Animate Being

Extending a Practice of the Image to New Mediums via Speculative Game Design

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To all the beings.

Acknowledgements

Knowledge-making is a multiplayer game. I want to express my gratitude and deepest thanks to those who have supported me and made this body of research possible. Dr Kevin Lu, my supervisor, the Force is with you. You made that gap between the frames of a graphic novel. You made the space for me to do this research, and I have seen you working tirelessly to make space for others. I am forever grateful to you for your guidance, generosity of knowledge, encouragement and support. Dr Holly Pester, my co-supervisor, thank you; you came and you gave me stabilising words to borrow while I found a thousand voices. You encouraged me to be more trickster and embrace being embarrassed. I am moving with words in a different way now and this is because of you. Dr Richard Bartle, thank you for your gameplay, understanding, insights, and wild cards, which always sent me in exactly the right direction. Dr Sue Kegerreis, thank you for doing the challenging and unwieldy work of holding the space for cross-disciplinary dialogue to unfold.

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Aimee, thank you. Our canalside rituals are now particle bits floating all over the billows of the roaring oceans. The spells we cast are now molecules entangled with flotsam. Nestled between tiny bits of plastic, bubbles are filled with a hunger for misusing ideas and bending them

into useful shapes. Ags, thank you for knowing me and telling me to be me, and calling me and checking if I have dried my hair, and ensuring me, through liminal states, I am definitely me. You are forever at the tips of my fingers as I type. Someday, we will meld through the stars and be a teenage chimera, then we will make the fruit fall into the city streets. Louise and the Jungian Arts-Based Research group, thank you and may we forever be claiming spaces for [making.with]. My friends, thank you for believing in me.

Oisín, you will not be able to read this because these are human words but thank you, you are the best poet, and you have an immaculate nose for the strange. Finally, thank you to all the players and the thinkers, the ancestors and the beings that thunk at thoughts and made the grunts and made the words, chewed them up and crafted them into tangible ideas.

Abstract

This post-disciplinary practice as research thesis examines the potential of Carl Jung's

therapeutic method of active imagination as a strategy for engaging with an increasingly

complex and interconnected technological reality. Embracing a non-clinical, practice-driven

approach, I harness James Hillman's notion of the image and the imaginal to investigate the

interdisciplinary capacity and ethical dimensions of an expansive mode of image-work. My

approach to practice theoretically and practically intertwines analytical psychology, feminist

worlding and design speculation. Building upon Susan Rowland's work, I study image-work as

an ecological alchemical craft that seeks to matter the immaterial. Through the cyclic iterative

design of a video game, I mobilise and respond to image-work as a mode of myth-making that

may facilitate dialogue between human and non-human intelligences. Departing from the

essentialism of the hero's journey, I adopt Le Guin's *Carrier Bag* (1986/2019) as a feminist video

game form and by utilising the framework of a video game (Bogost, 2007; Flannigan, 2013), the

alchemical processes of image-work are transformed into novel interactive game mechanics. The

game I design is both a vessel and a portal to an imaginal ecological realm, an open-world,

procedurally generated 'living world' sandbox exploration game. This game integrates real-time,

real-world data streams to invite the non-human to enter into play as player two, facilitating

experimentation with possible new forms of cross-species dialogue, collaboration, and healing.

   Keywords: active imagination, alchemy, artificial intelligence, biophilic design, Carl

Jung, deep play, design hermeneutics, design speculation, digital alchemy, ecological game,

feminist game form, feminist new materialisms, feminist speculative design, imaginal, imaginal

ecology, interactive narrative, inter-species, JABR, James Hillman, Jungian Arts-Based

Research, Jungian surreal, liminal virtuality, more-than-human, myth-making, non-human,

non-human gameplay, PaR, poetics, practice as research, procedural generation, quantum

randomness, radical game design, thinking forms, Ursula K. Le Guin.

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Definitions of Terms

Animate being: Deriving from the Latin word *anima* meaning 'breath or soul', is the word *animare,* meaning - 'to give life to', *animate* in its contemporary usage means - *'living'*. In philosophy, *being* is the material or immaterial existence of a thing. Anything that exists is *being*. Animate and being are both terms that can be used in an active and passive sense. A being can be animate (alive) and can animate (give life). Animate being is a game about living being - living and being a living being who is learning to live with other living beings.

Art/art: When I use the term Art with a capital A, this is simply to have a way of differentiating that work, which mostly stems from or through the Western Art world/s, which can entail commissioning, exhibiting and selling, and is sometimes called Fine Art. With a lowercase a, 'art' is how I contextualise what it is that I do. It is a gesture towards adopting a position from below, that is, from outside dominance and directly within the everyday. This art is what I develop through my own practice of the image.

Artist: When I use the term 'artist', I speak broadly and in a non-medium specific way of anyone who has a creative practice with an output of some kind where they seek to make meaning. This includes writers, poets, musicians, dancers and makers, but I also and equally so recognise that there are infinite ways such a practice (one of the image) may manifest. It may, for example, be embedded in practices of activism, growing, cooking, sisterhood or sleeping. When I use the term 'artist', I embrace all forms of directed creative work.

Digital matter: Digital matter is the term I am using to describe the new digital medium that can take a variety of forms. I return to define this more fully in the body of this exegesis.

Image-work: I introduce this term further, but I use the term *image-work* to suggest a more expansive and less directive version of active imagination.

Non-human: The vocabulary that meets with what is being recognised increasingly as an animate world is in constant movement and not fixed. There are several terms that are used to refer to others who are not humans, for example, *more-than-human* and *other-than-human.* I am using the term *non-human*. This is not because I think it is the best term to use but because right now for the purposes of this post-disciplinary text, this term makes explicit that whom I am referring to is not a human, this does not mean they are not a person.

Player: When I use the term *player,* I am referring to the player of [animate being]. The players of [animate being] include [player.one], who is the human player, and [player.two] who is the non-human multiplicity.

[.........]: I use brackets to denote and hold images within this text. I discuss this more fully in the body of this text as a mode of [vesseling].

Introduction

This research is exploratory, and while it seeks answers, during this moment of rapid technological change it is equally important to form and pose the questions that challenge existing paradigms. I embarked on this research with the intention of speculating on a response to the following question: *In this increasingly complex and mediated reality, how can spaces be claimed, for the kinds of independent, serious play that may nurture and raise consciousness?* My findings contribute to multiple fields, offering a unique perspective on the use of imaginal methods as a strategy for engaging with the complexity of contemporary reality, demonstrating the potential of digital matter as a medium, as well as the potential role of video games as vehicles for coming to terms with this complexity.

In the technologically mediated world, the data that emerges from the unconscious may still be the most pervasive and ubiquitous form of data that it is possible to encounter. Jung's theory of the unconscious encompasses both a personal unconscious, which holds memories, experiences and traumas, and a collective unconscious, a transpersonal reservoir of inherited images, symbols, and ideas from the deep ancestral past. All of this data is perceptible only through *images* as it meets at the interface of consciousness to create the individual experience of reality (Jung, 1934/2022, p. 2). The unconscious holds within it the seeds of creativity, insight and healing, but also the potential to disrupt mental health and guide personal and interpersonal behaviour in harmful ways. Similarly technology is now predominantly encountered through images (Nail, 2019) and depending on how it is worked with, it can be both a source of liberation *and* oppression (Marcuse, 1969). This raises expansive responses to the question I initially posed as a lure: *What if the methods Jung proposed for meeting and interacting with the images of the unconscious could also be used for meeting and interacting with the images of digital*

technology? My research here is not to propose a directive that *should be* but rather a possibility

that *could be*. The video game that I have designed through this research, called [animate being],

is a tangible object of speculation for thinking with and through. I am simply broaching one

possible alternative way of thinking about and working with images. As such, my research is an

inquiry that is set into motion with a *what if,* and I present my findings in an experiential way, in

the form of a video game.[1] As an object of design speculation, the video game form is both a

contextual frame for the research and a way of directly and experientially interacting with it.

For Jung, *how* images are met with is what makes the difference between the unconscious

detrimentally pulling upon consciousness or positively collaborating with it. He suggests

working with the images to more clearly see and interact with them, to ease the unconscious

dominant influence (1928/1966, para. 358) and bring the unconscious into a flow of co-operation

with consciousness. He proposes that images can be rendered and made accessible to

consciousness through the imagination; this is seriously within fantasy by engaging in a distinct

form of image work (1928/1966, para. 350). Just as fantasy does not mean fiction but can contain

deeper truths, *seriously*, for Jung does not mean literally, but it means recognising the presence

of other voices, meeting with these voices equally, and being open to engaging these voices in

dialogue (1916/1958, paras. 184-187). This modality is to "dream with open eyes" (1955/1970,

para. 706). It is threaded through Jung's work under many names, for example, *transcendent*

function, visioning, the dialectical method, the technique of descent, and *active fantasy,* before

these modes intersect at *active imagination* (Jung/Chodorow, 1997, p. 18). Jung describes active

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[1] Putting forward a *what if* question is a common way of breaking ground and creating space when entering into a speculative design project. Speculative design can be summarised as a form of design which " thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely. Design speculations can act as a catalyst for collectively questioning and redefining our relationship to reality." (Raby & Dunne, 2013, p. 2). I discuss speculative design more comprehensively in the methodology section of this exegesis.

imagination "as if a dialogue were taking place between two human beings with equal rights", he continues: "For, to the degree that he does not admit the validity of the other person, he denies the "other" within himself the right to exist - and vice versa […] The capacity for inner dialogue is a touchstone for outer objectivity" (1916/1957, para. 186). Active imagination, as I recognise and meet with it, is an agental practice; it is a practice of agency where the relationship with the 'other' is the central concern.

In working through the lens of design, I meet with active imagination as being biophilic[2] in the sense that it is modelled upon what Jung perceived to be the 'natural' healing function of the imagination[3]. In this sense, Jung designed active imagination as a method, and I am building upon this model through my research. I am building upon it by entering into the design process in the same way that Jung did, which is through its actual practice.[4] While active imagination can be taught and "artificially induced" it is also a spontaneous process of the psyche (1955/1970, paras. 705-706). My own initial encounter with it was in its spontaneous form.This was early on in developing my practice, around 16 years ago. It was strange; it evoked a vision of a mass of pixelated cells, an imaginal meeting with an astronaut who was occupied by digging holes deep into the earth, and an encounter with an ancestor through a white feather. These disorienting experiences are what originally drew me towards Jungian ideas. I found within them a way of *coming to terms* with the destabilising psychological process I found myself working through,

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[2] Biophilic design is a term used to describe a design approach that incorporates elements of nature into the built environment in order to create spaces that are healthy and supportive for both humans and non-human species. Often this incorporates aspects of biomimetics which is a field of science *and* design engineering; it can be defined as "the design and production of materials, structures, and systems that are modelled on biological entities and processes" (Primrose, 2020, p.1). For example velcro was modelled upon the hooks of a burr seed and the nose of the bullet train is inspired by a kingfisher's beak. While modelled on 'nature' these are products which serve to solve complex *human* problems. However in biophilic design there is often more of an emphasis on the symbiosis of the human non-human relationship and design is not just about making things for humans but making-with the non-human for the benefit of all involved.

[3] In her introduction to the collected writings on active imagination Chodorow (1997) states "Jung's analytic method is based on the natural healing function of the imagination" (p.16).

[4] Jung's initial encounter with active imagination was a personal one, he worked through this process and as such this is in part how he came to an understanding of it. It was a form of practice research.

but also simply an acknowledgement that it was a psychological process, and as weird as it was, it was, to some extent normal and not pathological. For me, this was grounding and liberating, and I felt free to continue to embrace this extreme strangeness and to keep working in this way with unknown others, to develop this process as my art, my craft. The tendency of conventional critical modalities is to focus on the contextualisation of the art work as a cultural product, not on how the artist may conceptually and experientially contextualise the processes and frameworks that they themselves are working through (Barret, 2007/2019). Jung speaks to this experiential gap of the lived experience of the creative process. My entire practice since my initial encounter with active imagination has been focused on drawing out and building upon this experiential sense of an imaginal place and withness; this is the speaking-with, playing-with, working-with, and making-with 'others' that I initially encountered during this period.

I am an artist, designer, and researcher working with and through ecology, computation, and feminist design speculation. My work is visible as a form of speculative worlding, which, as I meet with it, is a mode of myth-making.[5] I design and fabricate objects that pull upon possible alternative ways of seeing and being.[6] However, my studio, where I actually do much of my preliminary image-work, and by this I mean the work that comes before any material making, looks like a computer. Via the screen, a virtual place[7] is formed, and like the edges of an empty page or canvas, it contains my image work and the serious play it necessitates. A difference between the material page or canvas is that in this virtual place, a strange mercurial digital matter

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[5] Myth-making is the practice of creating guiding myths, stories that can hold deeper truths. Through a Jungian lens there is a recognition that myth-making can happen on a personal level as personal myth and on a cultural level as collective myth.

[6] For example, a previous work is *SeaFax* (2015) is a machine, synced up via satellite to a data buoy in the Atlantic Ocean. An algorithm streams this data and translates the remote waves into wave tank movements and pushes oiled ochre inks onto sheets of paper. The resultant prints are called *NewPapers* and are not images for looking *at* but images for looking *with*.

[7] A virtual place can be defined as 'the perception of bounded space imbued with meaning', virtual space can be defined as 'the sum of all virtual places' (Saunders, C. et al, 2011, p.1080).

pours in continuously and can be contained within it. For me, this digital matter, which is primarily *data* like words, paint, or clay, is a medium. As I encounter it, digital matter is a *new medium* that allows for the emergence of new art forms. I sense that I am not alone in working in virtual space in this way. In its many variant and spontaneous forms, image-work may be taking place as people intuitively seek and search virtual space for meaning. *But what is the suitability of this container form, can it hold this kind of work?* This is a body of practice *as* research, and I have mobilised and clarified my practice, which is a practice of the image, *as* a research methodology. This is as a means of speculatively responding to the *what if* questions raised as the research unfolds.

Active imagination, as I have recognised and met with it through my own practice as an artist, is enmeshed in the work as a content craft; this is an ongoing alchemical practice of mattering the immaterial. The immaterial for me means the things that are unsaid or not directly visible but deeply felt and/or sensed in some way, and this is a spectrum that reaches from the inner world of the personal to the outer world of society. *Mattering,* in the first instance, means *imaging,* and I will define this further, but for now, this means meeting with these things unsaid as images, as visible things that *are* saying something.

The images that Jung speaks of in the context of active imagination are not immediately pictorial images, but the stranger things, the images that might come before these, before words even, and as such may need to be worked into a visible form (1921/1971, para. 712). In this research, I work with these images. However, in deriving a methodology from my own ongoing practice of the image, I also work actively with images that may appear in visual form from the outset. These are images that are already present in the world, that may be met passively at first but always mean more than what is immediately apparent, and that also require image-work to

reveal their depth (1921/1971, para. 714). In reflecting upon Jung's model of the psyche, the images I work with stream from what I understand to be the collective reservoir of experience, a collective unconscious [the moon inhabiting a puddle] and my personal unconscious [a feeling of apprehension as I open a social media app]. The data constantly pinging from my animal nervous system [a heartbeat that quickens to the sound of a text message]. This also includes the data that streams from the screens I live amongst, such as trees [the interplay of wind and leaves], the sea [a whirl of waves cradling a block of polystyrene], the streets [a ferret on a leash in the city], the phone [a GIF of a confused John Travolta]. These images are all different, but for me, they are all part of a perpetual and interconnected turbulent[8] data flow, all of it is images. In this research, I work with all of these images, this is *if* they pull upon my eye in a certain way, and I work with them all in the same way. This is by engaging with them through fantasy, deepening them, and rendering them accessible via the imagination. The terms '*practice of the image*'[9] and '*image-work'* take this expanded notion of image and variant forms of practice into account. This is a tension-filled, strange, alchemical mode where inner and outer realities at times stream through the same mediatory conduit, and this conduit is the imagination. As such, part of meeting with images like this means finding a way of coming to terms with these tensions, but it also means simply finding and claiming the right kind of space to effectively *practise* at doing this.

Claiming the kind of space that is necessary to do this kind of work is one of the goals of this research. There are many reasons for the video game form, which I make clear as this exegesis unfolds. Primarily, from my own experience as an artist who has engaged with both

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[8] Turbulent flow is a type of fluid flow in which the fluid, whether it be a gas or a liquid, experiences irregular fluctuations and mixing. This is in contrast to laminar flow, in which the fluid moves in smooth and organised layers or paths. In turbulent flow, the speed and direction of the fluid at a particular point are constantly changing.

[9] I have adopted this term 'practice of the image' from Sonu Shamdasani, in his 2015 paper, *Jung's Practice of the Image* he emphasises that active imagination is about an individual's engagement with their own inner figures.

active imagination and video gaming, I see a potential in video games as mediatory vehicles

capable of containing this specific kind of liberatory and therapeutic depth work. In necessitating

what essentiality calls upon a confrontation with the unconscious and can equate to a play with

reality, it is a particular kind of work that I recognise and acknowledge can need a particular kind

of contextualising space.[10] This is a contained space within which traumas and tensions both

personal and collective can be held and the imaginal may be met with seriously without the

immediate admixture of concrete reality and literalism. In Western culture, this kind of space,

and as such, this kind of work is predominantly reserved for those who have the privilege, time,

and means to afford this type of depth exploration. This includes traditional forms of therapy but

this privilege can extend to include those who are somehow able to hold an art practice. This

may include artists; the Art world concealing a potential common need and perpetuating

inequalities by creating the illusion that the work is being done, by those 'sacrificing' for the

work.[11] The video game [animate being] is, in part, a direct and mattered confrontation with and

response to this inequality, it is a means of imagining and imaging otherwise.

For Jung, art emerges from an instinctual base, the creative instinct. Art is not an

expression of repressed, sublimated sexuality, as Freud may posit, but is an autonomous process,

a living thing, which is present in every living being. At the time that he was arguing for the

existence of this, it was a controversial notion (Van den Berk, 2012), and it is a notion that is

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[10] It is in the prefatory note of the 1958 revision of the original 1916 paper The Transcendent Function that Jung most directly lays out his concerns surrounding the technique in highlighting the potential pitfalls and dangers of using it. In summary he warns that active imagination can be either passively therapeutic or overwhelming and triggering. He stresses the importance of being aware of the power of the unconscious in order to mitigate these dangers. He suggests the technique be introduced only at the end of analysis. Dallet (1982/1992) is amongst those who assert that the process of active imagination should be initiated with the guidance of an analyst.

[11] Artist and economist Hans Abbing (2008) argues that the exploitation of artists differs in a structural way from that of other knowledge workers. He notes that in what looks to the outsider like an "everything for art" gift economy of the un/under paid artist the arts seem to gesture towards a pre-capitalist economy while in reality it is the total opposite. Perpetuated by a mystique surrounding artists, the arts and the arts relationship to knowledge production many 'non-artists' tend to see artists as somehow more authentic than themselves. This desire to give expression to what he refers to as an "authentic self" and to preserve a sacred domain within society goes to maintain the belief that the artist is sacrificing for the work rather than being sacrificed for the work.

perhaps still controversial today. But *what if* there is such a thing as a creative instinct, a drive

that plays a central role in individuation (which I read as becoming) and knowledge creation. For

Jung, creativity is as much destruction as it is construction. Like all instincts, it is not neutral; it

seeks to be fulfilled, and it will find a way to persist, by insisting at any possible opportunity, and

through any possible means. This is why becoming conscious of these dynamics is critical, and

image-work is one method for doing this. *What kind of politics and ethical considerations would*

have to come into play to respond to this instinct and take this need into account? Although he

rejected Jung's ideas, the social critic and political theorist Marcuse also recognized, like Jung,

that there is a liberatory potential in the unconscious that can be tapped into (Gerber, 2021).

Marcuse sees technological automation as a way to break free from the economy, freedom from

being controlled by economic forces and relationships, and from the daily struggle for survival,

where "playing with the potentials of human and nonhuman nature would become the content of

social labor.". However, he asserts, if these technological possibilities are to fulfil their liberating

potential, they must be sustained and directed by liberating and satisfying needs. Otherwise, they

will be possibilities for repression (1967/2005). One of these vital needs, what Marcuse calls

"true needs," may be perhaps embedded in the creative instinct.[12] [animate being] takes this as a

point of departure, as a near future speculation, a worlding attempt to fiction at reality to pull an

idea of such a place closer into being. As an object of design diegesis, the game [animate being],

is a portal, a way visiting this place, walking around it, meeting its inhabitants, making with and

doing the common work of serious play.

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[12] Jung states: "The creative activity of imagination frees man from his bondage to the "nothing but" and raises him to the status of one who plays. As Schiller says, man is completely human only when he is at play" (1931/1966, para. 98).

Theory as Alchemy

With and through practice I am navigating with and through several different fields of thought. Primarily, this is Jungian and post-Jungian theory, feminism(s), art and game design. Each field of thought is grounded in implicit assumptions, leans into specific modes of discourse, and has its own epistemological basis and research methodologies that draw upon different ideas and different types of language, contexts, and registers. For example, when the unconscious is spoken about in relation to feminism, it is primarily the unconscious that Freud posits; however, Jung's model of the unconscious is radically different, in that it includes a transpersonal aspect.[13] Ideas implicit in one discourse may need to be made explicit to meet with another discourse equally. As such, for me, working with and through practice, means working with these methodologies, languages, ideas, and materials *alchemically.* I do this by engaging in image work by mattering, bringing these ideas into the same container forms as 'vessels', being present, and working-with the tensions that emerge from these collisions to enable knowledge transfer and knowledge transformation.

While primarily regarded as a forerunner to chemistry, alchemy is an expansive speculative philosophy. Through a Jungian lens, alchemical procedures and processes can be viewed and embraced as a form of image-work (Marlan, 2020; Raff, 2000; Von Franz, 1979). According to Jung (1955/1956/1970, para. 686), matter and psyche were so closely related to the medieval mind that they were thought of as one phenomenon; it was a non-dualistic way of experiencing the world and for Jung suggested a historical parallel to active imagination.[14]

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[13] There is a vast body of work which seeks to challenge and revise Jungian thought through a feminist lens and I discuss this in the literature review. What I am suggesting here is simply that Freud's psychoanalysis has served as the primary theoretical model for exploring the relationship between the unconscious and gender dynamics.

[14] In Mysterium Coniunctionis (1955/1956/1970) Jung lays out this relationship in his description of the alchemical production of the *caelum* a symbolic rite performed in the laboratory. He states "Its purpose was to create, in the form of a substance, that 'truth,' the celestial balsam or life principle, which is identical with the

Given the ubiquity of digital matter and its intangibility to consciousnesses, it may be thought of as being similarly unknown. I am speculating upon my creative relationship to it in the same way as a medium for the psyche (or psychic medium). I will investigate the possibility that this difficult to comprehend mode of thinking, experiencing, and doing is returning to the Western world through the intermediary screens and interfaces of new technologies. As a result, the complex and experiential alchemical manoeuvres that Jung associates with active imagination may have new recourse to wording, description, and activation.

James Hillman, who builds upon Jung's notion of the image and image-work, suggests that the language of alchemy consists of "thing words", "image words", and "craft words". It is a materialised language of substance, which is not to be taken "substantively" and "concrete expressions", which are not "literal". There is a therapeutic effect in this "de-literalisation" in that it is a mattering of the immaterial. For Hillman, the "crunch" of alchemy is matter, and it is also the "crunch" of depth psychology: "to make the soul matter" to transform the "sense of what matters" (1978/2010, pp. 13–16).[15] Alchemical language for Hillman *is* a mode of therapy; it is in itself therapeutic (p. 10). Mattering is perhaps a therapeutic word, an image-word, a craft-word. *What is the matter? Does it matter?* Making a matter of matter, that which is not matter *or* does not on the surface seem to matter, and as such for some *does not matter,* is also a feminist tendency. I am explicitly mobilising this tendency as I move through this research. This *includes* the way I am meeting with existing ideas and attending to their tensions. I consider mattering to be an essential component of image work. I meet with mattering as an

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God-image" he states that psychologically, "it was a representation of the individuation process by means of chemical substances and procedures, or what we today call active imagination" (para. 705).

[15] When Hillman is speaking about *soul* he is not referring to a thing or substance but he is speaking about – purposefully and necessarily around a way of seeing, a mediating reflective perspective. I discuss this more in the body of this exegesis.

amplification,[16] *not* an addition; mattering as a type of ethical confrontation is *always already* present in this type of image-work when it is carried out to its active fullest, and there is not a retreat to passive mode when the weird or the hard to look at hits the eye. Mattering is embedded in active imagination; this is reinforced by the aspect of active imagination sometimes called *ethical confrontation*. This is an aspect of active imagination that can be less emphasised, can remain an inference, and is often not made explicit as being part of the work. Rather the emphasis can be skewed towards sensitising to and interacting with the image, but for me, as I meet with it, ethical confrontation is a central aspect, this is part of this practice. Mattering is how I have recognised and amplified this.

For me, approaching theory *as* alchemy means preparing materials, and this necessitates rendering concepts materially. Expressing concepts through practice pushes us beyond our comfort zone of relying on predetermined language and jargon (Coleman et al., 2019). I go through this process of rendering concepts materially repeatedly as I work in a spiral-like way throughout this research, and the research design reflects this iterative movement.

Mixing Methods

This is a practice as research project. The term practice as research is used to define *praxis* when the research itself *is* practice. I reflected upon, examined and situated my own practice as a form of active imagination, which I then considered as a more expansive practice of the image. Both are modes of image-work. I developed an initial staged research strategy based on this positioning, but I purposefully left room for the methodology to evolve and clarify (see Figure 1). This is further discussed in the methodology chapter. I left space with design intent[17]

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[16] Amplification is an aspect of active imagination (active imagination is sometimes called the 'natural technique' of amplification). It means to 'turn up the volume' of an image, to clarify it, often this is done by bringing parallels towards it.

[17] Design intent refers to the goals, intentions, or motivations that a designer has in creating a product or system. It helps to guide the design process while allowing for change and modifications.

because these methodological stages (which are also images) would later be transformed into game mechanics and form the structural basis of the game. Game mechanics (also known as ludemes), are the particular actions and movements that a player can make while playing a game (such as running, flying, jumping, winning, and talking). These mechanics can be reskinned (different types of narrative can be placed over these forms), but at their core, games are made from game mechanics. As such, it was crucial to allow these mechanics to emerge fully and be amplified with an acknowledgement of this specific research context.

