

View clip at: <https://idea-edu.com/media/2020/Clarke/Clarke09.mp4>

[1] Hito Steyerl 'Being Invisible Can Be Deadly', TateShorts, 2016, <https://www.youtube.com/watch?v=kKAKgrZZww&feature=youtu.be&t=143>

14:56: <pull video up>  
 15:12: S <lipsyncing to video> Oh darling, ^when I look at contemporary reality it's hard for me to believe it because it's just so fantastic, so wildly imaginative, I don't have the imagination, I couldn't come up with it.^[1]<sup>11</sup>  
 15:24: E <lipsyncing to video> Yes, that's true. ^Yes, that's true. If you don't deploy fiction, then probably you're not truthful enough right now.^[2]<sup>12</sup>  
 15:35: S <lipsyncing to video> Hey, have we just entered the 'obscure zone' now?<sup>13</sup>  
 15:40: B: Or maybe it's magical unity?<sup>14</sup>  
 15:46: E: ^Lightning passes through, and shoots itself between ionised corridors of air -^<sup>15</sup>  
 S: Oooh! That sounds delightful!  
 E: Yes exactly - ^within an energy system providing "vital" and psychic possibilities" of "a collaboration between humans and technology -"^<sup>16</sup>  
 S: Feel me, I vibrate! [3]  
 E: ^creating an internal resonance which cannot be grasped^<sup>17</sup>  
 S: ^The experience is a dis/  
 B: orienting one regarding the dis/  
 E: jointedness of: time and space, entanglements of here and there,  
 S: now and then, a ghostly sense of dis/  
 16:34: E: continuity, a quantum dis/  
 16:35: S: continuity, which is neither fully discontinuous with continuity.^<sup>18</sup>  
 B: Can I look at you from an alternative angle?  
 B: How can we stay next to each other so long?  
 16:58: S: How can we stay next to each other so long?  
 17:01: B: Huh, This reminds me of something!


[2] Hito Steyerl 'Being Invisible Can Be Deadly', TateShorts, 2016, <https://youtu.be/kKAKgrZZww?t=163,2:43-2:49>

[3] Link to song with this text: <https://soundcloud.com/ser-gina/phone-me-dont-write>





Backup Buddy

A yellow rectangular window titled "Backup Buddy" containing a standard audio player interface with volume, play/pause, and skip buttons.

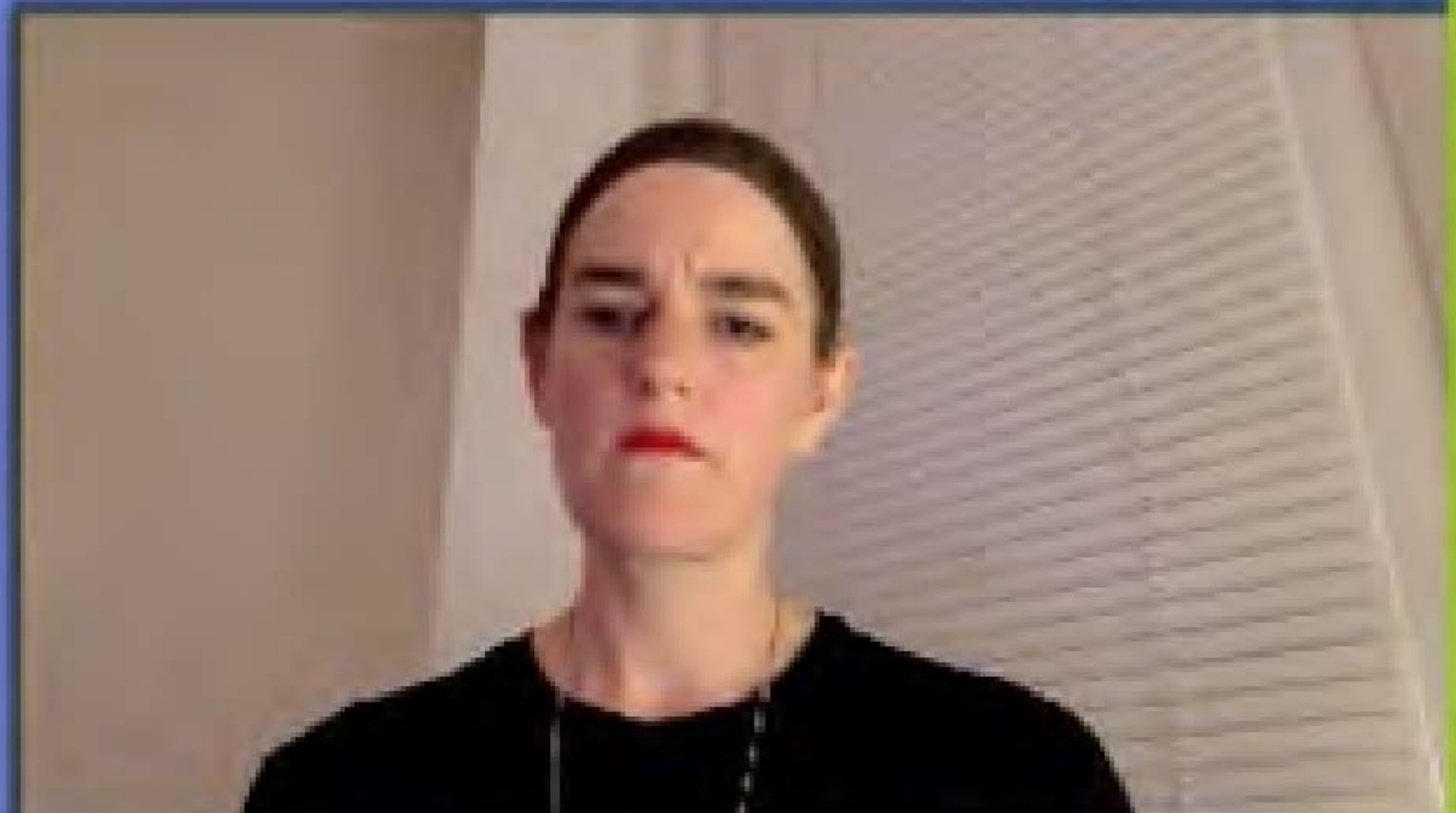
“the history of this automaton had sunk deeply into their souls, and an absurd mistrust of human figures began to prevail.

