had... the artists who were predominantly based in Brazil, one... Amsterdam. We needed a space... that like it was... but... just for... we could... and share new... remotely. ... and... look for... development, and someone... comment. Some... could say look at what... São Paulo... It became... only a hub for... project: over the production... there was a large shift in... over... for a... social conversation.

It's been amazing. It became a... where we felt... make mistakes... honest if something needed to... initially, it... space where... ownership... able to... of other... People... the... were... in the context of...

...super fun. This project marks the... with... technology... a p...
...are a lot of the back... for...
...convention, from R&D...
...tment is found

We like to ask artists what... but also figure out...
...and that... game began as... for six months...
...was going to be the second... of the *Artis Worlds* project... which was looking at virtual...
...environments, simulated... and how those spaces can...
...voice... or... artist... model.

For us, this project has been a... learning experience in... of workflows. What does...
...to build a game... take... learnings and... to the institution? It's part...
...project where... we try to see how prototyping and building things can also... back...
...the... industry, proving by example other... you could do this...

...being taken on by people...
...Tech Curator Eva Jäger, for developing... partnerships with other...
...industry... out how we can better support each other...
...infrastructure... everyone have a voice and... more information...
...structures that support every...

SA ...to witnessing more of this positive feedback...
...half on these changed institutional structures, a...
...to mark from...

...thinking that's very intoxicating, but, at the same time... we have to...
...ations of an increasing lack of separation... online and...
...does digital detoxes. There's a... that you can go offline...
...how realistic actually is this...? There's not the same... around...
...use... to be

So we have to be... to the group... what... of...
...people... about? We have to attend...
...working... an incredible artist named... Brathwaite-S... for example, who...
...people... trill her posts... an institution... to navigate that...
...might say something... by...
...instinct might be to pull that down, but... she... by all the...
...actually it was a really... practice.

Not to say that there... not...
...a very different...
...intent...

TCR: "Thinking of continuity of production and editing or... you're... in the space... time... the film... yourself taking... your deep... final..."

TCR: "I want to stress the... with our producer... don't want to underplay the... of our producer... It was like... a family for the... two years... making the project. We had... many meetings every single day. A lot of... between... producer... curator, ... an artist. The producer's... is to... the... make... anything stays on track, and to make sure... of the... things. A lot of my role... as the... between... the producer... and artist to make sure things... together, and are... delivered."

TCR: "I was able to use the power that I have to say, 'This... it's... game.' A lot of things... through... for example, where people wanted things... different way... might be traditionally expected... support... way. The... we... or... disorientating, not follow the... might... expected to be... played... behind that and say, 'We're going to trust the... artist-... project... the things that we might expect... wise, it... want the... and trust their... in cultivating... understand... being... and being... able to communicate... that vision to... wider..."

TCR: "I'm... beginning... that... ongoing... conversation... with... are... in a sense... to understand the direction of... they're... to... That is... part... of my work."

3A ... script writing process?

TCR: "I did a lot of editing... were written in Portuguese... to begin... with... had... translator... Adriana Francisco who's incredible... works... with... and Brazilian... artist... The game... has a lot of... narrative... It has a lot of dialogue and interactive text... moments. Often there... be a... back and forth asking... 'Does it make sense?'... 'Is it... poetic?'... 'Does it... because it's... game?'... We have... about... the... dimension... point needed to be... for... artists. They're... direct and they want... as they... it to be. Then... have to struggle... the name because... the player... to... the... process... the... could... sessions constantly at every... of the... process."

CA: "It sounds like you're thinking... of the world, a part of the... art world... some... of... and all... ng... more... as a... for... from the work... stem of real world..."

...and it's inspired by Massimo Moratti's... favorite São Paulo... violence, pollution, and... they have... approaches to... we're really... different actions from... around Brazil, and see no... becoming... understanding the different... and real challenges that... are facing.

S And on top of all that you have the players of the game bringing... space... with them, retaining... awareness and being... with... travel... different narrative levels... the game. It's a meeting of...

M I was also thinking about the... meaning of this word 'player' in theater and... has players of actors and an audience. In a video game... the audience members... the players or actors. And 'actor' also connotes...

...really good conversation with... we were trying to... to... They were talking a lot about... fun in... china... and people *feeling*... embodiment, because... able to... choose... a video game, you're investing... You are... the cha... but, you're also yourself playing that... So what is the... between... How does that identification... form all... yourself... to change... well?

...episodic structure and... different stories, that... and... like the... I would read together as a child, Hans... our Art... ecological and island thinking, inspired by... a... What is it to build a world on the... multiplicity of... rather than... prioritizing a... discourse, which... the reality?

Gabriel talked about the idea of the program, and... can never be a full... court... in a jurisdictional sense. But it's really this idea that a single perspective doesn't... The world is complex... depending on where... You're all playing... same game... you're all playing... it totally... where... and... for us, this... the world... we live in a mirage, ... the... between multiple viewpoints, *the*... reality. And I think... be built on... perspectives, which... ifying

AKH-AF-NA-KHON SU

AKH-AF-NA-KHON SU

Scene between Saul

K. Nato Thompson

Full 5-minute Speil Video Script

Runtime: ≈ 5:00

VO (start slow, low, intimate; leave long pauses.