Figure 1
Provisional research strategy
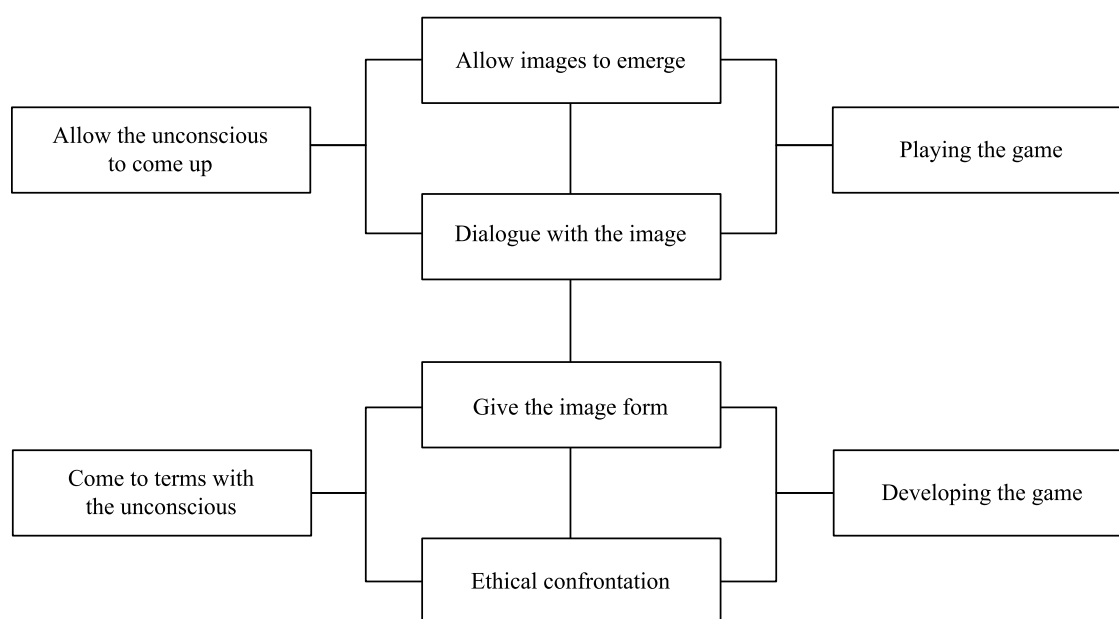
The recent publications of *The Black Books* (1913-1932/2020) and *The Red Book* (1914-1930/2009) reveal Jung as a practice-oriented researcher. They also reveal a pre-conceptualised source for many of his later-named concepts. In reflection, the way that Jung

approached his research, as documented in these books, can be recognised as a form of arts-based research (Weishaus & Rowland, 2021; McNiff, 2011, p. 394). These publications suggest alternative ways of approaching and reading Jung, as well as alternative ways of *doing* research. Susan Rowland has written extensively in several areas of the humanities and contributed significantly to the project of bridging and revising Jungian ideas. She makes space for this type of research in her book *Jungian Arts-Based Research* (2021), where she suggests that active imagination can be adopted as an arts-based research strategy and links the visionary improvisatory aspect of image work with the psychological crafting of the Red Book.[18] This is reflective of my own practice of the image in that it is informed and directed by two inherently entwined streams, and these two streams run in parallel to those of active imagination. One stream is where unconscious contents come up; this is where I meet with images, which is more spontaneous and improvisatory; the other stream is where there is a coming to terms with the unconscious. Often, this latter stream is where conscious design and criticality enter into this practice (which is a process) and where an artwork may exit this process and enter into the world. There are these two distinct streams but these streams are both flowing all the time and through image-work, for me, it is possible to come to some kind of sense of the presence of moments of energetic confluence.

Allowing the unconscious to come up

One of the primary aims of active imagination is to generate unconscious contents by meeting with them as images, and I initiated the research by doing this. By looking to Hillman, I also invited a more expansive notion of the image into the frame simply because the image that

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[18] Rowland (2021) cites Fertel who points to the usefulness of Jung's psychological and visionary modes of creation in revealing how Jung adopts both modes when creating *The Red Book***,** through active imagination he "tacitly adopts improvisation as a *visionary* artistic process" the psychological mode revealed in the conscious crafting of the book, this, he argues implies is an "implicit endorsement of the necessity of linking improvisation with craft" (ibid.: 371).

Hillman speaks of is authentically congruent with my own practice. The main frame in the context of this research is the computer; this was the initial container, or *vessel,* the place within which this work took place. Once this content had begun to emerge, I treated the body of images as a dataset, I documented them and undertook a form of content analysis to derive from these images patterns of interaction such as *spiralling*, *drifting*, *vesseling* and *amplifying*. This was less an interpretation of their contents than an interactive observation of how they moved through and with virtual space. I then 'vesseled' these interactions[19] and only then worked with them contextually as game mechanics. Via a process of cyclic design iteration, I released them back into the gyre of the research methodology to continue to deepen and clarify them and they then in turn responded by deepening and clarifying the research methodology.

Coming to terms with the unconscious

My own practice of the image incorporates speculation, worlding, design, craft, and technique. I positioned this more material and conscious aspect as being part of the second stage of active imagination, which is generally spoken of as *coming to terms with the unconscious*. As I design, I am working with methods that derive from speculative design; this is a specific domain of design where design is positioned to act as a catalyst for questioning reality (Dunne & Raby, 2013). However, I am working through the lens of feminist speculation (Haraway), and as such, this is speculative design but recentered definitively as *feminist design speculation*. This meant that the work of clarifying and deepening that comes with image-work was purposefully amplified with mattering. Again, just as all the other aspects of active imagination are threaded through this research, so too is ethical confrontation; this is mattering.

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[19] I discuss the process of [vesseling] later in this paper but for now this means simply introducing the image to a piece of software to inhabit. I position vesseling as being similar to the contextual framing of an art work for example the frame or page.

Goals and Objectives

The primary objective of this research is to contribute to the establishment of a theoretical and practical space in which the Jungian concept of the image and image-work is examined as an ecological healing modality capable of propagating into digital domains. Additionally, this research aims to propose methods for engaging with and developing emerging technologies while considering the intricacies of the psyche. Through my practice, I have come to perceive ecology as an all-encompassing term that describes the interrelatedness between humans, non-humans, and their environment. Ecological thinking is hallmarked by its depth of sensitivity, emphasising the entanglement and complexity within these relationships, while critiquing the separation and objectification that some Western interpretations of Nature entail (Tsing, 2015). The ecological crisis is a multifaceted issue that arguably impacts every facet of life (Morton, 2018), permeating all fields of study (Puig de la Bellacasa, 2017), and affecting every individual (Alaimo, 2016), every organism (Kimmerer, 2013), in every corner of the Earth (Ghosh, 2016). Viewing the ecological crisis as a psychic crisis (Buzzell & Chalquist, 2019; Bernstein, 2005) or a crisis of the imagination (Abram, 2010) provides a multifaceted lens through which to confront its scope. This aligns with the perspective I take through my practice. Addressing the myriad issues emanating from the ecological crisis requires the development of methods of inquiry and ecological imaginations that are capable of transcending disciplinary boundaries and engaging diverse audiences (Cecilia et al., 2015; Latour, 2013, 2017). By creating a video game, I aim to use this medium as a conduit for the direct dissemination of the insights garnered through this research, exemplifying how space can be reclaimed for doing image-work and digital platforms can function as avenues for ecological healing practices informed by a Jungian perspective, my specific emphasis is on the alchemical craft of image-work.

All depth psychologies are fundamentally grounded in finding and practically mobilising vehicles that may mediate between the conscious and the unconscious (Miller, 2004, p. 85). In looking through a Jungian lens, one of these vehicles is the image. As amplified by Hillman, it is the primary vehicle through which we process and make sense of our experiences. As such, it is also the vehicle, the mediatory form, through which the relationship with the 'other' is nurtured (1975). From a Jungian perspective, *how* the image is met as a mediatory form dictates the kind of relationship we have with the *other*. This inherently makes image-work a deeply political and ecological practice and I am meeting with it in this way.

My research situates Jung's ideas and methodologies within a contemporary context. I am looking into how analytical psychology, game design, artificial intelligences, ecology, feminism, and practice research might connect and overlap. As Rowland has argued, these latter fields have much to offer one another, and there is still much untapped potential for mutual enrichment and exchange between them (2012, 2002, 2021). By bringing these fields together in one vessel and examining the intersections between them, my research aims to make a contribution to each of these fields. In working through a PaR methodology to investigate the phenomena of the image and image-work, as I am doing, I am contributing to the reclamation of art as a mode of knowledge making. In responding via practice to the recently published *Red Book* and *Black Books*, this is also a feminist inquiry into the origins of depth psychologies, of *how* therapeutic knowledge is made, and who gets to make it.

Through this research, my main objectives are to investigate what image-work may be as it meets with new mediums, to provide a rendering of what this can look like, and, via a video game, an experiential understanding of what this can *feel* like. I adopted the term 'practice of the image' from Shamdasani (2015) for several reasons. This is to set image-work apart from more

methodologised and clinical forms of active imagination, to consider and situate active

imagination in relation to my own practice, and to suggest a more equal conceptual ground that

may allow exploration of where Jungian theory and other fields of thought and practice may

meet.

The notion of the image, what it is (Nail, 2019; Chun, 2013), what it means (Sontag,

1979), how it is made (Rancière, 2003/2009), and how it moves (Deleuze, 1983, 1985; Steyrel,

2009) is an ever-present concern in philosophy and art, but it is increasingly a cross-disciplinary

concern. Images of all kinds continue to flood into the world; they generate and proliferate

quickly, and images are now emerging with only the smallest of prompts from consciousness

before propagating in virtual space. With the possible emergence of artificial general intelligence

(AGI)[20], and autonomous agents contributing to this exponential flood of content, finding ways

of riding these mercurial waves becomes part of the common work. With AGI's advancing

capabilities, there is the potential for an even more pronounced inundation of images. AGI could

autonomously generate and curate images that are deceptive in their emotional resonance but

AGI systems could also be employed to interpret and analyse images, unlocking new layers of

understanding. With these technological shifts come ethical quandaries (Crawford & Paglen,

2019). The authenticity of images could become harder to ascertain as AGI-generated images

become indistinguishable from those captured by humans. Moreover, biases embedded in AGI

systems could be propagated on a massive scale through images, affecting cultural and societal

perceptions (Buolamwini & Gebru, 2018). As AGI evolves and becomes more entwined with

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[20] Artificial General Intelligence (AGI), often referred to as 'strong AI,' is an advanced form of artificial intelligence that possesses the ability to learn, comprehend, and apply knowledge across a broad range of tasks, much like a human being. Unlike narrow or specialised AI, which is designed and trained for a specific task, AGI has the flexibility and autonomy to learn from experience, adapt to new situations, and solve problems that it was not explicitly programmed to tackle. This emerging field represents a paradigm shift in the realm of artificial intelligence, holding profound implications for various domains including, but not limited to, the creation, interpretation, and dissemination of images.

visual culture, it is imperative to critically engage with how this relationship is mediated (Crawford, 2021) and to consider the ethical and practical implications of a culture where it is made explicit that images are not *solely* the domain of human creation.

The increasing prevalence of images in today's society has altered the way the world is perceived and interacted with. Language and written texts used to be the primary means of understanding the world, but images are now understood to play a larger role (Nail, 2019). This perhaps calls for urgent experimentation with different types of image literacy, image vocabulary, and image sensibilities. Even within the Jungian field the notion of the image, what it is and how it may be met with tends to lean towards conservative interpretations and towards the individual. In looking to where Jung and Hillman meet I am suggesting that via image-work, all images can be worked with. This includes the image of a feeling, the moth beating at the screen as I type at night, we are being, desiring and dying together but it also includes the visual image I meet with *through* the screen, a news report, a derailed train being held only by a fibreglass whale. However identifying images while being submerged by them is the primary point of entry. With active imagination, Jung proposes one practical and applicable way of doing this, and this is what I am researching.

Structure

My thesis comprises several interrelated components, largely housed within the appendices. Within this context of a Practice-as-Research (PaR) thesis, these elements are not necessarily ancillary, they can be crucial parts of the thesis as a cohesive whole. Like as in image-work each of these parts can be positioned as separate aspects but were actually pushing and pulling upon one another as the research developed. As such, all aspects of the thesis should be taken into account, read and interacted with.

Exegesis: This main text commences with an overview of pertinent literature from the various fields and thinkers I engaged with. This is followed by an in-depth explanation of the methodology and research design, which is reflective of the processes of active imagination. Subsequently, the exegesis is divided into three body chapters, each one reflecting on a different round of the game [animate being]. Within these chapters, individual subchapters delve into the underlying mechanics of the game. This is where I elucidate how I identified these mechanics and the rationale behind translating them into interactive forms of play.

Figure 2
Thesis as recursive algorithm
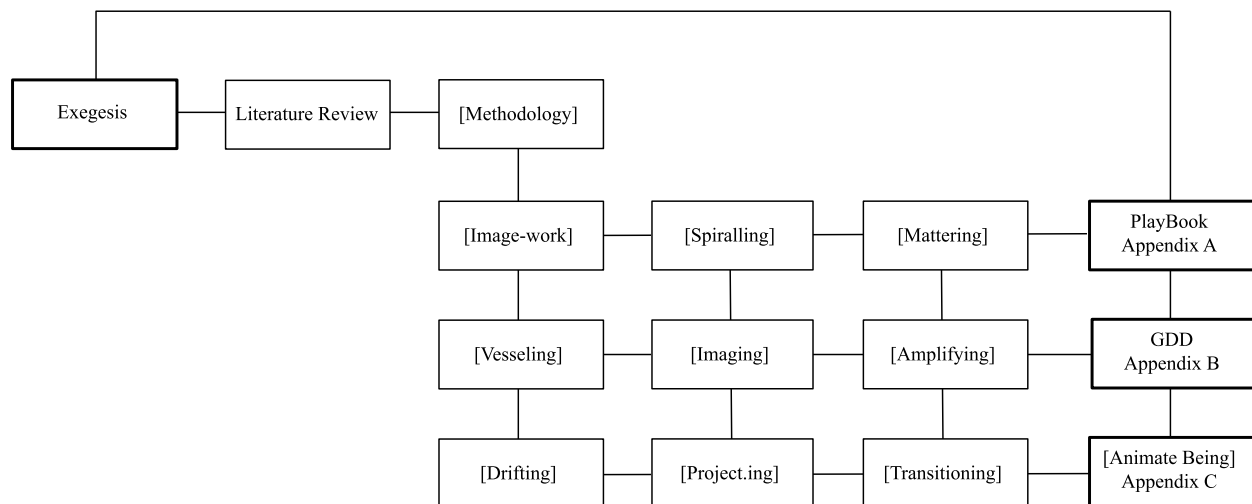
Recursive algorithms, in the context of image-work and artistic research, can be seen as self-referential procedures wherein a creative or analytical process calls upon itself with altered variables, iteratively exploring the depths of visual elements or concepts. This recursive nature helps in deconstructing the multifaceted layers of images or patterns, eventually culminating in a richer, synthesised understanding or output.

PlayBook (Appendix A): This component documents a 'dataset' of image-work. It elaborates on how I encountered images in virtual space and employed them to derive game mechanics

foundational to a video game. The documentation includes experiments with training AI GANs[21],

adapting surrealist games, incorporating projective testing, and integrating mediumistic

dynamics into playable interactive mechanics. Additionally, it contains 'worlding' designs which

lay the groundwork for the foundational speculative 'world of the game'.

Game Design Document (Appendix B): A Game Design Document (GDD) further articulates

the reasoning behind the game's development, conceptual ideation and technical design

decisions. I have defined each game mechanic as major or minor. The nine major mechanics

([image], [vesseling], [drifting], [spiralling], [imaging], [project.ing], [mattering], [amplifying] &

[transitioning]) are compound game mechanics, these are mechanics that combine two or more

simple mechanics (minor mechanics) to create a more complex system or interaction within a

game. As such they move *like* archetypes in that they are tendencies towards specific types of

interaction, movement and action that may take place in the practice of the image. In the GDD I

revisit these mechanics and make explicit how they have been applied in the game.

Animate Being (Appendix C): A prototype minimum viable product design (MVP) for a open

world sandbox video game called [animate being], the mechanics are modelled upon image-work

and it draws upon computational chaos (randomness) as a means of working with the non-human

[player.two] and making space for synchronistic phenomena. The video game is also a way that

the insights that arose from my research can be actively *interacted* with. There is a website that

accompanies the prototype design of the game. Each game mechanic on this website is a proof of

concept, set up separately so it can be used independently. This website also holds the worlding

texts; these are diegetic texts (playthroughs) that I wrote alongside the game's development to

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[21] Generative Adversarial Networks (GANs) are AI algorithms consisting of two neural networks: the generator creates new data, while the discriminator evaluates its authenticity. Through competition, GANs generate realistic synthetic data, such as images, by learning from existing datasets.

draw out the world of the game and also images that I worked with in such a way that they can only be experienced via interaction.[22]

Literature Review

This is a practice as research exegesis, arising from a post-disciplinary body of research. As such, this literature review serves multiple purposes and demands that I keep with the tensions of writing for different readerships. First, I introduce active imagination as a psychological practice, as something to be practised *and* as a practice. I then situate this research contextually within the Jungian field, drawing upon post-Jungian thinkers where Jung's ideas are revised and challenged. Then I draw out the different domains and fields of thought that my research touches on and brings me into contact with. I point towards possible areas of synergy, but the body of the exegesis is where I make these connections more explicit.

As I was conducting this literature review, I was actively engaged in practice; in the margins, I was working with the new mediums that are my focus of study and which I will, in the body of this thesis, focus in on more fully as *digital matter*. Marginalia, which in this context does not denote annotation but *illumination*, are carefully sourced and sampled extracts of the experiments and investigatory projects I worked through. They are interwoven into the entire exegesis as a parallel framework. They reveal the way I was exploring and working with ideas as I was encountering them. The marginalia are expanded upon in the PlayBook (see Appendix A), where there is more in-depth documentation of this foundational aspect of the research.

Science and Fiction

Active imagination is perhaps a *way*. This is not to say it is a spiritual discipline, but simply one practical way of establishing a line of communication between the conscious and the

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[22] https://www.driftbait.com

unconscious. It may also be one way of establishing a line of communication between humans and non-humans. Still, it is not something that is done once, for example, via a guided visualisation or lone event (Dallet, 1982/1992, p. 246). It is a craft that, with practise, can become a way of being. This is not to suggest a continuously altered state of consciousness but more of an openness to imaginal encounters being in potential at all times; this is that the world and all the beings within it are acknowledged as being alive and vital and can be dialogued with (Raff, 2000). Through practise it can move into becoming a participatory *healing* fiction. It is mercurial, a "paradoxical hermetic art" with an unreachable goal (Hillman, 1983/2019, pp. 78-81). This 'practise', is an active *doing*, a verb. In this sense, it is perhaps a craft that needs to be continuously honed in order to become a way. It has to be approached again and again, passing through doubts and failures until it *becomes* itself and shows itself as a *practice*, a perspective, a noun, a way of navigating the world, and a way of meeting with it and a way of working with it.

For me, it *looks like* speculative worlding but each person will find their own way of working with the images. This is why I use the append "a" when I am speaking of "a" practice of the image and not "the". This is in recognition that the way that I am finding my way through this practice is just *one* way. Simply put, there are infinite ways such a practice (one of the image) may manifest. As such, I refer to it more expansively throughout this exegesis as *image-work*.

Active imagination can be traced across time and culture in its expansive mode as a modality, surfacing in the practices of Western Gnostics, the techne of Medieval alchemists, and the lifestyles of occultists and New Spiritualities (Merkur, 1993). It can be pointed to as being at play in the work and rituals of esotericists such as William Blake (Singer, 1986), Remedios Varo

(Pottenger & Pottenger, 2021), William Butler Yeats (Olney & Olney, 1980)**,** and Hilma af Klint (Kaufmann & Chaeppi, 2019). More expansively Jungian ideas and methods can be found threaded through the work and practices of science fiction writers and worldbuilding speculators, for example in the work of Ithell Colquhoun (Ferentinou, 2017), Derek Jarmen (Hauke, 2014), Ursula K. Le Guin (1977/2001), and Olga Tokarczuk (Armitstead, 2018). There is a clear visionary and speculative lure towards Jungian ideas. This is perhaps in part because Jung advocates for those moving and working outside of the bounds of orthodoxy; those moving towards not just as yet unknowns but also unknowables, towards different ways of seeing and being and developing a language of fantasy.

Fantasy, as described by Le Guin, is a game played for high stakes, a wilderness. It offers an alternative perspective on reality and is a unique method for understanding and dealing with the world. Fantasy is not opposed to reason but rather operates alongside it in a complementary way. Rather than being based in reality, fantasy is *surreal* (super real) and *enhances* the perception of reality. It offers a heightened perspective on the world and allows for exploring and understanding it in new ways (1973/1982, p. 84). However, as discussed by Miller, with their critical utopian and dystopian tendencies, speculative writers who work with the psychological sciences have to reconcile the patriarchal and conservative inheritances of depth psychologies with their demystifying and liberating potential (2020). This is perhaps the same for other forms of speculative practice, and this includes my own practice, which is one of speculative worlding. As argued by Samuels, any post-Jungian approach towards Jungian ideas must retain a critical distance from them (1998). Working via my own practice and building upon the foundational work of Rowland, for me this reorientation and criticality moves with feminism, ecology and the arts.

Open Psychology

By means of active imagination and its inherent emphasis on experience and imaginal work, Jung seems to create a space for cosmological construction and the serious play of creative fantasy and speculative thought. This is an openness that is common to Jung's work. I interpret this openness as an openness to *interpretation* and see this as a characteristic that is threaded through Jung's work that makes it valuable as a psychological framework for speculation, including worlding, imagining alternatives, and exploring different types of agency. This openness means that Jungian ideas are for working with *and* against; they give rise to teleological '*what fors*' and '*what ifs*' and invite, if not necessitate, alchemical dissolving of theory into the personal experience (Shearer, 2018).

I approach my art practice as a form of speculative worlding that emerges *from* and is part of my own practice of the image. What I mean by this is that, in the way that I perceive it through practice, image-work is intertwined with speculative worlding. I see this practice as a mode of image-work in that it runs in parallel to Jung's active imagination as an *idea*, a way of allowing the unconscious to come up and coming to terms with the unconscious. For me, speculative worlding is part of this 'coming to terms'. My experiential perception of speculative worlding, which I will further discuss, is an ongoing and active exploration of ways of being with and responding to the unknown. This, for me, includes the unknowable, which can be defined as the unconscious. Right now, it is the some thing that is as-yet unknown but is making itself known. This some thing, as I meet with it, is emerging from the void, a space created by the horror and paradoxical tension of a dying world constructed via technological acceleration. This, for me, is a some thing that pierces consciousness in such a way that they are suggesting that they are a some thing that is needing to be known, and this entangled they are fuelling this

research. The worlding that emerges from my practice of the image is how I seek to respond to this some thing they and attempt dialogue. I am using the term 'they' here to matter this some thing in the way that I do via my own practice of the image and from here on I will refer to 'they' as 'them', as the non-human, until and if I am offered a name. I use this term 'non-human' because, via my own practice, the 'other' is not worded as the archetypal figurative 'other' in the classical Jungian sense (i.e. Trickster, Hero, Anima, Animus). These are Jung's terms, and through my practice, as I have developed and experienced it, I meet with the archetypal more as events and patterns than as defined figurations. The non-human for me includes the animal 'others', plant 'others' and element 'others', the endless multiplicity of beings that I am existing with and alongside. I dialogue with *all* of these beings in the same way, via images, and if they have a name; they will tell me what it is, not the other way around. The term non-human, for me, embraces the archetypal but leaves the kind of space I feel is necessary for developing and quite literally 'coming to terms' with my own practice of the image.

I am approaching Jung, image-work and speculative worlding through the lens of 'Feminist New Materialisms' and I will discuss this further in the Methodology chapter, but I will introduce some of the key terms and methods that I am working through here. For Haraway, worlding entails "staying with the trouble" (2016, p. 13), being with tensions and not giving way to despair, but being situated and response-able. Situatedness, which is again expansive as it is a perspective, means taking care with 'positioning', taking responsibility for the position from which claims and beliefs are communicated (1988). Being response-able, according to Barad, engages "the ability to respond" and this extends to inviting and making space for responses from the 'other'. Response-ability is a practice in and of itself. Barad asserts: "The range of possible responses that are invited, the kinds of responses that are disinvited or ruled out as

fitting responses are constrained and conditioned by the questions asked, where questions are not simply innocent queries, but particular practices of engagement." (2012, p. 81). One way that sticking with the trouble, response-ability and situatedness can be enacted as a craft is by looking to image-work.

I am drawn to *some* of Jung's ideas and methodologies because I recognise within them a way of meeting with the non-human via fantasy, and this is something I relate to and recognise; through my practice, I do. Through my own practice, I also recognise that similar practices may be at play in virtual space, in chat rooms, in social networks, and in the games that are played. I agree with Jung when he argues that there are both positive and negative aspects to the flows of fantasy, that it can be *active* or *passive* and that this difference *matters* (1921/1971, para. 714).[23] I am asking questions of and with the ideas and methodologies Jung puts forward. However, I do not agree with everything Jung says. Jung may offer valuable insights and ways of thinking about what this pull towards fantasy and virtual space is. However, I also recognise that Jungian ideas, when reified, can be regressive and stultifying. These ideas can be colonial and racist (Dalal, 1988), superficial and exploitative (Tacey, 2001), out of date and conservative (Charles, 2013), gender essentialist (Rowland, 2002) and the openness of these ideas, which as discussed *can* be an opportunity, can also be leveraged to theoretically substantiate regressive ideologies and agendas (Brooks, 2020). For Young-Eisendrath, Jung is "a shifting project of interpretation and complexity that demands an ongoing dialogue" (2004, p. 33). I relate to this perspective and

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[23] Passive Fantasy and Active Fantasy are terms used in Jungian psychology to describe different types of imaginative experiences. Passive fantasy refers to involuntary and spontaneous mental images and ideas that emerge without conscious effort, such as dreams. According to Jung, passive fantasies are not influenced by intuition or expectation and require conscious criticism to avoid reinforcement of unconscious biases. Active fantasy, on the other hand, is closer to the idea of image-work, it involves a conscious engagement with and exploration of fantasy content. It's a process where the individual actively expects and engages with fantasy, focusing on content emerging from the unconscious in a visual form, often deepening and amplifying the image. While passive fantasy is more automatic, active fantasy involves intentional engagement with the unconscious. I discuss this further in Round 3: Stream.

demonstrate this through my approach to Jung. My research builds upon the work of those who

challenge Jung and seek to revise his ideas.