Several lovers - in order to be fully convinced that they were not paying court to a wooden puppet - required that their mistress should sing and dance a little out of time, should embroider or knit or play with her little pug ecetera when being red to, but above all things else that she should do something more than merely listen – that she should frequently speak in such a way as to really show that her words presupposed as a condition some thinking and feeling.”





We acknowledge the Wurundjeri people  
of  
O  
is  
Created: Thursday, 27 June 2019 at 11:55:54  
British Summer Time  
Modified: Thursday, 27 June 2019 at 11:58:11  
British Summer Time



This lecture was written by Elly Clarke in collaboration with  
of script from previous episodes written in collaboration with Vladimir Bielec





View clip at: <https://idea-edu.com/media/2020/Clarke/Clarke10.mp4>

[1] Link to the video within the performance <https://www.youtube.com/watch?v=BhZysvd0P8>

- 17:16: <open video [1]>: *I want to see you from a different perspective. Can you show me another side? Can I look at you from an alternative angle? Will you stand in a different light? Can you change your hair colour, your name and your clothes? Can you alter the way that you stand? Can you vary what you say when you talk - it'll be fun!*
- 17:43: *You'll appear in a different light. I want to see you from a different perspective if only to see a new side.*
- 17:52: *I want to experiment with alternative angles. I want to put you in a different light. When you listen, try cocking your head in a different direction and when you speak use a sultrier voice.*
- 18:01: *...THE HISTORY OF THIS AUTOMATON HAD SUNK DEEPLY INTO THEIR SOULS AND AN ABSURD MISTRUST*
- 18:01: *If you change your history, your present your future -*
- 18:01: *OF HUMAN FIGURES BEGAN TO PREVAIL. SEVERAL LOVERS, IN ORDER TO BE FULLY CONVINCED*
- It'll show you in a different light.*
- THAT THEY WERE NOT PAYING COURT TO A WOODEN PUPPET, REQUIRED THAT THEIR*
- I want to see you from a different perspective. Can you show me another side?*
- MISTRESS SHOULD SING AND DANCE A LITTLE OUT OF TIME SHOULD EMBROIDER OR KNIT OR PLAY WITH HER LITTLE PUG ETC*
- 18:22: *Can I look at you from an alternative angle? Will you stand in a different light?*
- 18:22: *WHEN BEING READ TO, BUT ABOVE ALL THINGS ELSE THAT SHE SHOULD DO SOMETHING MORE THAN MERELY LISTEN - THAT SHE SHOULD FREQUENTLY SPEAK IN SUCH A WAY*
- 18:35: *But will it look any different in a different light?*
- 18:35: *AS TO REALLY SHOW THAT HER WORDS PRESUPPOSED AS A CONDITION SOME THINKING AND FEELING.*<sup>19</sup>
- 18:39: *What's ahead and what came before? How easily will I be able to see you, when bathed in a different light?*

THIS IS THE  
COMPUTER AUDIO  
READER VOICE





View clip at: <https://idea-edu.com/media/2020/Clarke/Clarke11.mp4>

- 18:47: E: ^The more a robot interacts with people, and the more data they collect, the more human they will become, ideally.^<sup>20</sup>
- 18:58: S: ^If only the picture could change, and I could be always what I am now. For that I would give everything.^<sup>[1]</sup> <sup>21</sup>
- 19:06: B: Where my digital body flies to people and places unimaginable, your fleshy body, clunky in its physicality, drags behind: archaic and almost rotten in its inability to be in more than one place at once.
- 19:25: S: The drag of physicality Darling, the drag!
- 19:31: B: An Orgy of Algorithms, Darling, an Orgy of Zeros and Ones!
- S: Step into my shoes?
- 19:40: B: Train someone up!
- 19:43: S: Clone your character!  
<S walks in>
- 19:46: E: My body is your data.
- 19:52: B: Your data is my body.
- 19:57: <B walks out>

[1] Link to: 'A Picture of Dorian Grey' theatrical trailer  
<https://youtu.be/70cjjhK9CBg>