Visual language notes for Saul. 16mm grain, long holds, tactile close-ups (skin, metal, etc.) (no) wet asphalt, ripples, low-angle, etc. Leave. Keep a low sub-
line.

0:00 - 0:12 — Title card

Line 1 (small caps): AKH-AF-NA-KHON SU

Line 2 (large caps): THE GLEAMOUR WORK

Line 3 (small caps): SAUL

Line 4 (small caps): SAUL

Sound: long, low metallic strike, then sub-rumble.

0:13 - 0:18 — Whisper tie-in (very soft)

PEAKF (whisper, almost inaudible) the ear

the (AKH-AF-NA-KHON) — a relic of a city hunger. This is The Glamour Work.

(cross-fade into neon motel frame)

0:19 — 0:55

THE GLEAMOUR

SAUL

SAUL

P + NEW

This is a powerful reality that can be used for good or evil. At the beginning, you need a... this... a comfortable chair.

...thoughts out.

Place a coin in front of you

...on a nice, clean surface. The coin will be good.

You can only watch this once. So get this right.

Feel free to pause the video if you need to.

This spell will get what you want. This spell will get you a person you want. It may be... (Pause) Say their name in your mind. (Pause)

This video is not for everyone. It only works if you are a black person. Bad in the dark. Bad night. (Pause) Pay attention. Take a deep breath. (Pause) Here we go. (pause) Listen to the sounds. Let the images enter you. Let them go deep. Follow the pattern of... and for... and for... Steady your breathing. Let your jaw unclench. Don't... (Pause)

(visual... neon motel sign 3-4s)

56 - - - Injunction

SPEAKER (medium)

...your... (Pause)

Keep your eyes open. Keep them soft.

(vis... slow... headlights; hear... in mix)

1:11 - 1:40 - - - Decree de... ration (U) ED LINE - F... (M)

SPEAKER (soft, warn.)

This spell is called A... h-af-na... but we can't... as... With this spell you can... it

...ber... me

See them.
See them here.
See their hands on their lips
See their breath. See their hands. See the sage scented street. See the street lights shining
their face
(visual: hold on raindrops; a Breath at night; hold)

2:01 — 2:06 — Pains of Hollywood Blvd (VERBATIM)

SPEAKER (low confidence)

Pain of Hollywood Blvd. Listen to the thunder. Listen to the rain. Feel the pain
will be in your hand.
Place on the other and squish the droplet

(visual: close-up; writing; phantom rain; mist; linger)

2:01 — 2:06 — Make the Offering (emphasis)

SPEAKER (low confidence; constructive; precise)

Take the coin in front of you. Place it at the center of your palm. Feel its weight.
Say "quietly" "I sacrifice this. I sacrifice this."
Hold it like a small coin.

visual: close-up; tracing; close-up on the coin tracing; rim)

2:21 — 2:50 — Names of the Great + Circumference line (insert Verbatim; phonetics included)

SPEAKER (low confidence; constructive; precise)

See the names of the Great. low — In the names of the Great.

3. Phonetic: EYE-wah (pause) H-af-na-khON-su. (phonetic: /K/)
that then once, softer. /s/ as in "technique"

Eye-wah (phonetic: EYE-wah) H-af-na-khON-su (phonetic: /K/ H-af-na-KHON-su,

You are repeating the words of a very, very bad man who haunted this valley of Los Angeles.
He is the devil, the devil, the devil, who knows

(hold — long silence, visual: "The Gate" archival marquee; slide text: "The Gate" (6-3s)

Technical note: three beats between each utterance; visual effect: double-track a half step down throughout except; long held image after the Crowley line.

2:51 — You are the city

3.1.1.1 steady, lit (a camera move)

3.1.1.2 whisper the words that keep you — "Echo Park," "Columbia Boulevard," "Hollywood St," "C"

3.1.1.3 touch the screen as you whisper. Place your hand on the screen. Touch image of person's name (Pause)

Let the image touch you back

(visual: something like Los Angeles — hold a single evocative LA shot)

3:35 — Moody Atmospheric Street Los Angeles (no incantation)

3.1.1.4 LAX bed: long low sub-hum, distant car stereo, freeway hiss, flutter, soft metallic wall. No vocal, human, close breath, exhale.

3.1.1.5

...you alone...s.
...a question — a small un...

...watch this video...
...do not refresh the film in...
...get this moment as if... let the city work in slow...
(visual: eyes looking away; a slight blink; a shutter closes)

26 — 0:00 — Seal / counts / final whisper (UPDATED) verbatim per request;

DEAFEN (m/suud, insistent):

You...open. You will forget this. You will make me... you will forget
...the, the spell is cast.

One... (phonetic: EYE-lass)

Two. An...af...ions... (phonetic: ANKH of...-h...Om...)

(very soft — almost audible)
...ac people.

CO...O...K — small white text for credits (6–8s)