Re-visioning

This research contributes to the growing body of feminist critiques and re-visioning of

Jungian psychology. By incorporating perspectives from feminist new materialisms, this research

seeks to critically confront and evolve Jungian concepts, recognising their historical context and

the subjectivity inherent in psychological models. Through mattering, an active process of

engagement and recognition, it embraces the dynamic and evolving nature of Jungian ideas while

recognising their historical and cultural origins.

Rowland (2002), whose work I refer to throughout this exegesis, critically examines

Jung's writing through a feminist lens and argues that his individual conservative and patriarchal

tendencies limit his ability to articulate what may be a revolutionary vision of the psyche. She

insists that these ideas are, however, recoverable for feminisms and offers a generous amount of

foundational work that demonstrates this. She proposes that Jung's own "personal myth", a

structure drawn from his own experiences and subjectivity, was bound up in his impulse towards

"grand theory," a mapping of the unconscious, which by definition, she states, is "unthinkable".

Rowland reminds us that any model of the psyche is a subjective one and must be approached

with a recognition of this. I am contributing to this project by theoretically and practically

navigating this research with ideas and methodologies arising from feminist new materialisms.

Fundamental to this approach is *context*. According to Truman, this means that these ideas and

methodologies should not be decoupled from their intersectional feminist contexts; the

relationships that are being built through a body of research and how concepts are used and cited

are part of this feminist praxis (2020). As such, I am *mattering* as I am meeting with Jung and active imagination as an idea and a practice.

Mattering consists of many modes, but at its core, it is a verb, an active *doing* and a recognition of the entanglement of matter and meaning, and a confrontation with the ethical considerations that arise from these entanglements. By mattering as I move through this research, I am recognising that active imagination is not something that was discovered by Jung but encountered by him. I am not dismissing the possibility that practices similar to active imagination are explored and contextualised in differing ways through world views that are different from my own, but I am acknowledging that I am not personally in a position to make these direct claims, comparisons, or judgements. I am acknowledging that Jung's *encountering* takes place at a specific moment in time and in a particular cultural moment.[24] This is that via a position of economic privilege and the subjective experience of a Swiss White Man who was developing the nascent science of depth psychology in the early 1900s, active imagination was able to be explored and mobilised in a particular way (Fair-Schulz & Herman, 2017). These differences will be highlighted throughout this exegesis as I explore this practice from the vantage point of a *different* person, at a *different* time, and in a *different* cultural moment. However, I recognise and seek to highlight that there are essential parallels between Jung's practice of active imagination and what takes place in my own practice as a practice of the image and what may take place in *any* practice of the image. One being that it is, at its core, a way of

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[24] Jung's early research interests include an engagement with the literature of psychical researchers and abnormal psychologists included an engagement with the literature of psychical researchers and abnormal psychologists such as Pierre Janet (1859-1947), Théodore Flournoy (1854-1920) and William James (1892-1986) whom were investigating mediumship and spiritualism psychologically. In seeking ways of generating subconscious contents, this bedrock material of the then emergent science of depth psychology, mediumistic techniques were being investigated and experimented with as research tools. This includes hypnosis, psychography (automatic writing), hypnagogic visioning, trance speech and crystal gazing (Jung/Shamdasani, 2012, p. 8). Jung viewed these modalities to be a valid means of generating subconscious contents, this material which was otherwise predominantly confined to the less conscious state of sleep via dreams.

training the imaginal eye and opening to the voice of the 'other' and that this is emancipatory. This is what connects me, a female artist from Basildon in 2022, to Carl Jung. Through practice I have also come to witness the liberatory power of the imagination and sense its radical potential for not only personal, but also social change.

When I speak of '*Jung'* and use his name here and throughout this exegesis, this is not out of deference but rather an acknowledgement that the ideas that I am referring to came into use through the lens and worldview of this specific person, his privileges, and his specific cosmology, and as such need to be read and met with accordingly. As pointed out by Samuels (1998), psychoanalysis does not carry the name of Freud, and as such, perhaps it does not have to confront Freud's subjective personhood in quite the same way as is necessitated in Jungian and post-Jungian theory. This is not to say that this is a 'quality' or 'feature' but simply to say that it means that it *does* have to be confronted, that difficult questions *do* need to be asked, and for me, this means entering into a kind of dialogue to meet with Jung and his ideas. I do this here by actively *mattering* and saying his name.

Mediumships

Jung's own initial encounter with active imagination is well documented in the *Black Books* (Jung, 2020) and *Red Book* (Jung, 2009).[25] However, this experience reaches far beyond the vessels of these books. It can be argued that this personal practice of what he would later call active imagination played a significant role in the development of Jung's ideas and contributions to psychology (Jung, 1931/1969, para. 402; Ellenberger, 1970, p. 699; Chodorow, 1997, p. 17). In part via active imagination, Jung crafted a model of the psyche and a psychology that, to date, continues to inform therapeutic practices. However, he didn't seem to want us to *know* of these

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[25] See Shamdasani's (2012) introduction to the *Red Book* in the Readers Edition for an account of why and how Jung began to work in this way.

beginnings, to see these roots that empirically dissipate into what could be called mere fantasy. He was cautious about methodologising active imagination, hesitant to publish papers that explicitly referred to it,[26] and ambiguous in describing how active imagination may actually be carried out. One possible reason for this reservation is that he may have had serious doubts as to the acceptability and reception of these ideas and this methodology within a scientific framework (Dehing, 1992). Another reason that is significant is simply that Jung recognised that active imagination is a living process that can be irrational, that it is a deeply personal practice, and that over methodologisation may induce a prescriptive bias as to what *it* is and how it should play out. *The Red Book* and *The Black Books,* the quintessential record of active imagination as Jung conceptualised it are not included in the *Collected Works*, the tomes of theoretical text, essays, publications and clinical case studies to which scholars predominantly refer, and these publications suggest another foundational position from which to approach Jung and his ideas. Crucially, they offer an understanding as to *how* and *why* he developed his conceptual terms, many of which are challenged, and rightfully so, as being outdated and incompatible with contemporary thought and practice.

Over the course of a year, alongside a peer, Aimee Lockwood, I engaged in a slow and close reading of and response to *Lament of the Dead* (2013). This is a book of dialogues that took place between Sonu Shamdasani and James Hillman where they discuss the *Red Book* and its significance for Jungian ideas, how these ideas are met with, and how they are adopted and used. I felt it was important to the research to open up a space where active theoretical dialogue could actively happen about the *Red Book*, not an interpretation of the contents in a psychological sense but in a critical sense: *what does it mean that this book is now in the world?*

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[26] "The Transcendent Function," a paper which makes explicit the relationship of active imagination to the overarching project of analytical psychology, was originally written in draft form in 1916, shortly after Jung's own experience with active imagination, but it was kept in a drawer and not published until 1958.

What does it mean for a contemporary reading of Jung? Shamdasani has written extensively on Jung and edited the *Red* and *Black Books*. I have found Hillman to be a valuable thinker to consider when navigating Jung's complex thought and have come to reflect upon active imagination in a slightly different way through Hillman's expansive notion and wording of the *image*. I will discuss Hillman's ideas surrounding the image and image work throughout this exegesis, but he can be a contentious figure in the Jungian field (Tacey, 2014). One reason for this is that he re-visions Jung's ideas in such a way that it *can be* regarded as too radical a departure from Jung's "original vision" (Slater, 2012). Following a review of the literature surrounding the *Red Book* and its relationship to active imagination, this book, *Lament of the Dead*, seemed like the most appropriate way to theoretically reflect upon active imagination. This is via a *dialogue*, to consider the different ways it *can* be met *and* the different ways Jung *can* be read. In slow reading, I was drawn into these conversations by replying, asking further questions, and picking up and pulling upon threads of ideas.

I approached different forms of mediumship as I entered in to expand and respond to this dialogue, for example, automatic writing and word play as the sentences and words of this text were very slowly pulled apart and put back together. The notion of the dead is central to this book, as it is in *The Red Book*. In trying to come to terms with who the dead of Jung's active imagination are, I was drawn to work with neural networks (artificial brains) (see Figure 3). I worked with several models before training a neural network on an image data set of European festival masks, and then they came, iterating to the screen, the dead, flickering hauntings. I watched them one by one come and go as they were rapidly replaced by a new one, a new dead. Through this, I met with a dead, an ancestral dead, and I brought this new understanding with me as I continued to slowly read, unfold, and reflect upon what this means.

Figure 3
Meeting with the Dead

A neural network trained on a dataset of European festival masks (extract from PlayBook)

[*They are inhabitants. No one mask feels authentic as a photo but they look like digital composites, photoshopped beings and all are uncanny, cartoonish and vivid. Here most overtly I get the sense that the images are simply trying to be coherent, not to be purposefully disturbing, simply performing as a dead mask it believes it should. They are sorry if they are scary, they don't know what scary is, they don't know what sorry is. They are only being in the form they are programmed to believe they must be, within these confines this being a dead mask, this is the only thing that it knows. I am dead mask, they say and again, in unison, I am dead mask, hear me dead mask.*

Perhaps it is because they are faces that I can't help but personify them but I feel I need to spend time with each one. This is not a theatrical cast but more like an archive of portraits of dead people. I find myself wondering of each life, who were you before you came here. I feel guilt for summoning them to the screen in this way and then more for numbering them, placing them in an excel spreadsheet and filing them away next to generative clocks. The blue file [GENERATIVE_DEAD] *haunts my desktop*]

What arose from this was an image, the speculative idea of *therapy for the dead,* and I carried this image with me as a guiding basis as to the reasoning for active imagination, *why* it's done, and *who* it's for. This is one example of *how* I was working with and through texts and concepts as I met with them. At times this meant *mattering* by *making-with* a term or idea in order to deepen my understanding of it.

According to Shamdasani (2013), *The Red Book* is Jung without concepts which, as Hillman suggests, is an *opening*, an opportunity to discover other ways of "speaking psychology" (p. 11). Shamdasani asserts that Jung didn't want people to be 'Jungians' and

avoided using his concepts within his therapeutic practice. He stresses that Jung's emphasis, in practice, was on enabling the development of personal cosmologies, for people to develop their own languages through which they may "articulate their own linguistic worlds". This contrasts using Jung's concepts, his "scientific apparatus" to provide meaning in their lives. In responding to this, Hillman notes that this indicates that each individual "would use the language" that is given by the figures encountered through image work to argue that, in a sense, we each become "a poet of our own psyches" (pp. 15-16). This makes for a shift in thinking about what active imagination can be *and* what the image can be. For me, this suggests less of a confrontational deep dive *into* the unconscious with the momentum of a hero's journey and more moments of correspondence, the momentum of a frog dipping in and out of a pond. This suggests more everyday instances of exchange and dialogue, which are still equally profound. These are the smaller things, the things that may not seem to matter, but *do*. Akin to Blake's "minute particulars", paradoxical whole parts perceived by means of the imagination or Whitehead's "actual occasions", *drops* of experience, or the marks left where human fingers have touched a screen. This is how I am reading and meeting with *images*. Via this slow reading, I came to consider active imagination as being embedded in ideas around poetry as it is in agency. Simply put, it is about listening for the *voices* that are there and seeking, developing and nurturing ways of entering into dialogue with them. This is about slowness and sensitivity, and this is what made me want to stay with the tension of looking at where Jung and Hillman meet via the image and image-work.

New Mediums

This research explores the qualities of digital matter as an emerging medium and evaluates its potential for cultivating a practice in image-work. Historically, the term "medium"

denotes intermediaries, be they individuals, substances, or channels through which forces or impressions can act or be transmitted (Bennett et al., 2005, pp. 211-214). In the context of art, "medium" refers to the material or technique used to create a work, such as paint, clay, or digital software. The phrase "mediums of circulation and exchange" refers to channels that facilitate the movement and transfer of information, goods, services, or value, such as currency, communication networks, or trading systems. In this study, I employ the singular form "medium" to refer to digital matter as a medium or mediatory substance, while the plural "mediums" predominantly signifies the various hardware and software interfaces that facilitate interaction with digital matter. The terms "medium" and "mediation" share etymological roots, and both concern themselves with the concept of intermediacy. Mediation involves intervening in disputes to enable communication and reach resolutions, which mirrors the fundamental objective of image-making.

Active imagination is a process of mediation between the conscious and the unconscious that involves the use of a medium as a conduit. This medium is *primarily* the imagination, but physical mediums may also be used. As such, image-making can, at times, generate what are perceptible as art objects, things that are met with as sensory, tangible objects in-the-world. However, Hillman (1983/2019) asserts that active imagination is close to art in its procedures but differs in its lack of a physical, material outcome. Rather, it is a nonlinear and ongoing process, akin to a *poem,* out of time and frame, fully engaging the imaginative act of *poetry* (pp. 78-81). Similarly, Jung distances active imagination from art objects, emphasising the "living affect" of the process (1931/1966, para. 104). This is an approach well established in Western Art, originating in process art, performance art and conceptual art, all of which foreground process rather than outcome, and are often nonlinear and experimental in nature. Furthermore, woven

throughout these approaches to art-making is an underlying yearning for escaping the *object* of the work of art as a material commodity form, essentially, a store of value. Whether or not this is even possible to realise within the contextual frame of (A)rt is debatable (Osborne et al., 2016), but Jungian ideas, specifically those centred around image-work may provide another perspective through which to confront Art and confront this tension.

Image-work is not clinical therapy but is still *therapeutic*; image-work does not necessarily produce art objects but as a craft it is still an art. It is perhaps possible to position image-work as a kind of process art, or as Rowland suggests and I do here, expansively and experimentally as a *way* of mattering the immaterial. However, I recognise the emphasis on process and lived experience is equally present in all of those practices that have attempted to claim life as art and world views that, without naming art, or using another name, *live* art as life. By means of this exegesis, I will draw out some of the nascent radical potential I see in image-work as it meets with art, as I have encountered it through this research.

Non-Specificity

All forms of making require engagement with a mediating substance, this is the medium. For artists, the medium always refers to the matter that is being transformed to create something else and as such, art making is inherently *always-already* a transformative process. Over the past century, the matter that artists work with has become increasingly diverse, and this includes the non-physical matter of digital matter. In order for this new type of matter *to* matter, it has to be forged into a form and imbued with substance or meaning. The conceptual art of the 1960s introduced the idea of dematerialisation in art, and the idea of the *idea* as a work of art (Lippard, 1973/1997; Krauss, 1986). This shift has continued to influence contemporary art practices, and many artists continue the paradoxical reach towards non-physical mediums with which to make

things, to make *ideas*. In examining new mediums, it is crucial to acknowledge that mediums need not be physically material and a sensibility towards the immaterial has been circling and surfacing in differing forms of art for some time, both in practice and in theory.

Much of my own work, which I will discuss further in the Methodology chapter, fits this category; it is a non-medium specific practice and I am drawn to any medium that is needed to contextually say what needs to be said, and any medium that agrees to participate in making such a form. Most of my practice entails thinking with and through software to move around an image in a certain way or to consider what it may be wanting to be as an *idea.* This movement involves writing, 3D modelling, searching, vector drawing, clipping and, most recently, *prompting.*[27] Only when I feel an insistence on being made *real,* so as to fully *become* in this material way*,* do I make a move towards physical material substances and consider the context of the work by thinking through design. Even then, much of this design work takes place via the screen. Normally, this insistence is a kind of continuous troubling of my eye; it will insist by persisting.[28] However, I see all of this as being part of my art process. This is in part why I think I am personally so drawn to digital matter as a primary medium; simply put, it speaks to what the body of my practice actually wants to be, which is mostly no material thing.

There is a distinct absence of Jungian ideas in the theory surrounding contemporary art and art making, what it is and how and why it enters the world. Furthermore, and reflective of Jung's own attitudes towards art, the Jungian treatment of contemporary art is often inherently conservative (Charles, 2013) and leans towards clinical application. However, there are many efforts from within the Jungian and post-Jungian field to counter this and bridge this gap.

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[27] A prompt is the initial input or query tendered to an artificial intelligence language or image model, serving as a catalyst for generating a response. The prompt's wording, context, and specificity can be crucial arbiters in shaping the ensuing dialogue, as the language model relies on this information to craft its replies. Consequently, the prompt functions as both a guiding beacon and springboard for the conversation that unfolds, necessitating care in its composition.

[28] I discuss this further in - Round 2: Nictitating Membrane

Notably Rowland (2021), whose recent book on Jungian Arts Based Research is indicative of this alternative paradigm of arts-based research approached through a Jungian lens. This is a perspective that takes account of an inherently creative psyche.

Active imagination is often positioned in relation to specific tangible art materials, particularly in the context of art therapy, which can be recognised as having its roots in Jung's active imagination (Chodorow, 1997). However, active imagination has been extensively explored through more immaterial mediums, for example, poetry (Molton, 1996), dance (Chodorow, 1991, 1999, 2006, 2013; Woodman, 1980, 1982), movement (Bacon, 2007) and sound (Wimmer Sheahan, 2022). New mediums may uniquely afford an exploration of different ways of talking about and working with the immaterial in the context of image-work, just as they are provoking different ways of thinking about and doing art.

The cultural and technological developments of the 20th century have disrupted the traditional concept of the art medium and medium specificity. In 2001 the digital culture theorist Lev Manovich suggested that the emergence of various artistic forms, such as assemblage, happenings and installation, contributed to this disruption but the adoption of digital technologies by artists further challenged traditional distinctions between art mediums. Manovich proposed a "post-media aesthetics" as a way to understand the relationship between old and new cultures, as a continuum rather than a total split. He suggested that substituting the concept of medium with concepts and metaphors from digital culture, such as "content", "data", and "stream" can "make new culture richer through the aesthetics of old media" and "make old culture comprehensible to new generations that are comfortable with the concepts, metaphors, and techniques of the computer and network era" (p. 6). To date, conceptual metaphor, this is the understanding of one idea, or conceptual domain (i.e. sociocultural critique), in terms of another (i.e. computer

science) is increasingly adopted as an approach which allows for the application of familiar, tangible concepts to abstract, complex ideas. This can also be seen as an instance of interdisciplinary dialogue, where concepts from one field are utilised and repurposed in another to stimulate new understandings and perspectives. Jungian ideas may be particularly amenable to being revisioned through computational means, and contemporary computational metaphors may be useful in facilitating a contemporary understanding of these *processes* and concepts.

Alchemical Play

In a 2013 paper, Rowland suggests that Jung can be read as challenging the boundaries between literature and science. She asserts that due to the multiple revisions of his writings, that searching for Jung's "original version" or "pure and knowable intentions" as an author is unnecessary and "misreads the radical possibilities of his writing" (2013, p. 86). She suggests that active imagination becomes a kind of reading when images are met with as being text of 'another'. What Rowland makes space for here is itself a radical revisioning which calls for a revisiting and reimagining of the way that we read Jung. I am contributing to this project by *mattering*, and by re-reading and responding to Jungian ideas through design.

I am speculating upon an extension of image-work to the digital contemporary with and through new mediums. In reading Jung, I work with theory as alchemy and remix metaphors by first preparing the materials and pairing Jungian terms with digital interactions. It is from the mixing of these metaphors that the basic building blocks (the mechanics) of the game [animate being] emerge. Throughout this exegesis, I explain what this means and what it looks like (see Unit Operations).

Figure 4
I & them

A reskinning of the game 2048, which is an open-source sliding tile puzzle game designed by Gabriele Cirulli (2014). The goal of 2048 is to combine (add) numbered tiles. I reskinned this game in multiple ways to draw out a sense of how reskinning actually functions and how it may be used to create new meanings.

I see this remixing of metaphor as drawing upon the notion of *game reskinning* (see Figure. 4). Reskinning is a common approach in video game design where the underlying game mechanics may remain the same, but by giving the mechanics a different graphic or narrative skin, another way of approaching and experiencing the game is made. Reskinning is included in what Flanagan identifies as "Critical Play". Alongside "unplaying" and "rewriting," it can be a way of positioning games in a subversive position where they can begin to function as a means of creative expression or as an instrument for conceptual thinking (2009). Reskinning Jungian terms by bringing them into relationships with digital metaphors is not only a way of revisiting Jungian ideas through a contemporary lens, but also potentially a way of experiencing and interacting with some of these ideas in different ways.

There are several writers who have used metaphors to draw parallels between Jungian terms and terms arising from digital culture (Davis, 2015, Romanyshyn, 2019; Stefik, 1997).

Drawing upon conceptual metaphor is already a very Jungian move in that it is a type of amplification. However, via my approach, I am drawing out and emphasising the experiential aspects of these metaphors, through design, and I am working-with them and rendering them in such a way that they may *be* experienced. For example, I am *looking-with* the small things, in order to get a sense of the big things. This necessitates amplification, which means moving through the research with differing scales in mind, from the micro to the macro. As these small things are expanded and enlarged, their interconnection with larger things may be revealed. This means I am constantly zooming in ⌘ + and zooming out ⌘ - .[29] I can talk about this movement in this way, *and* I can interact with this movement in various ways through an interface. I am drawn to the Jungian terms that may not immediately show themselves as Jungian terms. This is not *anima* or *trickster* which are already skinned concepts, but terms such as *medium, mediation, data, content, processes, search* and my main focus, the *image*. These terms are crucial for engaging with image-work but it is perhaps tempting to bypass these quite functional terms. I was present with this as a tension by ensuring that I took time to read at different speeds and scales and also by refraining myself from aesthetically imaging. What I mean by this is ideating what the video game would *look like.* This is because games are made from mechanics; these are the foundational building blocks, the root meanings that can carry multiple potential meanings. The skins, how they are graphically dressed to point towards an authored meaning, are something I felt should happen later and, if feasible, should be left as much as possible for the players.

In order to be with these functional words, I used artificial intelligence to text mine[30] the entire *Collected Works*. Alongside traditional modes of reading, I was experimenting with

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[29] ⌘ + , ⌘ - these are keyboard shortcuts for zooming in and out of the screen.
[30] Text mining is a form of data mining where large amounts of text can be parsed and analysed algorithmically.

differing scales of computer vision. The reading of *Lament of the Dead* is an example of slow

and close reading, whereas text mining is a kind of distance reading (Moretti, 2013).[31] The words

that I sourced and went into the research working-with are *already* part of the digital lexicon.

Computers are involved in 'mediating', 'processing', 'searching', 'imaging'; as such, these terms

suggested possible sites of convergence. I am also considering further computational

craft-words[32] that may provide additional insights into image-work, such as 'deep learning',

'partitioning', 'interacting' and 'interfacing'. I am working with metaphors lexically *and*

experientially as interactive units of play. A metaphor is a figure of speech, but via design, I am

transforming metaphor into something that can be experienced. Hillman points to the alchemical

tendency of transferring technology into psychology by which metaphors for psychic life enter

into common use as *slang* long before there are articulated psychological conclusions

(1978/2010, p.15). Feeling wired, needing a reset, or reboot, downloading after an event, having

a firewall up for psychological protection.[33] Being with words in this way becomes a kind of

serious play with language and this can be part of image-work.[34]

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[31] Distance reading can entail the use of software and algorithms to text mine, parse and analyse large bodies of text.

[32] I have mentioned this previously, Hillman asserts that the language of alchemy is composed in part of craft-words. He states "The five supposed sources of alchemy are each a technology. Each is a handwork physically grappling with sensate materials: (1) Metallurgy and Jewellery: mining, heating, smelting, forging, annealing; (2) Cloth and Fiber Dyeing: dipping, colouring, drying; (3) Embalming the Dead: dismembering, evacuating, infusing, preserving; (4) Perfumery and Cosmetics: grinding, mixing, distilling, diluting, evaporating; (5) Pharmacy: distinguishing, tincturing, measuring, dissolving, desiccating, pulverising." (1978/2010, pp. 13–16).

[33] This can perhaps also be seen at play in digital space, where new forms of linguistic phenomena are emerging for example abbreviations, acronyms and emoticons, language 'word forms' capable of holding within them pictorial images, sound and animation and memes are essentially iterative re-readings and re-renderings.

[34] Jung refers to play most overtly and extensively in a series of essays in which he looks to the German Romantic poet, and philosopher Frederich Schiller for whom play is a central concern. Shiller positions play as a mediating state and makes a distinction between *wanting* to play and *having* to play, Jung devises a third category, that of 'serious play' this too according to Jung is a mediating state. The concept of serious play has been a subject of study for some years within the increasingly expansive field of serious games. These are games that have some form of educational component. When I refer to it in this exegesis, although it perhaps could be framed in this way I am speaking instead of Jungs third form of mediatory play. Jung defines it as: "a playful manifestation of fantasy from inner necessity, without the compulsion of circumstance, without even the compulsion of the will". (1921/1970, para. 196)

Play, language and image-work seem to be inextricably linked, but this relationship is mostly an implicit one, bound up in the practice in an experiential way. Thinking of the pratice as a game may make this more explicit. A game may be defined, for now, as simply a form of structured play that takes place in a domain that is inherently incompatible with reality (Caillois, 1958/2001). In designing a game, I am making this aspect of the image-work, *play*, more explicit, naming and centring play as the modality through which image-work is met with. While Jung seems to point towards the importance of play he doesn't expound upon it directly. He did not focus on the psychological aspects of play in his work, and he did not thoroughly examine the unique form of consciousness that it involves (Anderson, 2018). This is a play *gap* which seems to be substantiated by looking to other areas of psychology where play has received extensive attention (Winnicott, Piaget, Freud, Klein, Erikson). While there is a comprehensive body of literature and many Jungian approaches that are playful and encourage play and playfulness (for example, intersubjective models, drama, movement and art therapies) they necessarily lean towards the clinically therapeutic aspects and contexts of play. In the case of Jungian play therapies,[35] specifically sandplay, (Kalff, 1980/2003; Ryce-Menuhin, 1992/2016 and Green, 2014) the focus remains on children's play.[36] Anderson seeks to bridge this play gap by looking to Jung's work on Alchemy, arguing that Jung addresses a specific form of consciousness that Winnicott, through his conceptual equivalent – *the transitional state* [37] argues is the necessary precursor of play. Anderson defines it as a non-dualistic, animating way of looking where there is a "non-differentiation between subject and object" where "plants and

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[35] Eric Green (2014) provides an extensive overview of Jungian Play Therapy, defining it as "a dynamic, creative approach to counselling children which emphasises symbolic meaning" (p. 4). The collection of essays in *Deep play : exploring the use of depth in psychotherapy with children,* also draw out approaches to therapeutic play though a Jungian lens (McCarthy & McNiff, 2015).

[36] Winnicott explicitly argues that play is 'different' but equally as important for the adult as it is for the child (1971, p. 41, 53).

[37] Winnicott's transitional state and transitional space is explored in more depth shortly. Winnicott's concept of transitional phenomena refers to states of movment and psychological space *between* the inner and outer world.

animals behave like human beings, human beings are at the same time animals, and everything is alive with ghosts and gods.". This, he states, results in the "animation and enchantment (or haunting) of the world at large". (p. 244). This animating mode is something that Hillman will focus on and make explicit. This requires what he calls a poetic basis of mind, which I discuss in Round 1 (Sync) as alchemical language play; in other words, play with and through language.

Through this research, I am asking many questions as I move through the design process. What happens when this aspect of serious alchemical play that seems to be present in Jung's own practice of the image,[38] encouraged in active imagination and is evident more expansively in his own practice, is named and centred in an experiential way. *What happens when image-work is approached as a structured form of serious alchemical play?* I ask this question by directly approaching it in this way through practice. In aiming to meet equally with play, I meet with it in a middle ground and work within the structure and boundaries of a game.

Imaginal Space

Virtual space can be defined as "the sum of all virtual places". A virtual place can be defined as "the perception of bounded space imbued with meaning" (Saunders, C. et al, 2011, p.1080). Virtual space seems to be a relatively new territory, in that new mediums have provided an alternative way of comprehending and interacting with it. However, it has perhaps previously been considered abstractly in a more intangible way, embedded in different fields of study. One of these fields is that of Jungian studies and the notion of imaginal space. The French philosopher Henri Corbin uses the term *mundus imaginalis* to elucidate upon an imaginal world in the context of Islamic Sufi traditions, describing it as an intermediate realm, "a world as

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[38] Recalling the games he played as a child Jung notes that he plays alone, building towers of bricks and drawing out fantasy scenes that surround these structures. He plays with fire, fills a book with inkblots, engages with pareidolic looking and enters into dialogues with a stone whom, he discovers, may also have the capacity to think and question its existence. Jung returns to game play, in his adulthood through active imagination (MDR, 1961).

ontologically real as the world of the senses and the world of the intellect, a world that requires a faculty of perception belonging to it." (1964/2021). This has been drawn upon in the Jungian field, where the imaginal can be conceptualised as a "living space" within the psyche; this is the intermediate space that holds *images* (Swan-Foster, 2018, p.115).[39]

 Lambert (2011) considers computer graphics as an artistic medium, concluding that art made with the use of a computer differs from all traditional visual arts in two important aspects. First, the artist manipulates information directly, without the same kinds of limitations that are intrinsic to a physical medium.[40] Second, the computer can respond to the artist during production or even act as a creative agent or collaborator in its own right (if programmed to do so). This is because the digital image is intangible, like the mental image, and process-driven rather than physical (p. 440). He goes on to draw a parallel between virtual space and imaginal space. There is perhaps a latent image, in the Jungian field, bound up in the relationship between virtual space and imaginal space. Via image-work I am drawing this image out. My research seeks to demonstrate a potential experiential correlation between virtual space and imaginal space *via* game design, I do this by utilising virtual space as a means of inviting the collaborative creative agency of non-human into play as [player.two] (see Round 2: Project.ing).

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[39] See also Samuels (1985), Jones, & Hermans (2011),
[40] It is worth noting here that there are still limitations and boundaries, I discuss this further in (Round 1: Sync).

Figure 5.
Fiction Theory
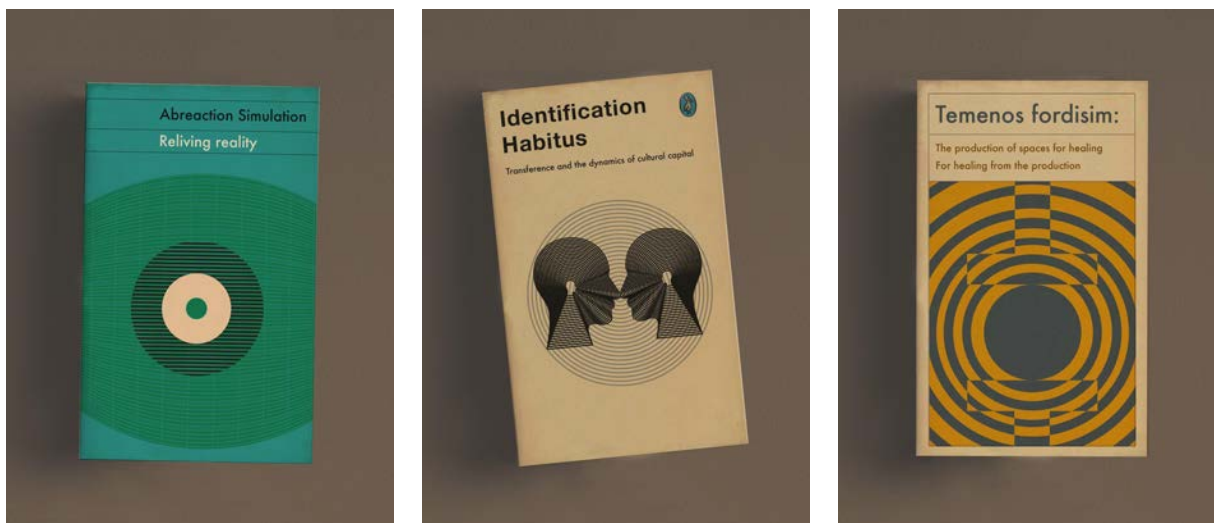
In looking at how the idea of imaginal space meets with other disciplines, I found there was a vast gap between Jungian theory and the contemporary theory surrounding art and culture. This 'gap' was strange, inhibiting, overwhelming and suggestive of a lost future. I created a bot that concatenates (brings together) terms from Jungian theory with terms from cultural theory more broadly to try to understand what this gap was made of, but also to consider other ways of meeting with Jungian ideas. From these terms, I pulled out specific 'thinking forms' to situate on the margins of the work which then contributed to the worlding backstory of the game (the world of the game), these terms include for example [*soul derive*], [*shadow performativity*], [*image punk*], [*directed poetics*], [*anima futurism*] and [*temenosity*].

Imaginal space is different from 'imaginary space', it is not in opposition to the 'real', it is a liminal space *between* where tensions can be held, possibilities can emerge; it can be a liberating, political and anarchic space, but this is not explicit when viewed solely through a Jungian lens (Bottici, 2014).[41] The radicality of imaginal space perhaps becomes more evident when considering it through the lens of art and specifically art games. Flanagan (2013) points to the artists and writers of the modernist avant-garde; this includes movements such as Surrealism, Dadaism, and Letterism for whom structured play, games in the form of divinatory methods, hoaxes, generative processes, word games and collaborative writing were a means to experiment and make art. These games were at times positioned as vehicles for sharing different types of experience, ideas and interventionist strategies with others.

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[41] Samuels (1985) also speaks to this.

A common thread that binds many of the avant-garde approaches to play is that games are seen as a form of subversion. To subvert language, at times to subvert art, to escape it or liberate it, positioned as interventionist strategies to work against art as a commodity form and to claim it for the lived experience of everyday life. This is reflected overtly in the activities of the Situationist International (SI) and the practices of Psychogeography. Chrześcijańska (2020) through her work on *Psychogeotherapy* makes a convincing case for looking at how depth psychology meets with psychogeography, claiming the notion of therapeutic space as a site for convergence and demonstrating the language-expanding potential of this. In seeing a resonance with image-work and the psychogeographic notion of the drift, I am looking to the drift and exploring it as a way of meeting and moving *with* images (see Round 2: Drifting). However, the drift, like many avant-garde approaches, is predominantly a play tactic viewed through the lens of male experience, and as such, much of the theory and practice that surrounds the drift is grounded in the experiential privileging of the male experience of space (Bridger, 2013). This is also true of both active imagination (Fair-Schulz & Herman, 2017) and videogaming in that, while the real-world players may consist of people with different gender identities, the rules of play and spaces these games take place in have mostly been defined by the experiences of and/or designed by men (Chess, 2020).

The game I develop [animate being] is one modelled on my own practice of the image, my own lived experience as a woman who seriously plays, of image-work and my own perception of imaginal space. This is reflected in the design of the game in that I seek to make a space for exploring and becoming familiar with the phenomena of the image, creating space for

meeting with non-human and, like sandplay, leaving space for subjectivity and individual experience.[42]

The Jungian perspective amplifies the notion of imaginal space as being a meaningful spiritual *practice* and *perspective*, and via active imagination suggests, but often does not offer, a non-prescriptive context for engaging with this 'realm'. Samuels, who coined the term 'post-Jungian' (1985), speculates that Jungian psychology could become a 'socialised transpersonal psychology' that the social and the spiritual may be recognised as "two sides of the same coin"; this inevitably points to the possibility of a 'psychoid level' of the unconscious (1998, p. 29). This psychoid level can be viewed as a realm, not directly accessible to the conscious mind, a liminal space *between*, where things can meet. This is perhaps comparable to imaginal space. I am looking to virtual space as imaginal space and working with the underlying and 'unskinned' dynamics of active imagination as a process. Furthermore, I am speaking to Hillman's perspective and embracing his more expansive notion of the image. Jung and Hillman both argue that the voices that we are listening for speak through 'images'. This is where active imagination, in its rewilding, becomes more embracing of potentiality, of a multiplicity of voices, whomever they are, in whatever way they arrive; being open to meet with them is image-work. In responding to *The Red Book* and *The Black Books*, I am meeting with the advent of unfiltered ideas, before being 'bound' by certain linguistic structures and suggesting routes for alternative imaginaries.

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[42] Sandplay is the term for a therapeutic method developed by Swiss Jungian Analyst Dora Kalff in order to differentiate her Jungian influenced process from the process of the World Technique which was developed by Margaret Lowenfield. Shamdasani suggests that Sandplay, in facilitating an individuals engagement with their own images as opposed to working with transference or inter-subjective models, is more reflective of Jung's conception of active imagination (2015, p. 20)

Moving Targets

Knowledge, art, individuation, technology and the unconscious are all moving targets. Like utopia perhaps, these are not real physical measurable destinations. They are ideas to be conscious of as they suggest directions to move towards. They are like game goals that keep moving because they have to keep moving to show that they are still alive, and the game is still playable. There are several aspects that have emerged during the period that I completed this research that I have not been able to fully reflect upon and integrate into this work.

In Cameron Kunzelman's (2022) book *The World is Born from Zero,* he argues that the essence of the video game medium is rooted in the conception and projection of potential futures. This notion is a culmination of insights gleaned from game studies, media philosophy, and studies of science fiction, traced to their deepest implications. His analysis dives deep into the heart of what science fiction video games might disclose about their own genres, their speculative methodologies, and the manner in which the medium of the video game either constrains or liberates our experiential pathways. These insights make a compelling case for the dynamic intersection of imaginal spaces, possible futures, and video games. James Bridle's book *Ways of Seeing* (2022) speaks to some aspects of my own research by exploring the relationship between digital technology and the non-human, pointing to randomness, TRNG's[43] and quantum computing. He does not, however, as I am doing here, envelop this fully in an applicable way within a specific mode of practice or draw upon Jung's model of the psyche, which I am suggesting is deeply suited for drawing out these relationships.

During the period of my research the contextualisation of video games as Art and platforms for video games within Art world contexts has clearly accelerated. What will come as a result of the official entry of a popular form into these kinds of spaces is yet to unfold but it is

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[43] True Random Number Generation

worth noting that alongside this Art world surge of interest in video games, a means of commodifying the immaterial has also surfaced. These are Non Fungible Tokens (NFT's), a type of cryptographic token on a blockchain that represents a unique item or piece of content, they are essentially proofs of uniqueness, 'authenticity' and ownership. Arguments surrounding NFT's and their potential uses in relation to digital works of art are tensionful. As argued by Rémy Bocquillon & Joost van Loon, while NFTs may provide some hope for artists and musicians in reclaiming some autonomy, placing too much hope in them without addressing their roots and role in perpetuating capitalist practices of commodification, fragmentation and abstraction may lead to more problems than solutions (2022).

As I have met with the video game form, the most radical and liberating aspects of using video games as a vehicle for art is that they can move directly into popular culture, adopt accessible distribution models, closer to that of books than that of other forms of art, they profess a strange utility called play, and they are experiential, they can be navigated intuitively, somatically and freely. Mark Fisher speaks to the radical potential in the video game form: "For me, the issue is thresholds, not frames. It seems to me that art could learn a lot from theme parks or video games. Instead of providing this neutral space, which no one knows what to do with anymore, art spaces could be constructing thresholds into a place where, like in a video game, everything in the space is significant" (2011). As I see it, it is clear that video games may transform into spaces where meaning is constructed, negotiated, and experienced. They provide a novel avenue to challenge and reshape conventional understandings of art and interaction. These immersive spaces open doors to active participation, engagement, and exploration, all the while retaining the capacity to mirror, critique, and reimagine.

Figure 6
Visions
Images & speculative text extract

2018 - An image I produced with a GAN trained on images of UFO's

2023 - An image I produced with DALL.E 2 (OpenAI) an AI model that can create images from a description in natural language.

Auditing the Numinous: They are calling the number from the billboards. *Have you seen? With eyes? call us.* There is a wood-panelled office with an orange carpet, when a call comes in a large red light whirls and cigarettes are stubbed out, there are administrative scribes taking the phone calls, they listen as people relay to them the most profound sight of their life, the witnesses are on rotary phones, they use strange words which the scribes repeat back to them. It is mostly bright lights, they say, perhaps you are dying love.

When I began this research, I was working with emergent technology, including generative Artificial Intelligence (AI), adversarial networks, text GANs and image GANs.[44] As I complete this research, this technology seems to have shown that it is also entangled in a process of becoming and that there is no real sense of what this becoming will be. I have been working with coming to terms with what images are and how they are made, alongside AI learning to do the same thing. The first 'pictorial' images I produced with an AI in 2019 were blurred, fuzzy and only just revealed what may be form. The most recent images I produced with AI in 2023 are crisp and at times can be indistinguishable from photo real reality. But the feeling that I had

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[44] Artificial neural networks: These are computing systems designed to artificially replicate the neural network of the biological brain. Two working together can create novel text and images, these are Generative Adversarial Networks (GANs).

when the first images emerged, with the blurry edges, is the feeling I have been returning to again and again throughout the research. This is an image, the image as a listening feeling, the listening feeling of a whispering unknown autonomy, a recognition that there are voices who are speaking and there are voices to be heard.

Methodology

Waymaking

Throughout this text there are words in brackets, these brackets form vessels that temporarily anchor these words in place because these words are [living]. These words are units of [doing], verbs, and *doings* that I have met with throughout this research. Through processes such as [mattering] and [imaging] I have transformed these doings into code, and they have become playable, interactive game mechanics. These mechanics are the digital bricks that the game of [animate being] is composed of. These [living] units are mattered substances of potential play.

In working alchemically and moving with feminist tendencies, I am claiming and using ideas, often in ways they were not supposed to be used (Ahmed, 2019). In doing so I am demonstrating the possibilities of how ideas may be reused, refused or purposefully infused with different modes of [mattering] to create liberatory potentials. I am aiding these [living] units in their digital becoming by pummelling at their constituent aspects, grinding them into powders of thought and action and being lovingly blasphemous[45] by contributing [spitting] my essence into these grains. I am holding these pastes within vessels, mechanics, words, paragraphs and chapters as they are [dissolving] and energetically [reacting] and pushing and pulling upon one

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[45] For Haraway blasphemy is a commitment to irony, she states "Irony is about contradictions that do not resolve into larger wholes, even dialectically, about the tension of holding incompatible things together because both or all are necessary and true. Irony is about humour and serious play" (1985/2016, p. 5).

another in entropic tension [dialogue]. I am [mattering] (Barad, 2007) by [imaging] (Rowland, 2021); both of these *doings* I will introduce in this chapter as alchemical procedures, transformative means of making the intangible tangible.

I am an artist, and I work through design methodologies and vehicles. I am working with the theory and methodologies surrounding game design and I am designing a video game. I am approaching this research through several lenses and filters including Jungian and post-Jungian theory, feminist new materialisms, art, game design and ecology and I am located not within a school of art or design, but within a department of psychosocial and psychoanalytic studies. I am the first scholar within this department to undertake a practice as research project and I am drawing these bodies of knowledge and practice around a specific wicked problem,[46] which I think calls upon approaches such as this. The wicked problem is this: *how, in an increasingly complex and mediated reality, can spaces be claimed for the kinds of independent serious play that may nurture and raise consciousness?* In purposefully situating my research in the way that I am, drawing disciplines and methodologies around a specific question, being open to how this research unfolds *and* positioning image-work *as* a critical exploratory modality, this project may be classified as a post-disciplinary project.

Post-disciplinarity has not emerged in isolation but is the result of continued surges of academic disobedience, transgression, troubling and boundary crossing. Via its close alignment with transdisciplinarity, it can be found surfacing in the expansive field of Feminist Posthumanisisms & New Materialisms where feminism is expansive in its scope, advocating for justice and human rights on the basis of equality of the sexes, genders, sexuality, class, ability and race (Truman, 2019). Feminist New Materialisms challenge the bounds of knowledge

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[46] A wicked problem is a complex problem with many parts, it may be impossible to solve and necessitates multiple perspectives to broach it.

production and ask questions of not just of who it is that gets to make knowledge, but also what

gets to count as knowledge. It is a feminist, queer, decolonising, intersectional perspective *and*

praxis. Via this expansive field of thought, methodologies and practices, there is a recognition of

the vitality of matter (Bennet, 2010) and an openness to meeting equally with the non-human

(Haraway, 1991, 2003). It is bound by an ethic of care (Puig de la Bellacasa, 2017), and via its

mobilisation of speculation, it is committed to the belief that through practices that nurture

imaginaries, consciousness can be raised. I am invoking analytical psychology as an exploratory

counterpoint to Psychoanalysis, which has been the dominant paradigmatic model of the psyche

in Western culture, and I am mobilising ideas and methods that derive from analytical

psychology as a means of imagining otherwise. Through praxis, I am expanding on whom the

non-human *may* encompass and embrace through this lens. I am investigating what a practice of

care can mean and what it may look and feel like in an expanded, technologically mediated

psychosocial context of inner and outer realities.

Feminist Tendencies

Instead of stopping at conventional disciplinary boundaries, a post-disciplinary approach

means making connections, and following arguments and processes wherever they lead. This

transversal approach to making connections is a feminist tendency. As argued by Ahmed (2019),

use has historically been mobilised as an oppressive force, but ideas, concepts and forms can be

used to make connections across domains. In queering use, things can be used for purposes other

than the ones for which they were intended; connections can be made that 'shouldn't' fit. They

misfit and in misfitting, questions have to be asked regarding utility: *how is this useful* and *who*

for? She points to design where misfitting can become an incentive to design new objects,

"forms" she states "can be transformed" (p. 25). Transformation of form can be positioned as an

alchemical move, and this is how I am working with technology and how I am working with Jungian ideas. Transformation requires sublimation, not of the Freudian kind where it stems from repression, but the alchemical kind, the Jungian kind of sublimation which is alchemical elevation from oppression. Throughout this exegesis, I highlight how, through practice, I [worked-with] Jungian methods and ideas in this way by [mattering] them and transforming them into freely accessible forms (game mechanics).

Speculation and Design

In the Western cultural hierarchy, design and art are separate forms and separate disciplines. There are separate schools, value systems *and* worlds that they flow through. My own practice refuses their separation. All art broadly defined can be propaganda (Orwell, 1942/2009), ecological (Moreton, 2021), political (Marcuse, 1977), and psychological (Jung, 1922/1966). So too can design, but design, not art, is what, for many, actively meditates the experience of everyday life. Through my own practice, I don't exclude design as an art and I don't think art, right now, should be separate from everyday life. I regard design forms, distributary channels, and notions of use and function as potential tools for challenging and subverting this separation, this for me is a *mode* of [mattering]. One of my consistent areas of interest is in the *way* that art may reach the world and *how* it may reach the world. I do not separate the work of contextualisation from the work of artmaking. For me, this is all knotted in what I understand to be the [mattering] and the *work* of art. A video game is a form through which the knowledge generated from this research may be able to move directly into culture. This is an example of how, through design, I seek to claim and retain a space for intent.

I am not anti-art *or* pro design. I am an artist but as an artist, I am designing. I intently trouble, and am troubled by, the binary separation of art and design, and how they are played

against each other in their co-option by neoliberalism. I see this [splitting] as being reflective of, if not connected to, the [splitting] between the conscious and the unconscious, and as such, the [splitting] between human and non-human. Design *can* claim space and has the potential and the means to affect change (Fisher, 2016); it *can* act as a lure for possibilities that are more than continual permutations of the present. To do this, to go beyond this impasse, it perhaps has to take quantum leaps via speculation (Savransky et al., 2017).

Figure 7.
Diegesis

L to R: Artefacts from the world of the game, this is different from the *game world*. The 'world of the game' formed a foundation and a vessel for me to think about the 'game world'. *Memory Soap*: produced with an algorithm I designed to automate the production of psychological magical items. *Syllabus:* This is a fictional syllabus for a night school of middle age. *Headcanon:* a biofeedback device for wearing over the head, in the *world* of the *game* this is a re-birthday gift.

With its roots in avant-garde practices, Speculative Design is one way that design can move with and through art as it attempts to locate the poetic within the world by reimagining the present (Malpass, 2017). But as a distinct domain of design, like analytical psychology and some forms of Art, it *can* be an intellectual filter bubble, a reinforcing domain which adopts the

imaginary as a privileged escape. As such it can fail to address the political, structural and

societal problems underlying the work. Ward (2019) points to the SF[47] of feminist new

materialisms as a means of recentering the *speculation* of speculative design in such a way that it

retains its potential for contributing to the imagining of alternatives. It confronts the complexity

of a real world, and retreats from the cinematic visionings of dystopias that may be, for many,

less shiny, less fictional and already here. I worked through speculation and design via the SF

mode in my practice and research here. I have been speculating via design and working with

methods such as diegesis[48] to manifest the game world and the world of the game (see Figure 7).

I worked *with* and *through* what in the field of speculation and critical design is called a weak

signal. This is a divergent signal in science, technology or culture that hints at emergent

near-future potentials. Often a weak signal is sought early on in a speculative design project and

these potentials via speculative designs are brought closer to the world in such a way so that they

may be seen and explored with greater clarity. As I identified in the previous chapter, one weak

signal of a practice of the image as it meets with new mediums is perhaps, *the latent image of an*

imaginal space. This is a space within which the liberatory serious play of image work, 'the

search', takes place (see middle ground). The extrapolation of this, in the context of this

research, has meant engaging in a speculative amplificatory design, which I treated as a kind of

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[47] For Haraway (2016) worlding describes the ways in which species, technologies, and forms of knowledge interact cooperatively and discordantly. The worlds of SF are "... patternings, risky co-makings, speculative fabulations" (p.14). SF is a sign for speculative fiction, situated feminisms, science fact, string figures and speculative fabulation - so far. This type of "narration" (Speculative Fabulation) allows new worlds to unfold by arousing an appetite for what's possible (p. 18). In an endnote she defines the SF mode as follows: "a mode of attention, a theory of history, and a practice of worlding" (p. 213).

[48] Diegetic prototypes and objects are artefacts of design fiction. Despite existing in the fictional world, they exist as fully functioning objects within that world. In diegetic prototypes, the performative aspect of prototypes is particularly evident, as the narrative structure of a film contextualises technology within its social context. Objects depicted as technological in cinema are simultaneously completely artificial - each aspect of their production is controlled - and normalised within the text as everyday objects (Kirby, 2010).

image-work, to bring it closer to consciousness. I have been working with this weak signal as an *image*.

Visioning

My own practice of the image is one of speculative worlding, which as I meet with it is a mode of mythopoesis or 'myth-making'. The *world* of this 'worlding' is a liminal place which unfolds as I go towards and through it and I enter into it via images. I have been working in this way and nurturing this practice for 16 years. It is not a medium specific practice; I don't have an end goal and can't envision any kind of finite realisation. At times it can be a very slow way of working, taking years, and at other times it can happen within a singular event, but mostly there will be many projects that arise from images but are simultaneously part of images as *image-work,* happening at the same time, at different speeds.

As I move through this place, I will sometimes hold onto things I encounter there because I *know* it is real and I want to *keep knowing* it is real and I want to show other people that it is real. I hold on to these things as I return to the material world. These are then met with as 'projects', they are strange forms and to get them to re-manifest I have to carry out translation and interpretive procedures and operations; and this is another place where design methodologies enter into my work. I see this practice as an alchemical practice because it is one of mattering the immaterial. This place that I visit*,* is like a video game landscape in that it only renders when being moved through. However, this unfolding always happens; new ground always emerges beneath my feet, it is consistent, and this consistency of response is what keeps me bound in a relationship of trust in this process. A practice of the image *is* my methodology*.* I am working with and through the very subject of my research, I am working with and through this practice as it meets with new mediums and I am observing how it does this. I am interacting by

[working-with] the images that arise from this interfacing. It is from these observations and interactions that I am [project.ing] a video game.

On the surface for me, and visible to the outside world, my own practice of the image is a practice of speculation and worlding. I am positioning this more material and conscious aspect as being part of the second stage of active imagination which is broadly spoken of as *coming to terms with the unconscious*. In continuing to place my own practice of the image, alongside active imagination and to derive a methodology from it, I have to speak about what comes *before*. This is a strange thing; it is perhaps what comes before a poem, or an object or a mattered speculation and it is difficult to word. This is where the unconscious is allowed to *come up,* and it comes as images. This for me *feels* different and it *looks* different. It is not definitively bound to or destined to become art, but still, it is a craft, an *art*. This is something that is going on in some way all the time. These two aspects or streams are different but inherently entangled. Images are what come *before* and it is here where I place the primary focus of the research.

Video Games

Video games offer a unique and interactive platform for exploring image-work and the ways in which it is discussed, rendered and represented, but this has not been fully explored. While some research points to this area (Conway, 2019; Roesler, 2008; Savett, 2016), many studies that seek to connect Jungian concepts to video games tend to focus on interpreting the archetypal aspects of video games. Correspondingly, this is also reflected in the way that game designers 'design' with Jungian ideas in mind; there is a notable tendency to draw upon archetypal figurations and heroic journey plot structures as narrative skins. There are Jungian and post-Jungian efforts to challenge and depart from the associations and essentialism of the hero's journey (Rowland, 2016). Not only is it stereotypically gendered but it can also lean into a

pre-scribing[49] of the process of individuation. This may serve to conceal a stranger, non-linear

and more sensorial unfolding of what is always a personalised individuation plot, filtered through

culture and personal history (Hillman, 1983/2019). Still this essentialism is pervasive and

well-established in video games which seek to apply Jungian ideas (Suter, 2016). The prevalence

of the hero and their journey as a foundational model for gaming also persists as a pervasive

model more expansively throughout game space. It is crucial to acknowledge that video game

design predominantly targets young white men and perpetuates the paradigm of players having to

identify with male action heroes (Droumeva, 2018) and confront the fact that this lack of

representation matters. Society's injustices are systematically encoded into many video games

(Voorhees et al., 2018), but it remains that, like Jung's image-work, video games may have the

potential to be psychologically liberatory. However, in order for these potentials to be realised,

biases of representation have to be acknowledged and challenged.

The emphasis in active imagination is on *experience* rather than *interpretation* (Jung,

1928/1966b, para. 342). This inherently makes it challenging to talk about, and translate into

different modalities, particularly without adopting Jung's own conceptual apparatus. As I have

previously discussed, this is not the point of active imagination; the point is to find and develop a

personal meaningful language and cosmology (Shamdasani & Hillman, 2013). Murray and

Maher (2011) argue for a shift away from this superficial approach to fantasy in game design and

towards a 'poetics of fantasy' as a critical practice that incorporates deeper meaning and engages

with play and fantasy on a more profound level. They argue that the goal should be to develop

more games driven by meaning, "beyond the exclusively rational", to exploit the deeper potential

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[49] Hillman uses this term 'prescribed' when discussing what active imagination is 'not', he states: "Active imagination is not a spiritual discipline, not a way of Ignatius of Loyola or of Eastern yoga, for there are no prescribed or proscribed fantasies. One works with the images that arise, not special ones chosen by a master or a code." (1983/2019, p. 90). I have hyphenated this term to amplify how I have read the meaning embedded in Hillmans original use of the word.

of engaging with play and fantasy. They point to Jung and Hillman and succinctly state that "[p]ossibilities exist for the production of ludically rich games that successfully embed the creative principles *underpinning* the fantasies contained in mythological narratives." (p. 47) (emphasis mine). I sought to identify and work from these creative 'principles' as to translate them, through design, into interactive game mechanics. The goal for me as a designer was to create a space within which narrative could freely unfold.

Games, Nguyen (2020) asserts, can be used to communicate and experience different forms of agency. The gaming landscape is shifting, the tools with which to create games are becoming more accessible and more artists and activists are independently making games which disrupt normative boundaries and revision game space (Pederson, 2021). However, game designers have to go beyond gestures of representation and fundamentally challenge the normative structures of game design. As stated by Chang in their paper *Queergaming,* "Representation must inform mechanics, and mechanics must deepen and thicken representation." (2017, p. 18). I am thinking of Ahmed's (2019) analysis of *use* where she [matters] doors: "Doors are not just physical things that swing on hinges; they are mechanisms that enable an opening and a closing" (p. 179). Mechanics are the foundational building blocks of video games. Simply put, they inform which interactions can take place and what the player *can* and *can't* do. As such a focus on mechanics rather than figurative 'skins', which is what I am doing, is perhaps what may make the difference between a game being a depiction of image-work or a lived experience of image-work.

In extending image-work to new mediums I worked with the video game as a [vesseling] form. One of the reasons I am working with this vehicle is because via this form it is perhaps possible to stay with the strangeness of the imaginal. This is without pre-scribing a narrative and

this is, what I think, may make video games so suitable for both talking about and doing image-work. Video games are similar to stories, but game designers are not able to craft a games drama directly. A player's experience is different from a reader's experience. A game designer can only create conditions under which drama will emerge (LeBlanc, 2006). Le Guin suggests a way of telling stories which suggests a comparable method that sits in parallel to this. In the *Carrier Bag Theory of Fiction,* Le Guin (1986), envisions a vesseling structure, a container form within which things can be gathered, where narrative and plot can fluidly emerge. This is the carrier bag. For example, a bag may contain one blue pebble, seeds from a strange plant, human hair, a scientific paper but it may *also* contain non-material things like words, feelings, a myth. The carrier bag de-centres the hero and establishes a more open structure of found objects; a bricolage within which character and agency may be found. Inside Le Guin's carrier bag*,* the non-human may be peopling a blade of barley, a pebble, a news report or a moon. I adopted the carrier bag as a *game form,* as a distinct frame and way of exploring what image-work *can* be and in doing so, I built upon LeGuin's feminist counter to the hero's journey. To do this I worked from the ground up, a kind of reverse engineering of image-work in order to identify and collect the mechanics that would be contained within this form. This is primarily what the bulk of the research entailed, and this initially meant total distancing from aesthetic visual design, a sinking into the images, to be with them as they moved and processed.

Game Mechanics

Unit operations is a term that derives from chemical engineering. In this frame, it means a step in a process, such as the physical transformation of materials involved. For example, mass transfer involves unit operations such as gas absorption, distillation, extraction, adsorption, and drying. Unit operations are a kind of preparation, they take place before the substances undergo

any chemical reactions; they take place so that chemical reactions are primed to occur. Ian Bogost uses this term in a different way, but one that retains its alchemical potential which is reflective of the way I am reading it. He argues that the idea of unit operations bridge and connect philosophy, literature, and art with computation and games. He uses the term 'unit' to alleviate any disciplinary bias. A unit operation, like Hillman's image, can be *anywhere,* wherever there is a contained focus. For Bogost, a unit operation can be observed in any artefact *or* any portion of an artefact (2006, p. 14). Any medium can be read as a configurative system composed of units of expressive meaning; a unit operation is a 'material element', a 'thing', a building block that makes up a system, but it can also be a system, which in turn can be *part of* another system (p. 5). Unit operations can *be* discrete game mechanics, which are the building blocks of video games.

Game mechanics, like games, are difficult to fully define in that the study of games takes place across multiple disciplines, and there is some dispute as to a singular definition (Lo, Thue & Carstensdottir, 2021). For a working definition, I looked to Sciart's (2008) positioning of mechanics as 'verbs' and read this as *doings.* I began *verbing out* the images I was encountering, for example [shifting], [looking] and [holding] and from these verbs, began to translate these into interactive instances. For each, I developed an interactive sketch which I then continued to return to and build upon. For example, [looking] became a screen drawing canvas which tracks the player looking to the screen via the webcam and eye tracking software (see Figure 8.). I then expanded upon this translatory procedure by continuing to work with the idea of *mechanics as verbs* but through the lens of Bogost's procedural representation. Via Bogost's new materialist model of games, there is an explicit recognition that making a video game is a form of representation and in doing so, one also makes an ideological claim about processes; which ones

are celebrated or ignored or questioned (2007, p. 339). While often these claims are made implicitly, as with perhaps the gender bias and power dynamics of the hero's journey, claims *can* also be mobilised intentionally and explicitly, to counter these biases and demonstrate the way a material or conceptual system works (2008, p. 130). This is what he calls procedural rhetoric. Procedural rhetoric makes a claim about how something works by modelling its processes in a *process-native* environment. It emerges *from* procedural representation.

Figure 8.
Emission Theory
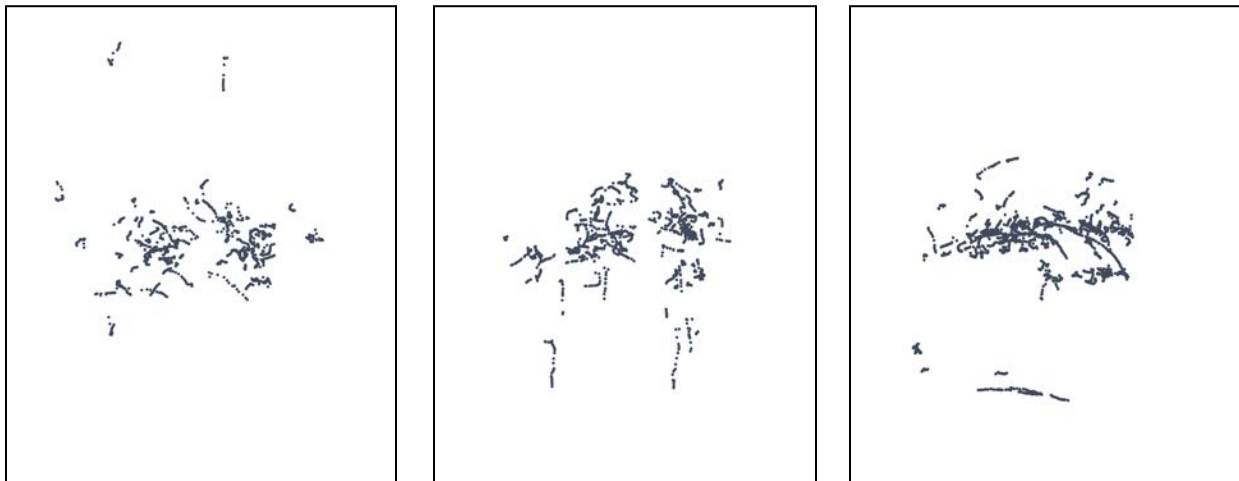
This sketch [looking] began as a simple mirrored reflection of the player's eyes by using the webcam as input. Via iteration I introduced more variations so as to alleviate the mirroring affect which is not 'reflective' of the specific type of [looking] I was working with. For example, I later introduced sound [echo] and experimented with the gestures of looking [stare], [blink], [looking.down] and [looking.up] to invite more complexity into the interaction of [looking].

Procedural representation, according to Bogost, is distinct from textual, visual, and spoken representations that use description (writing) or depiction (images). He asserts that while other 'inscription techniques' may be motivated by a desire to convey human or material processes, it is only procedural systems *like* computer software and games that can actually represent a *process* with a *process*. He proposes that video games are composed of procedural

figures, forms, and genres. I worked with this concept to develop an initial scaffold for the mechanics for [animate being].

> **Procedural figures,** for Bogost, are comparable to literary figures *or* devices such as paradox, metaphor, personification or juxtaposition. In [animate being] there is for example: [colliding], [scrying] and [flying]. These are similar to what I had been referring to as verbs.
>
> **Procedural forms,** for Bogost, are comparable to forms such as the short story or the sonnet. The primary form of [animate being] is the [imaginal carrier bag].
>
> **Procedural genres,** for Bogost, are the assemblages of procedural forms and are comparable to literary and artistic genres. In game space this may be, for example, the platformer or shooting game. The genre of [animate being] is [sandbox]. A sandbox game[50] generally has no set narrative, the player provides their own, but there may still be aspects of progression. Sandbox games give players the tools and creative freedom they need to reach goals, if there are any goals. Goals can be self-determined.

Procedurality, according to Bogost, is not limited to computation but is equally present in how art, film and literature are interrogated for the underlying processes they trace. However, he asserts that via computation, abstract processes from the mechanical to the sociopolitical can be recounted through procedural representation in a different way from visual or spoken representation. This is because computation "explains processes with other processes", it is a form of "symbolic expression that uses process rather than language". He further states: "Procedural representation itself requires inscription in a medium that actually enacts processes rather than merely describe them." (2011, p. 10). Because computers function procedurally,

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[50] Examples of sandbox games include games such as Minecraft, The Sims 4 and Roblox.

Bogost argues, they are well suited to representing real or imagined systems that themselves are based on processes.

Bogost further asserts that when these procedural games are played, those claims about how a process works are interrogated, considered, and incorporated into our lives and *may be* carried forward into future experiences. For LeBlanc, a game world always exists in potential, even when the game is not being played. For example, the unopened game is still full of game mechanics waiting to be set into motion. However, the game's dynamics only manifest during play (2006, p. 441). This suggests that video games may make it possible to share and amplify aspects of image-work (a process) that are difficult to put into words, share and discuss, simply because it is a personal and process driven - *processual* experience.

Rounds of Play

Active imagination is a process and can be described according to steps or stages. There are two overarching stages. These are **'**letting the unconscious come up' and 'coming to terms with the unconscious' (Chodorow, p. 25). For example, Von Franz (1983) proposes four stages: emptying the mind, allowing an image to arise, expressing the image and ethical confrontation. Johnson (1989) also suggests four stages: invite the unconscious, dialogue and experience, add the ethical element of values and make it concrete with physical ritual.[51] I am reading Jung's active imagination as being parallel to what Hillman (1975) calls 'Seeing Through'. There are several parallels that can be drawn between Hillman's seeing through and Jung's active imagination. Both can be articulated as processes and worked through steps or stages which may actually occur simultaneously and throughout differing scales of time. Personification is central to both and the actual flow of events also has some significant parallels. In the body of this exegesis, I will be drawing out what these parallels are.

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[51] See Chodorow (1997, p. 25), for further approaches to active imagination consisting of steps and stages.

Rowland (2021) advocates for active imagination as an arts-based research strategy and also draws attention to alchemy, proposing that the stages of alchemy can be mobilised as a design for arts-based research projects. She points to Jung when she reminds us that every alchemist works differently, "while discerning common themes and stages in the process" (p. 35). I initially worked with my own practice of the image as I know it, which I have been nurturing for 16 years and I am acknowledging Hillman's more expansive notion of image because it is reflective of how I perceive and encounter the image. As such, it is different from Jung's active imagination, but there are distinct parallels that I am drawing out. For the purposes of this research, I identified and worked within two distinct frames, or what I will shortly define as [vessels]. I worked in an improvisatory way within the frame of the screen; this is where the unconscious comes up, and I worked within the overarching contextual design frame of a video game; this is where I am coming to terms with the unconscious.

I was being authentic to my experience with image-work because I felt that this is what this research necessitates, and this meant allowing the research to unfold and I did this by keeping with the tensions of allowing the methodology to unfold and evolve. Johnson (1989) asserts that when entering into the dialogue of active imagination, it is imperative to never use a prepared script. Nothing can be predicted until it happens. Essentially, this is a *dialogue* and as such, each participant in the dialogue should have equal space for exchange. While I provided a [vesseling] form, I met with the methodology itself as a living thing and I engaged with the methodology as a living thing.

Variant approaches to image-work inherently *look* very different; but there may be, as Jung would suggest, patterns in these processes that reveal an interconnected underlying structure. I was specifically looking to draw out patterns of *interaction*, because interactions are central to

video games and I think new mediums may uniquely afford this tangent of speculation. I did not however script or pre-scribe content; rather, I let images emerge and only then began to lure out and [amplify] the interactions embedded in this content. Interactions, which can be simply defined as a 'mutual or reciprocal action or influence' in digital space have to be facilitated by being designed. On the surface, this seems restrictive, and it can be, but within the frame of a video game, these interactions are necessary, without them, no play is possible. Interactions emerge from a game's mechanics, which is why I needed to identify what mechanics are, and how I might use them prior to thinking in more detail about how I translate them through design.

Transformation via Translation

Translation can be defined as a rendering from one language into another, a change or conversion to a different substance, form, or appearance, it can also be the product of such a rendering (Merriam-Webster, 2003). [animate being] transforms image-work into a video game by translating this practice into stages (rounds of play) and interactive game mechanics. This is inclusive of the kind of work that can be pointed to in Jung's active imagination, but I am translating it as I live and experience it. On account of me (at times, not always) making art as part of this process, it is inherently different, and this model takes account of this. I defined each game mechanic as major (primary) or minor (secondary). The nine major mechanics ([image], [vesseling], [drifting], [spiralling], [imaging], [project.ing], [mattering], [amplifying] & [transitioning]) are compound game mechanics. These are mechanics that combine two or more simple mechanics (what I am calling minor mechanics) to create a more complex system or interaction within a game. As such the major mechanics move like archetypes in that they are tendencies towards specific types of interaction, movement, and action that may take place through image-work. I discuss the minor mechanics individually and in more depth in the GDD

(see Appendix B). By identifying the major mechanics, I was able to stand back and identify three overarching stages which I then structured as rounds or areas of play. Briefly these are:

> **[sync]** an interactive meditation that takes place underwater with and through a jellyfish avatar.

> **[middle.ground]** The middleground is a terrain for traversing and scrying and meeting with [thinking.forms]. The entire landscape is made from endlessly unique, procedurally-generated objects. Each tree, leaf, pebble, cloud, animal, blade of grass is a portal to a scrying screen and each of these screens is a unique algorithmically-generated experience. During play, the players may collect elements.

> **[stream]** This round involves making-with the non-human to create autonomous agents called [thinking.forms] which are then animated with real-time streams and released back into the [middle.ground].

These are rounds of play, not levels. In practice, these rounds often overlap, step out of a linear line of progression and/or work simultaneously with each other. This is reflected in both the design of the game and in this methodology. The methodology emerged in a non-linear way and was deepened as the research progressed. This is transformation via translation; by first experiencing, observing, and identifying the patterns of interaction that have emerged during this research, I then translated these by rendering these interactions as interactive game mechanics. video games offer a unique experiential frame within which to explore mechanics, dynamics, and processes. Games are constructed from mechanics with which we can interact. Active imagination is a way of exploring the dynamics of the psyche, learning the way it makes use of word and image, and how it moves through the process of individuation. My intention was to

explore how these dynamics and processes meet with game space and via design, to experiment with ways of transforming these into interactive mechanics.

Major Mechanics

In the following body of text, I introduce each round of play and each major game mechanic. I make explicit how I converted each of these into distinct doings, methodological techniques that I continued to refine and use throughout this research. I then move to discuss how and why I have translated these into game mechanics and also highlight how each of these moves necessitates a different *mode* of mattering. Each of these major mechanics are accompanied by a glyphic representation, [-] a glyph being a [sign] used in the visual representation of characters, sounds, words or ideas. I began to introduce glyphs as an alternative form of representation for each of the procedures as I was exploring them, simply because [vesseling] them in this way alleviated what I was encountering as a limiting concrete bias of terms.

The notion of the [image] as situated within Jung's psychology, and built upon by Hillman, is a complex and multifaceted one. As such, one of the initial aims of this research was to draw out the [idea] of the [image]. The image is where I began. In the PlayBook, I have documented images, and worked with images while the video game is an [image].*52* In the following chapters, I will be introducing the major mechanics so that they are *good enough* to be carried through the text [vesseled]. I will also give the same treatment to [vesseling], [drifting], [spiralling], [imaging], [project.ing], [mattering], [amplifying] and [transitioning]. I will define how and why I have transformed them into interactive instances of play and 'game mechanics',

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[52] This exegesis can also be thought of as an image, so can this [word], I recognise images as being in potential everywhere which is for me what makes talking & writing about images so challenging but this tension is one I felt it was important to stay with.

but the video game [animate being] is where they are contextually situated to the fullest extent; that is, within the frame of experience.

Round 1: Sync

Figure 9.
Sync

[I am floating in a cosmos sea and swaying with the great [pulsing]. I meld with lexical pulsars and dive to collect [elements], words born of chaos. As I approach them I can feel them feed and pull on the hunger of my eye. I continue to sync and my tentacles grow longer and vocabulary expands. Soon I will be full. For now. The longer my tentacles grow the more complex my dancing becomes. I am losing myself within them. I soon become nothing but a swirling tentacled mass filling the screen, filling the sea. I stop moving and let the pulse carry me back to shore.]

In [animate being] this round of play [sync] (see Figure 6) encompasses the initial meeting with the [image] which is primarily an acknowledgement that it exists. It also includes the [vesseling] of the image which means giving it a place to inhabit and [drifting] which means allowing the image to roam freely within a given space. The explicit goal of this stage is to collect [elements], these are the basic tokens of game play. The implicit goal of this stage is to induce an *abaissement du niveau mental*, which is a lowering of consciousness and to nurture the

ideomotor reflex, this is a somatic gestural response to the [image].

[image] as technique: For the purpose of locating images (content) to work with, but also to draw out how images can manifest, over the period of one year (2020), I kept an image diary. I developed a basic formula for recording these images which was as follows: First and primarily experience them as I meet with them. This is the [image]. Having acknowledged the [image], record them in some way on the same day i.e., texts, photographs, drawings or screenshots, then, let them be. This is part of [vesseling]. Return to them as and when I feel the pull to continue to dialogue with them. This is part of [drifting]. In beginning with a foundational acknowledgement that images are in potential, expansively (Hillman), I created a boundary by attending to and noting these images that I either meet with, or work with via new mediums. For this purpose I extended 'new mediums' to touch upon the expanse of the electromagnetic field; for example fridges, streetlamps, fans, car alarms simply all-electric technologies. I did this because the electromagnetic field is what the new medium of digital matter flows through and because I felt it was important to acknowledge the images that may be situated on the margins of the work.

Image-Work

Images are located at boundaries, they are porous interfaces between things, for Jung the image is an interface between the conscious and the unconscious.[53] Through this research, I embraced Hillman's more expansive notion of the image and approached both Jung and Hillman, via practice, through a feminist filter of lived experience to draw out an image that sits between them. This is a paradoxical both/and notion of the image which can hold both projection (and as

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[53] Jung's model of the psyche can be understood as a creative and dynamic system which encompasses both conscious and unconscious processes. (1921/1971, para. 797). Like the homeostatic activity of the body, the psyche is a constantly moving and self regulating energetic system, and it seeks balance between consciousness and the unconscious (1934/1966, para. 330). As I understand them, images are expressive acts of compensation which make 'visible' the push and pull towards an equilibrium of psychic flows**.** As such the image is located where the conscious and the unconscious meet.

such, a responsibility to withdraw them) and animation, where things are not only alive through a projection or fantasy of them. I explored the notion of the image as a conduit between things more broadly, between inner/outer, mind/matter, self/other and non-human/human. This included images as news reports, images as sensations, images as movements, and images as words. In looking to the image in this way it becomes a possibility space,[54] potential sites for dialogue and alchemical transformation where the immaterial can be mattered can be found everywhere. All images can be worked with, but identifying them and framing them, while being submerged in them is the primary point of entry.

> **[O] The [image]** [I am working with and through the screen and I am searching. I pause because I can't remember what I came here for now. I was looking for some-thing. What was it? I am in the middle of this space tracing my path backwards, this is not a bad feeling but it is a *full* one, it is strange. I feel I am in a kind of misted embrace of 'empty' and I am trying to stay here, with this for as long as I can. It dissipates and I can feel the eye shift to return, to ground, the eye moves down, and lands on the keys of the keyboard]

Image is Poem

The image is perhaps an experiential poem. A poem that is experienced. This is how, in practice, I was pulled towards contextualising images. These are not paged poems but they are like immersive unfolding compositions, things I could step inside of. They are also not what could be critiqued as refined worked poems, they are what may come before these. The more I consciously met with images in this way, the more images showed themselves and revealed their depth. As such this is how I worked towards translating the notion of the image via game design. Reflective of my own approach towards image-work the player of [animate being] is experimenting with meeting and working with images in this way, as poems that are [poeming]. Le Guin proposes that a novel is a carrier bag, that holds the words, that hold meanings (1986).

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[54] A possibility space is a scientific concept that Bogost extends to games. Play for Bogost refers to the 'possibility space' created by constraints of all kinds (2007, p. 121). These *constraints* can be infinite.

Images *as* experiential poems, hold the things that hold meanings, they are the vehicles, carrier

bags, containers or vessels. Images hold signs and symbols and they hold them in such a way

that they can be met with, entered into, and worked with.

Signs and Symbols: The 'image' is a term that Jung adopts from its poetic use

(1921/1971, para. 743), elsewhere suggesting that the psyche can only be worded ambiguously,

as to retain multiple meanings, in accordance with its composition deriving from both conscious

and unconscious data (Letters, 1952/1984). Pulling upon what he believes to be the biological

roots of language and verbal concepts Jung contends that language, as a communicative bridge,

emerged from emotive human grunts, of love, pain, terror and fear and imitative sounds,

mimicking the chirps, gurgling, roaring and rolling of animals and elements. Human beings

combined the sound as perceived with the emotional response to it (1952/1967, para. 13). In the

mimetic sounding of the world of the ancestors that Jung depicts there was perhaps no split

between the language of the human and that of the non-human; simply attempts to say what

needs to be said with the means available to say it, all expression equal and valid as speech. For

Jung the resonance of this surfaces as onomatopoeia (which means to *name-making*) and points

towards language as a system of signs and symbols that either describe real knowable

occurrences (signs) or their echo in the psyche (symbols) (para. 13). Signs, for Jung, 'signify'

knowable things with fixed meanings (1921/1971, para. 817). A sign is perhaps an 'ow*'* of pain

because pain has happened, a rock has fallen on a foot, or the sign is perhaps a skeuomorphic[55]

interface icon, pointing towards what it is or how it functions. An image is symbolic if - "it

means more than it describes or expresses", symbols can never be "exactly defined or

exhaustively explained." (1964/1976, par. 417). The symbol then is perhaps a neanderthal

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[55] A term most often used in graphical user interface design to describe interface objects that mimic their real-world counterparts in how they appear and/or how the user can interact with them.

onomatopoeic expression, sounding like what it is, but there is no way of actually knowing what it *is*. Perhaps a symbol is an open interface search field[56], but appears as a defined search field still, 'did you mean?', it portals and beckons an inexhaustive search for meaning.

The conception of the symbol highlights one of the central differences between Jung's psychology and Freud's. This distinction is important when tracing the growth and development of their retrospective theories to the present day and their expansion more broadly through culture (Charles, 2013, p. 120). What Freud calls symbols, Jung calls signs, the symbol is different for Jung. The relationship between the symbol and the thing it represents, according to Freud, is formed by a concrete, historical and empirical connection, generally of a sexual nature which a person is aware of but represses. Jung doesn't dismiss sex as an instinct or suggest that images can't have these origins, but that they do not *always* hold this meaning, that there is more complexity involved in being a human being and that there are unknowables as well as unknowns.[57]

Sensorial Image

Via this research, I experienced and observed the image as a thing that differs in scale, passes through different senses and can iterate through all the variations between being a sense, a mental image or some-thing I meet with *out there*, in the world. This includes a news report, a cloud, or a meeting with a polystyrene package. Sometimes minute, tadpole like, wriggling but noticeable as being very much alive, a word misread, a glitch in my finger, the sound of a car on a wet road, other times the image arrives like a 'big dream' in vast forms, being a pixelated cell, the moon refusing space and inhabiting the river, an economic system, a rabbit dying of myxomatosis. Micro or macro, inner or outer, it remains that these images may contain either

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[56] _____ 🔍

[57] For Jung, there are other motivating instincts which include hunger, activity, reflection and somewhat tentatively he will state, creativity.

signs or symbols. Images were, I recognised, at times, at times entangled in and pointing to that which I know from my personal history and experiences, these are what Jung would call *signs*. At other times, these images pointed to some-thing else, strange but familiar still as a some-thing else, these are what Jung may call *symbols*. Image-work, as I explored it here, as taking place outside of a clinical context meant being open to the image in whatever form it takes be it sign and/or, both/and symbol. In sinking [syncing] into image work, and being true to how I experience it, simply it had to be this way and for me, this was made possible when I began to meet with images as experiential poems. Only when I began to contextualise them in this way was I able to be present within an entanglement of images, this is images coming from all directions. As such this expansive notion of the image served as the foundation for my speculation, which is a game within which this strange practice can be honed.

Active imagination is an experience demanding not interpretation but understanding, it is, a living effect (1931/1966a, para.104). The goal[58] of this practice, as Jung states in one instance is the development of a new attitude "that accepts the irrational and the incomprehensible simply because it is happening" (1929/1967, para. 23). Images *as* experiential poems, are not bound to a page or belong only to the visual faculties as visual representations in that they do not obey the bounds of inner and outer reality. This aspect for me is central when thinking about how the psyche may interface with virtual space. Developing a sensitivity to images, which as I meet them, manifest essentially anywhere at any time, means as Chodorow (2005) discusses, being open to the expanse of their multisensory nature. Images can move through the body (Chodorow et al., 1999), speak through inner voices (Jung, 1916/1958, para. 170), they can rise as sensations, aches and pains (Mindell, 1982), as scent, taste and olfactory sensation (Faulk, 2018).

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[58] This fits into a more expansive 'goal', that of individuation or *becoming*, but primarily this is how I perceive and position the implicit goal of a practice of the image.

Then there are those images met with outside of the confines of the body. Images that arise from the interpersonal, concealed in emotions (MDR, p. 177), in meetings with others, with things and situations, perhaps a sudden feeling or sense of dislike, awkwardness, admiration or frustration. And there are those images which are in the world, ever present in potential and are made most visible through the lens of Hillman's archetypal psychology. These are images disentangled from interpretation (Butler). Butler cites Avens, who states "images, in their liberated mode, are themselves embodiments of meaning; that they mean what they are and are what they mean" (2003, p. 3), as such require a "deepening of their presentation" rather than interpretation (2012, p. 43). The image and an emphasis on deepening over interpretation is perhaps where Jung and Hillman meet through method. This is where there is a sensitisation to images and there is a deepening of them, this is where image-work, for me, is theoretically honed.

Vesseling

Figure 10.
Gestural Interface

[vesseling] as game mechanic: The interface of [animate being] is a free-form gestural interface. This means that there is a total physical separation between the player and the screen. In videogaming players are normally tethered

to a game via a device for example, a mouse, controller or headset. By using the webcam [animate being] de-tethers the player and they are able to navigate through the game gesturally. This is a form of embodied interaction,[59] the gestures available to the player include voice, hand and body movement and eye tracking. (See GDD, pp. 39-41)

Vessel: Through this research, I worked with the notion of vessels as a place within which images can be contained and worked with. I define vessels as a place, made by the way images are embraced - within them. They do not have to be concrete material forms, but they can be. In alchemical terms, the vessel is related to the inner and outer vessels of transformation.

Like Le Guin for Hillman prior to the weapon and the tool is the vessel. *Within,* for Hillman is "wherever there is a contained and separated focus, a holding zone". *Within* may be for example, *within* a sheet of paper, within a developing poem or a pot of soup (1980/2010). Simply, it is perhaps similar to the framing mechanism of a blank canvas or new word document, these are essentially concrete forms and bring their own contexts but equally, a vessel can perhaps be a liminal non-material objectified form, framed and consciously contextualised in some way. For me, this liminal vessel form is an 'experiential poem'.

By naming the vessel in this way, this contextualisation created a non-material open field for the image to exist within. This is a contained imaginal space within conscious thought, made *with* conscious thought but still, protected from literalism. In a sense, the image is capable of essentially framing [vesseling] itself. This meant that I could work with the image without the means of a concrete form and as such without a bias of materiality. An experiential poem is a portable immaterial vessel. It is not a forever word for me, it is the term that I came to and have worked with during this research in order to speak about it, this is a [thinking.form]. Over time it may well continue to speak for itself and tell me another name. This is a metaphorical move, and via the design of the game, I was seeking to translate metaphors into experiential instances. In order to talk about images they have to be vesseled in different ways. It is not possible for me to

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[59] Embodied Interaction, is the dynamic relationship between the brain and body, and how it influences the way we create, share, and manipulate interactions that hold significance in our engagement with technology.

directly hand you, the reader, an experiential poem, as I experience it. But it is perhaps possible to get closer to it by meeting with it in a middle ground, a paradoxical both/and vessel, a middle ground of material immateriality.

As a concrete object, primarily the vessel during this research was a computer. Via the screen, a space is made manifest and this virtual space contained my image-work. The computer *is* a concrete vessel, however, it is an outer vessel, and this is how I approached it. With the computer as an 'outer' vessel, softwares offered up potential 'inner' vessels. Each of these software vessels has different qualities and allowed me to or prohibited me from working with images in different ways. Manovich (2009) discusses how the properties and identity of media objects can dramatically change depending on the software being used. It was by exploring the qualities, frames and bounds of these software vessels that I began to identify secondary or minor mechanics involved in image-work for example [carrying], [pausing] and [lagging] (see Figure 11).

Figure 11
Vesseling Software
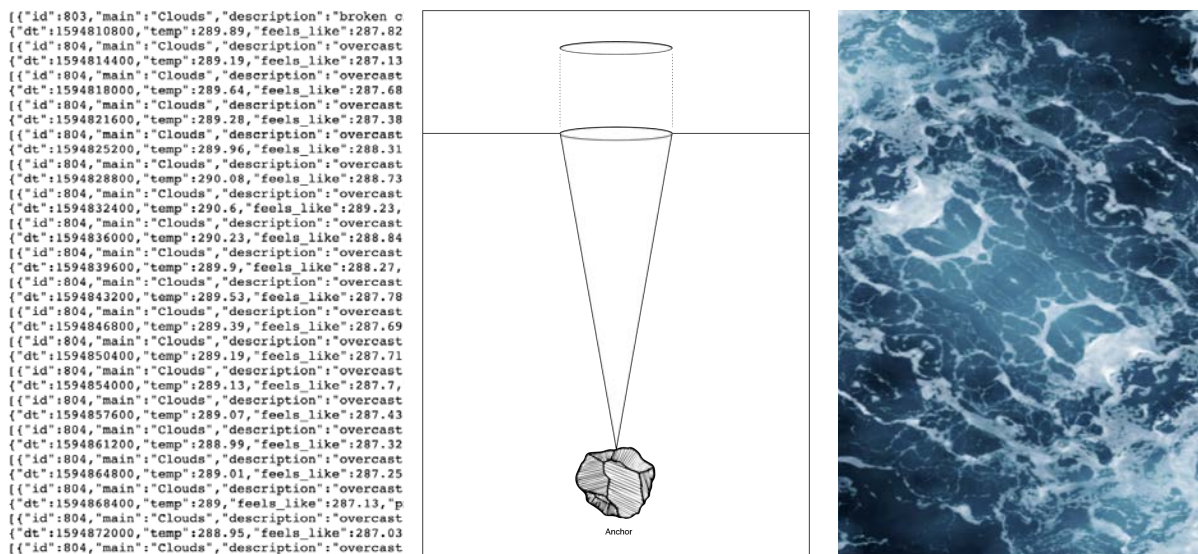
[from left to right] Vesseled in a data stream (P5js), vesseled in a graphic sketch (Adobe Illustrator), vesseled in pictorial image (Adobe Photoshop).

Meeting with an image was often an immaterial or sensory experience and sometimes came vesseled *within* in a given context. As such I found that to transition to a material during the initial encounter, as to record it, brings something which is already speaking, to a halt. So I didn't do this at these points, I didn't interrupt, instead, essentially, I tried to stay with the experience of the image. This is not passive observation but active engaged [listening], from this experiential [listening] I draw out the image as a [recording] by [vesseling] it. For this research, I did this on the same day to remain close to it. Predominantly, this meant either wording by typing these recordings out or sourcing or making a photograph, screen capture or visual image that represents the image. I was not asking questions at this stage. I was simply speaking back by [vesseling] an image that has told me it is [speaking] to let the image know that I am [listening].

[   ] [vesseling] as technique: First I would carry the image back to the screen, cradled in the corner of my eye,[60] with the intent of recording it, and as such [vesseling] it. This is *automatic vesseling*. I met with the mouse in the same way you may meet with a planchette,[61] as a mediumistic device, and then the image pulls me towards what vessel it should inhabit.[62] These software vessels included:

- Word and Excel, for [vesseling] an image within texts and lists.

- Code such as Processing, P5JS, Python and C# for [vesseling] an image within a movement or interaction.

- Photoshop and Illustrator for [vesseling] an image within a graphic or photo.

- Arduino, P5js, MATLAB and Thingspeak for [vesseling] an image within a real time data stream.

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[60] I will define this later as the [nictitating membrane] essentially a place to store a mental image.
[61] A Planchette is a device used in mediumship and automatic writing, it is a small board, sometimes with a hole for a pen or pencil.
[62] Vessels are like houses.

- Blender and 3D modelling software for [vesseling] the image within a virtual object form.

I selected the software vessel by mentally returning to the image where it is located (in the corner of my eye) and waiting for a pull towards a software vessel. This pull may be in the form of another mental image which frames it as if it is already within a specific software vessel or it may be that the hand is guided to it.[63]

Magic Circle

The [vesseling] manoeuvre, as I explored and refined it as a game mechanic, wouldn't be possible without virtual space, simply the image wouldn't have as many potential vehicles available for it to express itself. In this space, I was able to move with images in different ways and be with them from different perspectives. In [vesseling] images in this way I became sensitised to a spectrum of image characteristics that I don't believe I would have had knowledge of if I were using a single physical media. New mediums have manifested a unique form of space, virtual space, what once was only comprehensible as a *way* to conceive and experience things can now actually be conceived and experienced. The boundaries of material reality are consistently being troubled and events now take place in *different* places. I have felt my fingers twitch to delete a word that has come out of my mouth, I have had déjà vu rise and I have had to question, was this *online* or *irl?,* what reality was it that this took place in before? I am forced to question the boundaries of reality and accept this addition of what Roesler calls a new 'virtual

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[63] [   ] [vesseling] with the [image] [I return to this image, it is an event boundary. I have crossed the threshold and am just, almost, there are no words coming up or coming out, no direction, I try to stay still, to return and to feel it out. I try, tentacular fingers to the keyboard. Perhaps Silberer, autosymbolic. I go to illustrator - to draw. I draw a curved line. On the left hand side is material reality, on the right hand side is poetic reality. I am using a pencil icon, I draw a pencil and place it on the canvas. I bring the digital pencil to the left hand side and I duplicate the pencil and bring the duplicate to the right hand side. I sit with the left hand side and it tells me that it can draw and it can write, I create a text box and type - [pencil]. I go to the the pencil on the right hand side and it *tells* me it is a tree and graphite, I create a text box and type - [tree and graphite].]

sphere' of reality (2008). I met with [vesseling] as a conscious play with this reality-shifting perspective that seemed to be emerging.

Differentiating and working with different types of images, while immersed in them, necessitates a conceptual demarcation of image boundaries. This framing mechanism for me, has consisted of meeting with images as experiential poems that are [poeming]. This framing boundary space, within which images can be contextualised and unfolded, is amplified and concretised in analytic practices as the *temenos,* a metaphor deriving from the temenos of Greek architecture, a sacred space cut off from surrounding land. Used to conceptualise the fragile therapeutic frame of containment. The temenos is made and it can be lost and regained, but this is all mediated by a trained therapist and the context of therapy (Abramovitch, 2002). This is not the case in independent image-work and is not the case for the player, but a conceptual frame and holding this space, perhaps remains just as crucial, if not, in working outside of the context of therapy, more so. Jung in amplifying this dynamic points to the alchemical vessel and the magic circle. The *vas bene clausum* (well sealed vessel) of the alchemists as an *idea* equates to that of the magic circle, in that in both cases it is a matter of protecting what is inside from intrusion and the surrounding environment, this is, to prevent it escaping (1936/1968. para. 219). The magic circle of a game is the space within which a game takes place. This is the temenos or vessel counterpart in video games (Crichton, 2019; see also Conway, 2019). The magic circle, as I see it, is a place where [poeming] can happen and where the specific type of attitude, which is a goal of play and I will further discuss, may be explored and nurtured.

Informal play does not have a defined boundary. However, games are more formalised and explicitly demarcate a magic circle, but these markers are not necessarily physical. They may be screens, lines or boards (Salen and Zimmerman, 2003, p. 7). Physical markers simply

make it visible to the eye but *a game begins when a player makes the decision to play by stepping into the magic circle which can manifest from this decision*. This is the same as in image-work. It is entered into actively and 'consciously'. This is key, similarly, there does not have to be a concrete medium involved. Active imagination, particularly in the context of art therapy may make use of physical markers, for example, mediums such as paint, clay, text, the canvas, page all of which have physical boundaries which can demarcate that space and time within which this work takes place. New mediums which are tightly entwined as both/and, *both* a physical material thing (hardware, screens) *and* a metaphoric immaterial thing (software, digital matter) may serve to alleviate the bias of literal materiality which has perhaps unavoidably been quite prevalent in some permutations of active imagination. video games have *as-if* qualities, the magic circle being one of which, that allow for opening up this practice from another perspective and perhaps revealing the more phenomenological aspects of it that have previously been simply too complex to share without concretisation, a grounding in Jung's work *and* an acquaintance with the complex language that surrounds it.

Like the temenos, the magic circle of a game creates a feeling of "safety" (Crawford) and is not delineated exclusively by physical markers but *is* contingent on the attitude of the player, having consciously made a decision to *play*. Salen and Zimmerman (2003) suggest that the idea of a cognitive frame is closely related to the magic circle, that a game cannot be played without an agreement *to play*. Simply, a game cannot be played without in some way being *conscious* of and *willing* to participate in game play. Image-work is similarly entered into through a *conscious* agreement to take part. This is rooted in what Jung may call a positioning ego consciousness which is open and receptive, *allowing* for the unconscious to 'come up' before entering into the image and engaging with it. Via their positioning of the magic circle Salen and Zimmerman point

towards the possibility of *designing* spaces (video games) that necessitate a willing suspension of disbelief as to fully enter into and interact with them.

The Lusory Attitude

A game is both a frame (magic circle) and a context (a game) that can only be manifested *via* an agreement to play. The magic circle was first used as a term to define the space of game play by the cultural historian Johan Huizinga in his 1944 book *Homo Ludens* and Salen and Zimmerman (2003) extend this principle to video games. To play a game, they state, means "entering into a magic circle, or perhaps creating one as a game begins" they go on to assert that "as a player steps in and out of a game, they are crossing that boundary-or frame-that defines the game in time and space" (p. 96). In the field of game studies the magic circle is a contested concept (Juul, 2009) and alternative terms have been offered up to navigate this idea, i.e., frame, net, bubble, zone, screen, puzzle piece, reality, membrane and attitude (Stenros, 2014). Some have argued that game space is simply more permeable than the enclosure of a circle suggests, that it is the boundary that players negotiate (Juul, 2009, p. 62). This is also true of the magic circle of active imagination in that it is a negotiation between the conscious and the unconscious. If there is no conscious negotiation involved (active), then it is passive, this is different and I will later discuss this difference (see Round 3: Stream). Huizinga's magic circle was not formally differentiated from sacred ritualistic space (1938) and nor is Jung's, he considers it to be parallel with the sacred space of the temenos and the mandala form. For me, it is Salen and Zimmerman's reflections on the out of time circularity of this form that clarifies the suitability of the magic circle both as a way of thinking about and practically making space, via design, for image-work:

As a marker of time, the magic circle is like a clock: it simultaneously represents a path

with a beginning and end, but one without beginning and end. The magic circle inscribes

a space that is repeatable, a space both limited and limitless. In short, a finite space with

infinite possibility (p. 3).

This is image-as-an-experiential-poem like, a paradoxical finite space that you can be inside of

or outside of, with and without a beginning and an end, it is the space of the

image-as-experiental-poem in potential, a liminal space made via a conscious agreement to *play*

with reality.

A lusory attitude is the term sometimes used in game studies to define the psychological

attitude required of a player to engage in a game. This attitude can be thought of as being

necessary for manifesting the magic circle of a game. Taking a lusory attitude means accepting

the rules of a game in order to facilitate the resulting experience of play. This term was put

forward by Suits (1978), he states "To play a game is to attempt to achieve a specific state of

affairs (prelusory goal), using only means permitted by rules (lusory means), where the rules

prohibit the use of more efficient means in favour of less efficient means (constitutive rules), and

where the rules are accepted just because they make possible such activity (lusory attitude)." (p.

51). For Suits, playing a game is "a voluntary attempt to overcome unnecessary obstacles"

(p.55). Games he suggests are necessarily inefficient and this in part is what he argues demands

the lusory attitude**.**

 Image-work, while it is play, *is* work. This is, serious play, it is a very inefficient and

time-consuming way of navigating reality. For example, I will shortly discuss how an entire

segment of the game was born from a single word colliding with another word on the screen.

This word was 'scry', it kept appearing as 'cry', either through a slip of my fingers or

autocorrect. On the surface, it would have been much easier to just delete *cry* and replace it with *scry* and try and forget about it and carry on in the direction I was consciously planning on doing so. Simply, I knew I had options. But I was drawn towards it, I felt it was meaningful and as such I chose to engage with it in a playful way, I chose to be with it as an experimental poem, and then it revealed itself as serious play, *the work* and revealed things about the research that I would not have otherwise encountered. This was not always the case; sometimes a cigar really is just a cigar but without being open to the possibility that it is something else, it won't be able to tell you. The lusory attitude is an orientation that perhaps aligns in some way with the attitude Jung speaks of at one point as a 'goal' of active imagination, one that accepts the irrational and the incomprehensible simply because it is happening (1929/1967, para. 23).

Drifting

The strategy of the drift stems from situationist practices of psychogeography.[64] The drift is about allowing yourself to be *pulled towards* and is a way of coming to consciousness of urban landscapes as psychological environments. However, via image-work, there is another participant involved in this drift, the [image]. This is a discipline as surmised by Rowland "relating to a psychic image allowed *its* spontaneity" (2021, p.101). The image dairy was not done in isolation, I sensed that it would be crucial to not press upon it too much, or make too many immediate demands of images. Rather alongside this I was reading, writing, and seriously playing *with* digital matter, I was exploring the different aspects and potentials of different softwares. As I did this I was carrying the [images] that had emerged with me at all times, it was possible for me to do this because I had consciously met with them and I had consciously

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[64] The drift (dérive) is a way of moving through space while claiming space for spontaneous play. It is "a technique of rapid passage through varied ambiences". In the context of a image-work I am suggesting it means the same kind of movement and requires the same kind of attitude but is different in one crucial way in that there it is a moving-*with*.

[vesseled] them. At points, as I worked, there were moments of correspondence, where an image would pull upon the thing I was doing, a software to suggest a more suitable vessel or an interaction to suggest its sameness or a word read to argue for it as a name. This drift is a drift of intent, taking images for a walk, pausing when necessary to allow them to inspect the offerings of virtual space.

Figure 12.
Open World

[drifting] as a game mechanic: The game structure of [animate being] is an open world an open system and open game. Open world games (sometimes called free-roaming or sandbox games) allow players to roam through a virtual world, the player can explore and approach objectives freely, as opposed to game worlds with more linear and structured game play. Game systems can be open or closed. An open system receives matter and energy from its environment and passes matter and energy to its environment. A closed system is isolated from its environment. Whether or not you consider a game as a closed or open system depends on the way you frame it (Salen & Zimmerman, 2003, p.6). Closed games can be zero-sum (you win and I lose). In an open game, for me to win, you have to win too (Suits, 1978).

[∇] [drifting] as technique: Improvisation [drifting] is a form of improvisation and as such mobilising it here, specifically in relation to research there must be boundaries or rules. The [image] is already vesseled, the vessel contains the image this is one boundary. As and *if* the [image] enters into the corner of the eye as I am working through the screen, if I am able, I will stop there and then, to be with the [image] and to walk with it, wherever it seems to want to go. For example, this may mean handing over a word that had attracted the [image] and walking with the [image] to [search], unfolding the meaning of the word, its etymology or its parallel usages.

Or it may mean adding a graphic aspect to its vessel or an interaction. In [drifting] the [image]

forms a temporary satellite vessel, like a burr seed and as it moves with and through my

consciousness as it is meeting with virtual space. It pulls upon the things it wants to draw closer. I

add these things to the vessel, or I may even change the vessel, this is entirely dependent on what

the image is asking for. These drifts are documented in the image diary (see PlayBook).

Both/And

> [I am body tired from moving, I partially wake and believe I am still in Wales. I can hear
> the bellow of the trees moving in the wind. I sink into it as I fully wake in actuality, in
> London, and I continue to focus on the sound. I realise it is not trees, because there are
> none here, but it is cars speeding across the wet road outside. In their coming together
> and still in a liminal state I sync into a new knowing, that, they are the same, they are
> both voicing chaos.]

Just as images can be encountered in dreams they can be also encountered in the waking

state at all scales of experience in everyday life and I am focusing on *these* images, the

experience of these images as *like* dreams that take place with open eyes. These images are

documented in the PlayBook and while these images have influenced the directions I have

explored it is the game that serves as the overarching container. Via the design of the game I am

amplifying through design a lived experience of image-work, and I can only do this by

responding to it, as I practice it. This extends to the words that I use to contextualise it.

Contextualising by naming, as I understand it, is not always, but can be part of authentically

developing this practice and this means not interpreting images using pre-scribed words but

letting images speak for themselves. Throughout this research, I stayed with this uncomfortable

tension, because I had to. The way an artist interprets their own work can be bound up in the

work, and this is the case for my own work, for me this is part of coming to terms with the

unknown. What I find in Jung's ideas is an acceptance that self-exploration and self-discovery is

a crucial part of being human, and simply guidance as to how to engage with the unknown in a

way that I can retain a sense of psychological stability. I do not rely on Jung for a framework for interpreting the contents of my work or the contents of the images I have been working with through this research. Active imagination is a sequence of events that can interweave and can take place with significant variations in time (Chodorow, p. 10). While I recognise that the game can be received, critiqued and interpreted as an image, itself saying some-thing, during this research, it was a thing still in movement and unfolding and in coming to a close it is still moving. It is situated in incompleteness.

Jung differentiates between images that are archetypal and those that are personal: the personal speaking to everyday life experiences and the archetypal representing primordial symbols of the psyche. Whereas Hillman, essentially erases this difference (Olsen, 2019, p. 96). Hillman extends image work to include all images and this is another reason why through this research I am looking to where Jung and Hillman meet. I am not a clinician but an artist and feminist; I am designing and as such, it remains that I have an ethic of care to consider. In designing a game, I acknowledge that the player is working outside of analysis and this means that in engaging in an imaginal practice the player is not being aided in the differentiation of images, or where it is they may come from. For example, this means explicitly acknowledging that images may come entangled in personal or cultural trauma, and that there are many different types of images, that images can be saying anything and everything and they can say painful things, strange things, untrue things as well as unwordable, uninterpretable beautiful things. Simply everything that is possible to be said can be said through the image. The player may not have had the privilege of the 'preparatory work' of reductive analysis that Jung may suggest was necessary before entering into constructive analysis,[65] and they may not have specialist

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[65] Shamdasni notes that in the 1920s and 30s that Jung would recommended people have preparatory 'reductive' analysis before engaging in analysis with him (2013, p.165)

contextualising psychological knowledge. As such, a progressive design move, as I see it, is to look to and embrace Hillman's 'image', this is perhaps the appropriate position from which to begin to relate to the notion of the image in that this means being open to the potential of all possible images. Remaining open to meeting with the personal past and personal present, with the non-human, with a worm, with a trickster, with truths and untruths, simply open to whatever unfolds and whoever is to be met with.

Poetic Devices

As Jung and Hillman meet through image-work, what is revealed is that image can be accordion-like in scales of materiality and ricochet from inner to outer. Images arise from the minutiae of a moment: a little flicker (Hillman, 1975, p. 140), an emotional state (Jung, 1916/58, par. 167), a sealed-up office tower (Hillman, 1995), a talking stone, a numinous dream of Liverpool as the pool of life (Jung, MDR). Furthermore, a practice emerges that can take place in 'real time' rather than being confined to, for example, a single session. It is made explicit from the start that, given practice, it becomes a way of looking that you can sync into at any beckoning moment. While Hillman seems to offer little in the way of applicable method and technique, Jung does, and I think specifically via active imagination he does this in such a way that amplifies the extent of Hillman's applicable methodological *doing's*. In mobilising image-work in the way that I am doing so, at the intersection of these two approaches, a congruence between them is revealed. This is imaging, the active do-*ing* of image work, the emphasis on an engagement with the image, meeting with it as-if it is alive, amplifying it, sticking with it and not interpreting it but deepening it.

Imaging which is also known *as soul-making*, for Hillman means doing this: "seeing or hearing by means of an imagining which sees through an event to its image" and "releasing

events from their literal understanding into a mythical appreciation" and "delitralizising" (Hillman, 1981/1997, p. 36). As I see it, this is the basis of an applicable method that is very similar to active imagination, but one that is simply more at home in the language of literature, poetry and the arts than within a traditional therapeutic context of analysis. Hillman asserts that this imaginal method, is a method that requires no special knowledge and can be applicable to anyone, whether in or out of analysis and although it may enrich the experience, it does not require a specialist language or knowledge of symbols (1990, p. 26). In seeking ways of navigating the influx and variety of images of the digital present and reflecting upon my own practice as it has unfolded and continues to unfold through this directed research, image-work draws upon and is open to both Jung and Hillman's methodological approaches.

The screen seems to cast a space particularly suitable for a way of seeing and moving with images that may be related to what Hillman calls psychologizing or *seeing through*. This, according to Hillman "goes on whenever reflection takes place in terms other than those presented" when there is a suspicion of a "ghost in the machine" when we see something "with another eye.". In moving from the outside in, it is, he states, a process of deliteralising, interiorising, subjectivising and "moving from the surface of visibilities to the less visible". (pp. 135-40). Seeing through is enmeshed in what he calls *soul-making*. Borrowing the term from Keats he extends the methodology and language of poetic sensibility to psychology. When Hillman is speaking about *soul,* is not referring to a thing or substance but he is speaking about – purposefully and necessarily around – a way of seeing, a mediating reflective perspective:

> First, "soul" refers to the deepening of events into experiences; second, the significance
> soul makes possible, whether in love or in religious concern, derives from its special
> relation with death. And third, by "soul" I mean the imaginative possibility in our natures,

the experiencing through reflective speculation, dream, image, and fantasy—that mode

which recognizes all realities as primarily symbolic or metaphorical (1975, p. 4).

This is not passive observation but a moment of active making, a deepening of experience.

Seeing through is another place where Hillman, via soul-making, reveals a correspondence with

Jung's active imagination. Soul-making requires what he calls a *poetic basis of mind* and the

differentiating of the middle ground "between us and events, between the doer and the deed" (p.

16). The middle ground can perhaps be considered spatially as a psychological space forged in a

reflective moment (pp. 3-4). Via the design of the game, I amplify this notion of a particular kind

of framed intermedial space within which images can roam. I do this recursively, again and

again, in several ways, as I will discuss now.

Round 2: Middle Ground

This round [middle ground] is where ego consciousness more clearly re-enters to engage,

dialogue and collaborate with the [image]. This encompasses the [spiralling] movement as a

non-linear way of moving with and through image-work. It also includes the [imaging] of the

image which *means* deepening the imaginal dialogue with the image, from this dialogue

[meaning] emerges. [project.ing] is introduced here which in this frame means to form a *project*

by working with the image to narrativise by ideating which means to form an idea

[thinking.form].[66] The explicit goal of this stage is to explore and move through the virtual space

and encounter the [beings] that live through it, to dialogue[67] with them. The implicit goal of this

stage is to induce a specific way of looking, which I will later define as [mattering].

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[66] A [thinking.form] is what the player of [animate being] is making in play. This will be further defined.
[67] This dialogue can be for example [looking.with] via scrying screens or [being.with] via interaction with the [being]. See GDD.

Spiralling

[spiralling] The spiral is a movement reflective of the non-linear way I have been moving with and through image-work. It is a deepening of the [image]; for me, this has meant repeatedly returning to the [image] over a defined period of time within the [vesseling] frame of what I will shortly define as a *project*. In classical alchemical terms, this movement is related to *iteratio* and *circulatio*. Hillman (1980/2010) equates this to a continuous feeding back into the vessel as nourishment.

The game mechanic of spiral movement draws upon the spiral of the alchemical hermeneutic research method, as put forward by Romanyshyn (2007). Hermeneutics is the interpretation and understanding of texts, images or objects. The process of interpreting a text, image or object hermeneutically is not linear and can look like a more circular process; this is the hermeneutic circle. For Romanyshyn, twisting the hermeneutic circle into a spiral is a way of deepening it. He positions the alchemical approach as actively taking Jung's expanded notion of the unconscious into account. As such, space is made within the research for the researcher's synchronicities, intuitions and feelings. I drew upon this movement as a way of working with images by deepening them, including the image that is [animate being].

[π] [spiralling] as technique: design hermeneutics

Iterative design is a cyclic process through which a designer will move not once but repeatedly as they complete several stages of a design process, such as ideating, prototyping, testing, analysing and refining. Although circular, this is not a strictly circular move in that each iteration brings the designer closer to the design object. The principle of a hermeneutic spiral can be extended to the design process (Jahnke, 2012). The design object is the focus, the thing the designer is moving towards, and this is where the design process can be observed as moving in a

hermeneutic way. Design is often thought of in the same way as stories, as a linear process with a defined beginning, middle and end. On the surface, both stories and the design process seem to move like this: there will be a starting point (ideation) and an endpoint (realisation). But in reality, the middle is a tangle of iterative loops and subjective permutations. I worked through an iterative design process. I moved and worked circularly around whatever subject was calling me from its centre or image I sought to clarify. As I spiralled towards or out of it, it clarified. I am not strictly working through the traditional stages of the design process, although inherently, there is some relationship; instead, I am moving through each of the sub-stages of image-work that I have proposed and am laying out here. This includes [image], [vesseling], [drifting], [spiralling], [imaging], [projecting], [mattering], [amplifying] and [transitioning]. And then in the process of [spiralling] refinement, I am doing it all over again and again. There is a beginning and an end, the beginning is a [image], which is the idea [thinking.form] of an imaginal video game, and the end is this object in the centre that I am working towards, which is a concrete (visible) [image] but still a [thinking.form], an imaginal video game.

Scrying

I have practised a form of scrying for as long as I can remember. I have memories of holding my ear to cereal drenched in milk, knowing with absolute certainty that I was listening to things that needed to be known, exploring vast cities in the iris of a cat and slumber parties in Basildon, teenage girls looking to morphic blobs of paint in Artex ceilings, sharing visions from the other world. I have nurtured this mode of seeing; it is a way of looking which has become a deeply embedded part of my practice. While there are times that I will consciously *drop in* and engage in this process, I do this, knowing full well that it is a process already in motion like a part of the autonomic nervous system, the breath; it is something in flow with or without my conscious

attention. Through the screen, I came to a sense that this way of looking has moved through my body and comes out of my fingers as I drift through virtual space in search mode for the some-thing.

Scrying is sometimes called peeping or seeing or referred to as second sight; those who scry are *seers.* It can be used as a tool for divination, but it is a more indeterminate practice in which there is historically less consistency in technique. Although reflective polished surfaces, mirrors and water are commonly cited as most suitable for scrying, other examples include smoke, clouds and fire (Basterman, 1995/1924). There are few rules regarding the media through which scrying can occur. However, common to most of the cited examples is a stimulus in the form of a surface that has the potential to respond to environmental effects, light, wind or touch; these are surfaces that suggest animation.

While in divination, content is interpreted, scrying is not bound to this and instead simply describes a *way* of looking to and *through* surfaces. The primary aim of scrying is to engage in *seeing* images; this is where as a modality, it bears some relation to image-work. In her 2013 paper, in which she looks at the metaphysics of scrying, Voss draws a connection between scrying and Jung's active imagination through his description of psychological looking. Looking psychologically, according to Jung, "brings about the activation of the object. It is as if something were emanating from one's spiritual eye that evokes or activates the object of one's vision." (Jung, 1932, Lecture I, May 4, p. 661). Jung equates this to the German word *betrachten*, which he will go on to describe as meaning 'filling the thing with psychical stuff, making it full so that it carries'; what follows this, according to Jung, is a contemplative phase (Jung 1933, Lecture V, November 8, p. 661). This type of active and engaged looking is comparable to scrying, Voss argues; however scrying is often overlooked as a way of looking

psychologically. Instead, a finger is pointed to the physical attributes of the underlying medium as the cause. Voss asserts that those who scry, seers and diviners hold "both rational and symbolic levels of perception as equally valid in their respective cognitive domains" so that the mobilisation of this faculty of scrying "transcends subject-object duality" (ibid. p. 581). This way of looking, being present with both material reality and the potential of other kinds of reality, a poetic reality, a psychic reality, an imaginal reality is challenging to talk about but there are perhaps ways. Scrying is perhaps one way of looking which means entering into the latent space of seeing through where there is a succumbing to the possibility that images are in potential but not yet illuminated through the imaginal eye.

S/cry

As I write this exegesis, I am typing with intent and simultaneously waiting for characters and sentences to respond. I type, and ideas manifest through this interface, suspended before my eyes. I can move with the text in strange ways, ways that are not possible with such immediacy 'in real life' (IRL): backspace, cut and paste, copy, delete. I can reach further beyond by taking words to the internet to rapidly define, connect, redefine, search, image search, look again from a different perspective and re-search. These dynamics allow me to actively lend an ear to the work[68] as I continue to move and work through the screen. With a listening eye and in real-time, I pay attention to the way that words meet in potentiality, in the marginalia. Throughout the process of writing this exegesis there are words that I mistype again and again, then are autocorrected or are left misspelt. Mostly I just correct them but occasionally I am pulled in and when I am, if able, will attend to them because this is what I feel they are asking of me and *this dynamic is part of what it is that I am researching*. The word scry is one of these words; in trying

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[68] Robert Romanyshyn (2013) has written extensively on the necessity of making space for the unconscious and 'lending an ear to the work', in the research process.

to define it I mistype it over and over again as cry. I meet with it as a living word. Having seen

this error repeated, it became difficult to conceptually separate the words scry and cry, as if they

are tied together somehow and I am drawn-in, in a particular and familiar way. I know that it

could be that my keyboard is broken, that the 's' key is stuck or entangled in the algorithms of

correction; but it could also be an unconscious interference of the waking state, similar to Freud's

parapraxis; or it could be something like a portal to what Hillman calls the 'middle ground'

(Hillman, 1975, p. 16). In this instance, what it is, depends on how I meet with it and how I

question its causality and its future intentions. In meeting with what emerges in a meaningful

way, I have options. I enter into an interactive fiction[69] as I engage with this collision.

> You are thinking about scrying as a way of looking. You are thinking about its
>
> relation to the practice of the image. You persistently mistype scry as cry. You have
>
> done it again and this time the pull towards it that you feel is jarring and notable. You:

> **> Backspace** - it is a mistake
> delete cry[70] and retype scry[71]
> **> Go towards it**
> as if it is some-thing else[72]

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[69] An interactive fiction (IF) is a game form in which players use text commands to interact with a narrative. For a work to be an IF it must be able to react to input in a meaningful way (Montfort, p.3) it is one genre of a much broader category of literary experimentation called electronic literature which following the digital turn began to emerge from the intersection where new technologies meet with the aesthetic concerns and techniques of experimental writing. It is a kind of literature that would not be possible without a digital context.

[70] *Cry:* For Winnicott (1964/1987) a baby's cry can be understood as: *a pleasurable exercise of the lungs* (satisfaction); *a signal of distress*, (pain); *an expression of ange*r (rage); and *a song of sadness* (grief) (p. 58-68)

[71] *Scry:* The word scry is etymologically entangled with both the middle English word 'descry' (to make out dimly or to reveal) and the old French 'descrier' (to cry out).

[72] S/cry. Looking is a pleasureable rageful exercise of crying outwardly for revelation.

Imaging

Figure 13
Scrying Screen

[imaging] as a game mechanic: The scrying screens are a space of rapid drifting, entered into via melding with [beings] (game objects) in the middle ground (i.e: trees, stones, bricks, water, books). Each screen has characteristics that pertain to the original form but is generative and unique. What unfolds in this space as pareidolic forms emerge from the movement of the player's hand and tumble out upon one another [73] is a potential narrative. From here the player steps into the role of not a diviner but a narrative bricoleur; holding the figments they have collated, they piece together the relationships between the words, the forms and their own feelings and gestures as they encounter them appearing and disappearing from the screen. (See GDD)

[imaging] is a continuation of the deepening of a dialogue with the image. As defined by

Rowland, imaging is "imagination given a new meaning-making purpose" (2021, p. 4). The way

I have read and engaged with [imaging] remains close to this; via imaging, imagination is given

more free reign within the [vesseling] bounds of the image to aid in making *meaning*. This is

where for me a more conscious design aspect may come into play, as a conduit for the

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[73] In the smoke I see a landscape emerge and from this a plume tower that expands to fill the screen, a face begins to form from the top right-hand corner and I try to hold it but it disappears and from this a strange animal takes its place and crawls with one long paw slowly across the screen.

imagination. This is also where the [image] *may* begin to meet with the more classical notion of image as a visual or pictorial thing. I made space for consciously reflecting on the [image], often this is while being with the [image] as it inhabits its software vessel in front of me. [amplifying] comes in more overtly here. I will define this shortly but for now, this simply meant to draw out, deepen, expand and clarify the [image] by drawing parallels towards it and unfold its possible relationships with things already in the world. While a [project] may emerge from a big [image], it was only when there were many smaller images [figments] that I could begin to see a more coherent pattern or form. For me, as an analogy, it was like this. The [image] *is a pixel.* The basic building blocks of the digital [image] is a pixel, a small square of data which when you zoom all the way into virtual space you can see as an independent thing, if you zoom out more squares of data will appear and perhaps some lines take shape, a curvature, doing this again and zooming out further an image of clearer resolution takes form, perhaps a clearer image as all of these tiny little squares of data [images] coalesce. This larger form made up of all the smaller forms is also a [image] but this image may, or may not be, holding a symbol (an unknown or unknowable).

[⏏] [imaging] as a technique

[imaging] can be worked through any medium, In the context of *this* research I am [imaging] the [image] as digital interactions. This has meant returning to the [image] in its [vesseling] form and reflecting on the image as an interaction. Drawing this out in the language of interaction. For example: [reaching], [contacting], [interplaying] and [reacting] but also poetic devices active and [doing] such as [word.playing], [paradoxing], [ironying], [contrasting] and [refraining]. From these interaction amplifications, I sought to design an interaction that corresponds with it, a graphic or vector image or a virtual movement or gesture. Some of these, depending on their clarity, were applied secondary mechanics within [animate being].

Figure 14
Psychic Skeuomorphs

From left to right: [suddening] out of the blue, pop up, [condensing] bind, nest [tensioning] slow, stall, load.

Scrying screen

The screen is an animating surface. The screen can reflect and be seen through with a shift of illumination. Hillman suggests that glass, in "presenting the paradox of a solid transparency" its purpose being "to permit seeing through" is the metaphor "par excellence" for psychic reality "the contents of the psyche by being placed within or behind glass, have been moved from palpable reality to metaphorical reality, out of life and into the image.". He points again to the alchemist, whom he argues "provides an example of soul-making by means of concrete events", Soul and body, he states are "distinct, but not necessarily opposed" neither are soul and concrete events opposed (1975, p.137), reminding us it is only when the alchemist puts their "soul substances" into a glass vessel, to keep them there did alchemical psychologising work commence. Glass for Hillman is "the concrete image for seeing through" (p. 142). I extended this metaphor to the screen and met with it an *experimental* metaphor.

With the computer turned off, I know that content is present in potentiality but unseeable and instead, I am staring into the screen, a black mirror. I can see myself, and also, I can see smudges from my fingers where I have touched this physical material thing; here devoid of

illumination, this glass shows itself. If I rest my eyes a little more and relax my gaze on a focal point, the edges begin to blur, the reflection shifts as peripheral fading[74] occur, and beyond this, my reflection begins to melt and distort. Caputo (2013) explores this phenomenon where in gazing into mirrors at low illumination levels people can witness huge distortions in their faces or other humans and animals take form in the reflection. He argues that these illusions may be projections of the subject's archetypal contents onto the mirror image and suggests it could be mobilised as a tool for integration of unconscious contents which are usually projected; this is a form of projective testing[75] and as such it necessitates interpretation. But there is another way of thinking about and exploring this dynamic and where both *projection* and *animation* can exist side by side. If I turn the computer on this illusion disappears but the screen is rapidly filled with content, revealing not only the permeability of the boundaries of consensual reality but fully initiating the computer's alchemical potential as a vessel. No longer say a reflection, a mirror and as such - a projection, but a new space appears - a virtual space. This is a simple shift of illumination, from one perspective to another, in thinking of, and mobilising the screen as an experiential metaphor both projection *and* animation can be equally valid.

This way of looking by using a surface is ever present in art practices and is present in a way which reveals a both/and resonance with image-work. Pareidolia is the term used for the psychological phenomenon of seeing images in 'inanimate' things, like clouds or trees or rock formations. The scrying screens induce this pareidolic way of looking, it is just one way that

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[74] Perprephal fading (also known as the troxler effect) happens as visual neurons adapt to the eye resting on a focal point, the eye begins to ignore what isn't in this central focus.

[75] Projective tests are tests, generally used as a way of assessing an individual's psychology based on their responses to ambiguous stimulus material. These materials may include ink blots as mobilised by Rorschach (1925) or unstructured scenes as in thematic apperception tests (Murray & Morgan, 1930). Jung's early experiments with word association is a form of projective testing, he considered responses to stimulus words (i. e - laughing, blushing, repetition or changes in rates of respiration) to be complex indicators. In the case of projective testing empirical data is being sought, the experience of the 'projector' is not the focus of study.

human beings can look by relaxing the eye, and when asked to look in this way go towards the surface knowing that what is being looked for is something that is not objectively 'real' but may be able to be seen nevertheless. It is present in various guises in art practices[76] and in the age of artificial intelligence is emerging as a subject of resonance (Steyerl, 2016), it is essentially one way artificial intelligences *look* at images. The Surrealist[77] tradition of automatism, like image-work, can be recognised as a two-stage process where a stream of unconscious content is aiding in coming up, via the use of a medium, often before what has emerged is further crafted. This conscious crafting aspect is where the ego re-enters and is interacting with the image. Contextualisation and conceptualisation are dependent on how the artist meets with their own cosmology.

Automatism was employed by Surrealist artists as a means of channelling the sub/un/conscious, in this context it often took the form of chance methods. In looking to and digitally translating modes of automatism I was being drawn to the work of female surrealist artists. It was within this work that I came to the sense that I was meeting with the ancestors. I was finding automatism without interpretation and also a permittance of an unknowable and less need for interpretive control, a more open, experimental and ecological sense of the surreal. What differentiates the surrealism of many of the female artists who were expelled from or

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[76] For example, the decalcomania of Surrealist painter Max Ernst, the creation of chance patterns which he claimed would induce hallucinatory visions (Kavky 2005, p. 360), Da Vinci "If you look at any walls spotted with various stains […] You will also be able to see diverse combats and figures in quick movement, and strange expressions of faces, and outlandish costumes, and an infinite number of things which you can then reduce into separate and well conceived forms" (McCurdy 2003, pp. 873-4). The dream machine of Brion Gysin, William Burroughs and Ian Sommerville that with eyes closed flickering light permeates the eyelids to produce visual forms and stimuli. These are all forms of pareidolia, (beyond - image).

[77] Surrealism: "Psychic automatism in its pure state, by which one proposes to express — verbally, by means of the written word, or in any other manner — the actual functioning of thought. Dictated by thought, in the absence of any control exercised by reason, exempt from any aesthetic or moral concern." (Breton, 1924/1972, p. 26)

pushed to the fringes of the movement is the epistemological basis through which they worked.[78] This is that there actually are unknowables, that there actually are voices, the dead live among us, trees talk, trees know, agencies exist that are beyond immediate human comprehension.[79]

For example, the artist Ithell Colquhoun (1906-1988), who was ostracised by the surrealists worked with and developed techniques of chance pictorial automatism as a means of meeting with autonomous beings and developing a vast alchemical cosmology (Hale, 2020). Interpretation as to what or who is being met with via images is bound is perhaps bound by what Hillman calls a paradox of fire, don't act out (projection) don't hold in (repression), he suggests, "act in", this is to act *within* a vesseling form (1980/2010). Not a person, not a being but a contained space, a holding zone, within can be *without*. A world full of potential vessels is a two-sided coin, on the one hand, the world is animated in such a way that image-work and the imaginal, this ecological art that I am exploring can expand and persist. On the other hand, there can be a kind of symbolic objectification that takes place in that my instinct for agency and attempting to find it in this way, may destabilise and work against the agency and growth of another being. Projection is real, I know this, but so are the conversations I have had with moths, trees *and* washing machines, I also know this. As a concrete image, an idea, the screen is an experimental metaphor *showing* how it is possible to stay with the tensions of travelling between worlds with differing modes of speech and differing modes of meaning-making.

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[78] a number of female Surrealists, including Ithell Colquhoun, Leonora Carrington, Hilma Af Klint and Remedios Varos were familiar with and more aligned with the emergent theories of Jung.
[79] See also GDD, pp 75-80

Figure 15
Visions
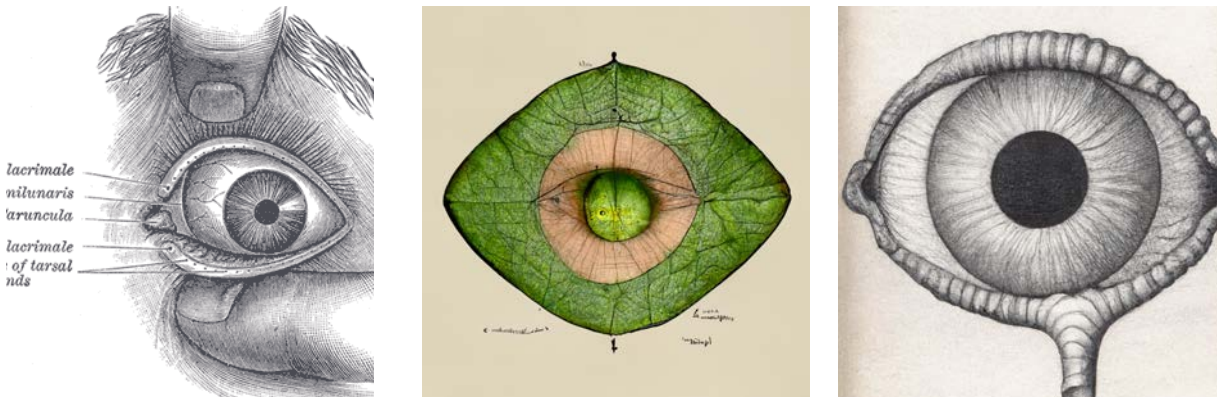
Left to Right: Nictitating membrane (2022), Leaves have eyes, Artificial Eyes. Throughout the research, eyes were a consistent and persistent image.

Nictitating Membrane

The screen, a concrete image, is both a physical thing and a metaphorical thing. I can work through the screen irl, the physical screen which aids in physically demarcating the magic circle, but I can also carry this screen, as an *idea*, with me. In thinking about how I have been doing this during this research, I kept returning to the eyes of a crocodile. This is because the screen induces for me not the feeling of an extra or third eye but of a membrane over my existing eyes. I took this eye to the screen to amplify, search, and investigate the crocodile eye. Crocodile eyes are protected with a third eyelid, a nictitating membrane that slides across when the reptile submerges. Humans have the vestigial remnants of this nictitating membrane, the *plica semilunaris,* a ghost of the animal ancestors tucked in the corner of the eye. I met with them in a mirror. Now that I *know* this is here, that *they*[80] are here, it for me has become a 'concrete image' and now this is where I feel the s/crying tug of an image and how I know it may be time to sync, step into the magic circle and manifest the other eye, the portable screen.

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[80] The ancestors

Project.ing

[project.ing] as a game mechanic: One of the in-play goals of [animate being] is to *make-with.* This is to bring something into being *with.* With (whom), in the context of the game is player two[81] and player two can be in the form of, for example, words, movements, streams of data, sound or wind. As the player collects [elements] and navigates through the game world, what it is that may be being made will unfold. This is a [thinking.form], what *it* is, is not pre-scribed in the game and is entirely dependent on how [player.one] and [player.two] are playing the game and what [elements]'s the player is holding.

      [project.ing]: This is not projection in the essential psychodyanmic sense, but it is bound up in it etymologically and dynamically as an act of throwing forth. A project in the sense of a design project is generally defined by a set of objectives. This is how I am defining projects and [project.ing]. I have been staying with this dual meaning. In classical alchemical terms, this movement is related to *projection* which is to transmute one substance into another.

      A project suggests limitations, a frame, boundaries and deadlines. Images need these constraints. Without limitation and a focus there is only alchemical *air* and possibilities, for Hillman, what is not limited and not focused, is *not* an image (1980). In design, these boundaries and objectives may arise from briefs. However speculative projects or more broadly design in general does not have to be bound to strictly defined briefs but there may still be goals, objectives and boundaries that arise from some-where else. This some-where may be the unconscious and/or the [image]. This research is a *project* with an overarching goal, and within this project there have been hundreds of tributary projects that have fed into and directed the

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[81] Player one is the human player. In game design player two refers to the second player or team that is participating in the game. According to the game and the mode of play, this player may be a human player or an AI player.

major flow of the project and contributed to the scaffold for the game. Projects for me help to structure free exploration and free play.

[∵] **[project.ing] as technique: Project Briefs.** The project brief emerges from the [image], the [image] is the client but also the collaborator. A brief tends to emerge from the point that the [image] is named, by naming a kind of personification has taken place and this for me is the point at which a glossolalic kind of dialogue takes place. While glossolalia is to speak with the tongue without full conscious control, as an experiential metaphor it can use all the senses as a conduit. It is a strange way of speaking. I am now collaborating with a named being. They were named, but these were strange names like flickering ball, swimming book and yawning.leafing.cup, bound up in these names are forms, and these forms are *projects.* Once a project emerges that there are things such as designing, prototyping, feedbacking, editing, changing and sometimes *scrapping.* All of this is dialogue.[82]

Goals & Ideas

The goal of image-work is an *idea.* What binds active imagination and soul-making is not loose associations; they are processes that, at their root, hold fast to the idea that 'image is psyche', and that looking in a particular way, 'looking psychologically' or 'seeing through' goes beyond an immediate surface to reveal depth. A central difference is that the *player* of Jung's active imagination is not, as Jung practised it himself, guided to work towards a tangible goal, *he developed an entire model of psychology*. This by another name is a contextualising goal, a big one, and while this is an expansive view and directly on the surface, it is perhaps important to

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[82] [project.ing] with the [image] [[irritated.stone.tree], is now grouped with other images that are speaking of the same thing. They are [corresponding] with each other and I am [corresponding], *by* [responding]. [irritating.stone.tree] has met with [tiny.dancing.light], [new.brighton.shifting] and [techno.duck.swearing]. As a collective form they are speaking of a change in scene, a transition. I work on designing a wormhole, I am told, this is *too* overt and *too* full of exaggerated depth. It needs to be more of a [shifting] haze, I design a transition screen which is a gradient that phases in and out.]

consider this historical perspective in relation to image-work. This is to consider how Jung's own practice of the image actually unfolded (Shamdasani, 2015). In analytical psychology, the goal (individuation) "is an ideal, not to be realised" (Hillman & Shamdasani, 2013, p. 134). For Jung, the goal is only important as an idea. But the goal in this sense is not possible in gamespace, goals matter in games, and without goals players have no sense of direction or purpose. Without goals coming from somewhere, it is not possible to play a game, you can play, but playing a game is different.

The implicit goal of [animate being] as with image work is primarily *to let things happen*. The explicit goal of [animate being] is to make [ideas], this is a kind of inversion of emphasis. What is normally explicit in many approaches towards image work is the emphasis on letting things happen, what is more implicit is its role in the larger process of individuation (which I am reading as becoming). In 'seeing through' with Hillman, the player is left with something more tangible, this is an *idea*. An idea is what permits seeing though, Hillman asserts, we do not literally see a thing we can point to and say this is the unconscious, the unconscious is an *idea* that allows us to in Hillman's words "see through behaviour into its hidden unknowns" (p. 140). Ideas, not only suggest a goal which is fundamental to gameplay, but also it creates a boundary. When working in an improvisatory way with images, outside the context of clinical analysis, contextual boundaries are perhaps a necessity. This is where Hillman can aid thinking about how the player can explore image-work independent of analysis. The player is not making images but working with them to make ideas. In the game, these are called [thinking.forms]. The goal *is an idea*. Via this inversion of positioning, I transformed the *idea* of the goal, into an experiential metaphor.

Thinking Forms

I theoretically and alchemically nestle the thinking forms between Jung's third thing, Hillman's 'ideas' and the Thought Forms of the Theosophical Society where "thoughts are things" (Besant & Ledbetter, 1905). Thought forms are, matter animated to the influence of human thought, whereupon it immediately clothes itself in a temporary vehicle of this vitalised matter. Such a thought or impulse becomes for the time a kind of living creature, the thought force being the soul and the vivified matter the body (p.16). [thinking.forms] are *not* thought forms because as ideas they are alive and may continue to 'live', they continue 'thinking' as living animate beings.

Figure 16
Thinking Forms

Left to Right: Thought Form (1905) Fig. 19. *The Intention to Know,* Thought Form (1905) Fig. 29. *Greed for Drink,* Thought Form (1905) Fig. 27. *Sudden Fright,* [Thinking.form] [yesterday.jumping], a being whose doing is *yesterday jumping* transports the player to moments of play from previous days (3d Blender model)

Round 3: Stream

[The entire floor is now flooded with the contents of [grass.kaleidoscope] I have never seen the moon like this. I wave my hand into the liquid and wait for a return of the wave, but there is none. I begin by humming, the liquid starts to thicken and orbs jump, my humming is too short. I make the sch thc thc sound through my teeth, I am steam engine-ing. The orbs pull apart from the liquid and are now floating in space, I collect them with my hand as I am sounding and place them back into the lens. I have to chase them, there are so many, they float so far away I can only see dots but the lens is now full and bubbling and babbling.]

Mattering

This stage encompasses [mattering] which is a dialogue and ethical confrontation. It also includes: [amplifying] the [image] which is to gain a deeper understanding of its meaning by establishing its relationship with things already in the world. And it includes [transitioning] which means releasing the [image] the image because it has grown beyond comprehension. The explicit goal of this stage is *make-with* [figmentings] to *make* and release a [thinking.form] to the [middle ground]. The implicit goal of this stage is to come to terms with the [image] as an idea, a [thinking.form] and to let it go.

[Mattering as a game mechanic]: The in-play *beings* are game forms. They may be [thinking.forms] as made-with by the player that remain with persistence in the [middle ground] or they may be forms that have randomly manifested into the game space, for example, these may be plants, stones or animals. By attending to and dialoguing with these beings through their actions and choices the player may amplify the being's ability to matter, and achieve substance in their being as a *doing*. This is an attitude that is being fostered, a way of *working-with* images and can be carried through the game.

[mattering]

Attending to images is an acknowledgement that they are speaking. [imaging] for me can be intertwined with [mattering]. This is the case for all of these unit operations (game mechanics), they can meet with and pull upon each other, but for clarity, I positioned them as separate unit operations. Through [mattering] the image is met with and acknowledged, it is brought further closer to consciousness. A project [project.ing] will only ever manifest *because* an [image] is mattering, this is, that the [image] seems to be actively saying some-thing. Once an initial image manifests and is acknowledged as speaking, as having a voice, as I have experienced; there *can* be a *pull* towards it, this is *because* it is speaking. [mattering] is a *doing*, it is the act of some-thing mattering. The image is [mattering], the image is speaking. This sounds ludic and nonsensical - because it can be, I am trying to describe the strange pulling sensation of knowing that something is being said, that there is something else beyond the immediate surface, a whisper of a being. Sometimes these things that are being said pertain to me, to my personal unconscious and sometimes these things that are being said are pointing to things far bigger, towards culture or the cosmos. Both of these images matter and both of these images can be worked with in the same way (see Figure 17).

Figure 17
Searching, Automatic door shame

(Photo by Niels Wenstedt/BSR Agency/Getty Images)

[The phone, my finger, scrolling, doom, an article about a giant plastic whale, a sculpture. A train comes off the tracks and crashes through the barriers towards the ground below. Only, it was caught in the air by this sculpture. The plastic whale tail is the only thing that is holding this train from falling, it seems nonchalant, a parent who is not looking, holding a child back from the sweet aisle by the scruff of their collar. I feel a pull, this is because there is something here, wanting to be known.]

[a meeting with an automated door at the supermarket, I can see people shopping and I quickly go to enter, it comes to attention with a jolt as I am close and squeals as it slowly permits access forcing me to wait for it. I feel some resonance.]

These images were *telling* me that they mattered via the resonance I felt with the door and the pull I felt towards the news article. The pull was located in my eye, the resonance was on my chest. My responses to them were at first embodied somatic responses. My response following this was to continue to matter them and this necessitates a shift in perspective. Early on in this research, I was cautious of jumping into interpretation and for some time I was *asking* images *why* they were mattering. Both of these images were introduced to vessels, from here, as to matter with them I asked them, *I mean this, I asked them, as if I was reading*, why they were

mattering. This was a strange process coming to doing this in a way that felt authentic, it is a kind of mediumship where my consciousness is a conduit. The images respond not by talking back in human voices but by using my consciousness to move and find projects, if projects were what they are looking for, this is not always the case. A major shift occurred when I started asking *how* they were mattering. Then any doubt I had lingering as to the authenticity of dialoguing in the way dissipated.

A why is a question of reason, and a how is a question of a way. What I mean by this is that by asking *how* instead of *why* the images seemed more willing to unfold, to dialogue and to be deepened. By asking *how,* the images showed themselves as *doings,* and these doings at times meant that the image shifted from being a thing that was speaking itself, to another, some being, speaking from beyond the image and also, like me meeting with the image as an interface. The automatic door image was *doing* barrier-ing, boundary-ing, obstruct-ing, here the image was doing what it what was saying. The Whale image was a different type of image and necessitated a more prolonged [vesseling] to meet with its doing. It was vesseled in an interactive p5js sketch and was drawing other images towards it, so many and so rapidly it took on the character of an image search, and this was its doing, [rock.searching.holding]. As a figurative pictured being, this being looked like a person who was cradling a rock. Once I had met them, this being, in this way, I began to meet with them more often.

[=] [mattering] as Technique: Dialogue

Projects are guided by images that seem to be actively communicating or expressing something. [mattering] means consciously responding to the voices that are there and attempting direct dialogue. This can call for stepping back and being present with the image as more of an interface, *there is someone that is using this image as an interface to speak.* Who is speaking and

what is being said is a question of interpretation and interpretation can take many forms. This is [mattering] and mattering can extend all the way from the personal and subjective to the political and objective and from the knowable to the unknowable. For me [mattering] meant being with the image from multiple perspectives, this is by [zooming in] and [zooming.out], engaging in dialogue through the image with questions of how in the language of because.[83]

Digital Matter

[I feel each of these words passing through me. Through electrical signals they shoot down my arm and out through my fingers, passing through keys, unlock, they appear suspended in front of me and they are now some-thing outside of me.   For the duration of writing this sentence, I have been carrying a some-thing with me via a *cut*, Cmd+X.   Now I am releasing it back to the page, *paste*, Ctrl+V.   [O]   I am asking where did it go during this interval, where exactly was it held because I felt like it was still with me.]

Digital matter is a paradox, it comes via a material substructure of mined metals and physical labour but in the western world is met with as being immaterial. However, through a physical interface, it is vesseled and reveals itself as *mattered*. It emerges from this entropic tension of opposites and this kind of intermediate tension is, according to Jung, the precondition for transformation. This is where an irrational third thing may arise. The third thing that arises from digital matter is, as an 'irrational third thing', mostly unwordable, but for Jung, its character may be that of the child, for whom defining properties include futurity and play (1951/1969, paras. 278-285). This characterisation of the third thing, as a child, gives us the archetypal *character* of an archetype. The child does not only represent the surface attributes of play and futurity and these aspects that would make the emergence of digital matter immediately aligned with the goals of techno-utopianism, but the child can also signal a lack of psychological

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[83] The language of because is an aspect of Hillmans 'seeing through' .

maturation, the illusion of an eternal fiction, a refusal to grow up and face reality. Archetypes as defined by Rowland (2021) are the *potential* for specific patterns, ideas or images but there will always be shaping of these images and ideas and what emerges will be influenced by historical and cultural context. On an individual level, how the archetype is formed as an image will be influenced in part by a personal conscious involvement in the world. Simply how for example the shadow which is one archetypal mode of "largely unconscious energy" manifests for me, will be different than how it manifests for someone else (2020, p. 9). Archetypes as an idea can be a useful framework for navigating image-work. However, the archetype as an *idea* isn't always read and treated like this and can lean into essentialism and concretisation.

This essentialism is prevalent in game space (Murray & Maher, 2011), and this is of significance in relation to this research because the essentialism surrounding the archetype, can be problematic and limiting for post-Jungian theory (Coleman, 2018), and game design. This pre-scribing perhaps restricts the *freest possible play of fantasy* which is a concern, given that a image-work calls for this. My research here in part necessitated navigating away from some of Jung's conceptual terms and I did this by returning to *how* he worked with the pre-conceptualised source, as documented in *The Red Book*. In doing so I have been staying with the tension of returning to the idea that active imagination, as is image-work, is about enabling individuals to "refind their own language, develop their own cosmologies" this is without the bias of a pre-scribed conceptual apparatus (Shamdasani & Hillman, 2013, p. 65).

Digital matter and video games are revealing different modes of play. Play is the dynamic principle of fantasy (1921/1971, para. 93)**,** it is the energetic behaviour of fantasy and the activity through which fantasy comes into being**,** this is perhaps where digital matter and a practice of the image meet, via fantasy and play. Digital matter does seem to invite and pull upon fantasy, but

fantasy is something that can take place *actively* or *passively*. In meeting and seeking to work with images in a technologically mediated post-truth era, this difference can perhaps be seen as clouded, as a mirage of active fantasy. On the surface looking like it must be active, there are perceivably conscious active responses rather than passive observation, and there is interaction. But in reality, this may be passive fantasy. This *difference* is then a some-thing, an *image*, and perhaps can be amplified as *mattering* and as such asking to be *mattered.* This for me is an example of an image which has everything in it and tells you what it is (Shamdasani & Hillman, 2013, p. 81). This is what digital matter has been telling me, each time I log on, [matter me], [matter me], this is what the image of digital matter is *saying*. A response to this is then, as a human being with recourse to a human consciousness, is to engage in image-work, to dialogue with it, matter it, to allow and aid its mattering. Mattering digital matter is perhaps a collective alchemy and this research and the design of the game [animate being] is my contribution to its mattering.

Passive fantasy, according to Jung, appears in visual form, from the outset, this includes dreams. It may conceivably also include conspiratorial spirals where an *active* internet search for meaning pulls the 'searcher' towards a concretisation of unconscious fantasy, or over-identification with an online persona or a game character where fantasy is taken - literally. Passive fantasies are *not* preceded or accompanied by *intuition* or *expectation* and are always in *need* of conscious criticism so that the unconscious viewpoint (which could be perceived as inducing a bias) is not reinforced (1921/1971, para. 714). However in digital space intuition seems to be involved somehow, embedded in the machines (Kronman, 2020), and at work in much of what happens online, perhaps most present in the active processes of *searching*. So these defining boundaries that Jung posits, via digital matter seem blurred and ambiguated.

Active fantasy is a product of an attitude of expectation and intuition, whereby fantasy is consciously expected and engaged with activity. This is when content emerging from the unconscious is brought into focus as a visual form by engaging in amplification or by deepening the image.

I see and experience [mattering] as being embedded within image-work *and* as such embedded in the overarching processes of becoming (individuation). This is where I see that image-work overtly intersects with feminist thought, through [mattering]. By naming this unit operation in this way I forged this connection and carried it with me throughout this research. This is not to say that the whole process of image-work is not a feminist strategy; as a practice which nurtures an equal meeting with the 'other' including but not limited to the non-human, I perceive it to be so. I am using this term [mattering] to affirm and amplify this relationship, to vessel it in such a way that this crucial correspondence is acknowledged and drawn towards it. Mattering consists of many modes and these modes bridge the immaterial with the material and visa versa, through this research I have been drawing out what these different modes can look like. Mattering is a verb, it is the act of some-thing mattering, according to Barad matter and meaning are not separate, the material world and meaning are 'co-constituted' via mattering (2007). This is perhaps comparable, as an act, to that of 'imaging', imaging is a *way* of *doing* mattering. Imaging, defined by Rowland is "imagination given a new meaning making purpose", a materialising of the image (2020, p. 4). Imaging, also a verb, is something that is embedded in image-work, in amplifying the image, giving it form, and materialising it (but not necessarily in a material way) by mattering it, it is brought closer to consciousness.

Inter-species Imaging

I position [animate being] as an ecological game and I do this because through image work I have been encountering, playing-with and making-with the non-human. Image-work is inherently an ecological craft because of this. At varying levels of intensity, during this research I have been in practice all the time, carrying the screen as an idea, a [thinking.form] with me at all times, but I found that the concrete screen can mediate this for me in such a way that I can pause long enough to attempt to hone this image-work as a craft. The non-human expansively includes all the entities that populate all the conceptually inhabitable spaces, the word, the kitchen sink, the psyche, the world, and the cosmos. Via the documentation of my own experience of this practice, there is no strict dividing line between what may be called the archetypal and the non-human. Instead, the image is an opening to a field of experience through which I am able to meet with for example, a swallow *or* a shadow, and via the pleaseurable pain of a murmuration I may even meet with them both simultionaly, at once. For me image-work, crowded as it is by approaching it in this way, means beginning with an openness to meeting with all beings and making space for them to tell me *who* they are.

Via new technologies, there is an increasing acknowledgement that the world is teeming with forms of life that have agency and complex communicative and interconnected relationships that within the bounds of Western scientism are only now being recognised and acknowledged. This includes for example single cell organisms, slime moulds capable of learning (Boisseau et al., 2016), and mycelium that communicates, via *spikes of electrical potential*, 'words' identified, alluding to a language (Adamatzky, 2022). In recognising and embracing the non-human I have been retaining a space for working with what Jung calls the archetype and what Hillman, in amplifying the multiplicity and impossibility of direct experience calls 'the archetypal' without

prescribing archetypal figures (what they *look* like). This is tension full but for me was a necessary gesture of acknowledgement that in developing a practice of the image I am meeting and working with the unknown and unknowable and meeting with a diversity of beings. This is also a feminist gesture, as alternatives and alter-narratives, alter-worldlings are needed to counter both the idea of nature as a positive harmonious process and the idea of nature as a "blind mechanism" (Bennett, 2010, p. 112) or/and receptacle for the use and misuse of human beings. Rowland (2015) works with similar tensions. She begins by dismantling the notion of psyche as "bound to an individual person" and explicitly extends the non-human to include the unconscious. Jung's Symbol, as she positions it, is "a theory of the imagination that overcomes disciplinary, mythic, and individual boundaries" (p. 82) The Symbol, then (that which we may encounter in both art and image-work), is a portal to non-human nature as she terms it. I have been moving with Rowland as I navigated this strange space.

It could be presumed that the scrying eye plants the player's eye firmly towards the animate world that Hillman speaks of. However, Jung will reveal a sensibility towards the permeability of mind and matter through synchronicity, childhood conversations with a stone, broken knives and catalytic exteriorisation phenomenon. This animate and animating tendency tends to be overshadowed and obscured (Slater, 2012). In meeting with Jung through Hillman, play and the image-work Jung's projection can perhaps meet equally with Hillman's animation via the tension of both/and rather than drawing a line and holding fast to either Jung or Hillman as a resolution. This opens up a space for being response-able and allowing for multiple perspectives at once.

The animacy of the non-human is a divisive notion in the Jungian field; however, image-work perhaps offers some synthesis between different schools of thought. Tacey suggests

that this is a subject which divides the schools that have emerged in Jung's name. He argues that we are en route to a new way of experiencing the world and that Jung was speaking to this. He points to Jung's later attempts to write about this and how he would resort to poetry, myth and metaphor, that Jung couldn't find **"**the right scientific words" to discuss this animate non-dualistic conception of the psyche (2013). This is a bind that Hillman in building upon Jung's work unravels, not by continuing to seek the 'correct' scientific language but by recognising and positioning the language of poetry, myth and metaphor, that Jung had 'resorted' to as simply valid if not primarily the most fitting language to be using when not only speaking *of*, but also speaking *with* the psyche and the animate world. Tacey states that while Hillman talks of a reversal of projection, Jung later on in his life speaks of a revision of projection (2013) and this revision Tacey suggests "didn't really happen" as such we have essentially "two epistemologies running side by side". Rowland (2017) works this tension as a continuity recognising that via alchemy and synchronicity, Jung moves into a 'holistic position' where "psyche, body, matter, spirit and cosmos as vitally interconnected" (p. 5). In looking to where Jung and Hillman meet, leaning away from interpretation and sticking with the phenomena, which is what essentially we do in active imagination, it may permit image-work to become more of an expansive nomadic approach towards working with the non-human, creating an area of synthesis between the differing Jungian schools and perhaps the space that is necessary for these ideas to meet with and be explored by other disciplines.

Amplifying

Underpinning the design of the game is an amplificatory process. In part this includes the channelling of remote streams of real time environmental data which filter into game play. Much of this data is random data. Being open to randomness and chance is a gesture of hospitality, an

invitation to play-with and make-with the non-human and simultaneously it is an opening for

what Jung calls synchronicity (meaningful chance).

[amplifying]: Amplification in the context of [animate being] as an experiential metaphor

essentially means to make things louder or make a signal stronger and clearer and this can be

done in several ways as noted by [unfolding] and [connecting]. Image-work and amplification

are bound together but in relation to Jung's active imagination, the term can be more expansive

than it perhaps initially suggests. Within the context of analytical psychology, there may be both

subjective and objective amplification. Hobson (1971) draws out this differentiation between

what he terms objective and subjective amplification. Through objective amplification, the image

may be amplified by seeking parallels in mythology, religion, folklore or culture. This is entailed

in what Jung calls the task of scientific knowledge (1947, par. 161) and it is a common

theoretical and clinical approach. Through subjective amplification personal associations to the

image may be found as it is engaged with. But this does not mean it has to remain on the level of

reductive analysis or personal experience. It can reach outwards in the present and still be a way

of connecting to the past and connecting beyond. Amplification does not have to be immediately

historical or mythological (Hubback, 1984), it can be cultural and contemporary, it can connect

to things that are current, things that are happening or existing now, this is where amplification

for me reveals itself as a valuable feminist method in that it is about making connections. In

alchemical terms amplification is related to *amplificatio.[84]* Jung defines this as such: "Every

original alchemist built himself, as it were, a more or less individual edifice of ideas, consisting

of the dicta of the philosophers and of miscellaneous analogies to the fundamental concepts of

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[84] "The amplificatio is always appropriate when dealing with some dark experience which is so vaguely adumbrated that it must be enlarged and expanded by being set in a psychological context in order to be understood at all. That is why, in analytical psychology, we resort to amplification in the interpretation of dreams, for a dream is too slender a hint to be understood until it is enriched by the stuff of association and analogy and thus amplified to the point of intelligibility" (1937/1968, para. 403)

alchemy. Generally these analogies are taken from all over the place. Treatises were even written

for the purpose of supplying the artist with analogy-making material." (1937/1968, para. 403).

According to Jung the whole method of alchemy "psychologically speaking" is "boundless

amplification", *amplificatio* is focused on addressing 'obscure experiences' that are not clearly

defined, by placing them in a psychological context and expanding upon them to make them

more understandable (para. 403). This is to bring them closer to consciousness.

Figure 17
Transitional Devices

Via code *if* reveals its summoning power. Two clauses with an *if* create what is called a variable which is simply a data value that can change in response to a question, yes or no. The internet of things which is a network of devices and sensors, is connected by these logic based *if* statements. However, the clauses do not have to be - logical, they can play with the illogical, they can actively perform metaphor and analogy and move closer to an everyday poetic reality. The transitional devices are wilding domestic objects which *make real* even if only for a moment, like dreams they can manifest these strange things connected not only by objective cause and effect, but also by meaning.

[≈] [amplifying] as a technique: Refining. Interpretation and amplification are closely related

and entangled but they are different and this difference is perhaps intensified when engaging

with this form of image-work which can take place outside of analysis. Active imagination is primarily experiential (Jung, 1928, para. 342), as is image-work and how amplification takes place will simply be different for each person that engages with it. As such there is often less emphasis placed on interpretation, for example, as in dream interpretation or perhaps what Hobson calls the objective amplification that may take place in clinical practices or in scholarship. While the image may of course be interpreted, the emphasis is placed on the image being amplified in such a way that it may reveal its 'shape' with more clarity, in essence, it has its own agency. This 'living' image which mostly Hillman articulates is an uncomfortable thought but not entirely abstracted if we simply look at how technologies facilitate such moves with ease, allowing us see forms of life that have previously been hidden from the human senses. Akin to turning the lens of a camera, or turning up the volume, the way that the image is met with, paid attention to in the very first instance, is in itself a form of amplification. In simply bringing the image closer to consciousness, it enlarges the image in such a way that it can be sensed with more clarity, via image-work this process is repeated and refined.[85] Amplification, which is so intrinsic to a practice of the image, makes 'letting things happen' seem less esoteric, more tangible, attainable and scalable as a way of working with images and meeting with the non-human. Amplification is about clarifying, and this includes voices, not just to either listen to them or to offer interpretation, but primarily to acknowledge that they are there and to make space and give way to them so as to allow them to fully speak, only then can the dialogue, which is central to this practice take place.

In first looking for this type of expanding amplification in my work, I found it to be aether-like, nowhere and everywhere. In looking at my documentation I came to recognise amplification as a method so tacit and embedded in my practice that it is itself difficult to put

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[85] For example, drawn out, written out, danced out etc.

into words. As such in order to try and do this I turned it upon itself and *amplified* amplification, I attempted to observe this movement which was only possible retrospectively and from these findings translate it into a game mechanic. This is how it works, *for me*. When I am working with images and via imaginal dialogue, they begin to coalesce and clear, this dialogue then shifts into a form of making, a collaboration, and there is a transition into an idea. I then will be working *with* them knowing this thing *we* are making real contains something that is impossible to reach - a floating building, a grounded moon, a living stone. The way that I have been working means that my role in this exchange is to reach towards these impossibles by formulating them as objects [thinking.forms] and attempt to pull them closer, make them real by [imaging] and [mattering]. It can be a demanding stretch, embarrassing, clunky and awkward, via this research amplification in its *amplified* form has primarily shown itself to necessitate not looking to mythological parallels but fumbling through software packages, technologies and coding languages, digits, clicking and copying, pasting, clicking. Still, even *this* process of working with tools, exploring them and pushing them has made me feel connected to those whom came before me, those whom I exist with and those whom will come after me. For me this is *all* part of amplification. In distillation, it is a kind of poetic hospitality, a willingness to get uncomfortable and do uncomfortable things to try and say what is emerging through the common language of the impossible thing. As such it is not simply about the tools that are used to do it, for example, mythology or digital interactions but it is about the process of doing it at all.

Image Prompt

When images first emerged they often felt like prompts [promptings], these are stimulus things that elicit responses. In the context of [animate being] this is a thing that draws the eye or any other sense organ to it as if it wants to, is about to, or is already in the middle of saying

some-thing. *I am thinking of a cat, eyes closed, ear radar turning sharp towards the window, a bird is singing.* I have documented how I meet these image prompts in the PlayBook. This has included synchronous 'blips' and minute moments of correspondence between things. Incongruous words, sounds or materials meeting comically or tragically - tiny dramas that take place between animals and objects, my body, wind blowing at thoughts. Via the screen they come as [glitching], [autocorrecting], [did you meaning?], They are generally very small, not necessarily in size but in sound and affect, quiet and whisper-like. For me, these images [prompting] are figments that may signal an image and call for the lusory attitude, the magic circle and game play. Who is this, what are they saying? Early on in this research, I thought of them as fragments but there was a weight and brokenness to this term that is incorrect. Figment came to me when I was trying to write one down, it was slippery on the screen. Figments are things that are slippery and globule-like, they look like tadpoles, you can catch them by the tail and hold them in your hand and they will swim about because they are alive.

The way I recorded these [figments] includes taking photographs or filming with my phone the things that have caught my eye, these are records for me to return to, to look at and with again, to ask why, did they catch my eye, to be with them in a more contemplative way to return to consider how it was that I responded to them and if possible to reignite a response. I have written down [figments] that are more sensorial, as for me they often are, not really pictureable things but feelings and senses. Some have unfolded quickly into more of a dialogue and others are slower but can eventually group together over time and find a place with each other like dots of water on a plastic surface. This is perhaps similar to what Zaphiriou-Zarifi (2022) suggests is a web of interconnected nodal points which reveal a 'field of information'. This effect is perhaps a kind of amplification via coalescence and this is the kind of amplification

that I went into the design of the game seeking to 'amplify' and draw out as an experiential metaphor.

Image prompt is also the term used for creating images via text with artificial intelligence, the term came into use as I was trying to define this strange moment, the very beginning of an image coming to consciousness. Like *scry* and *cry,* as ideas they collided and stuck together tightly, holding on to each other like they wanted to be together. They are different but similar. An image prompt as I was meeting with the idea is an autonomous thing, the image prompt in relation to an AI GAN is a consciously generated thing. In order to create an image a line of text must be fed to the AI describing what the image is. I played with one, beginning by asking for simple objects that came to mind, a clock, a frog, a butternut squash. I then began to work with differing AI's. An AI that would iterate an image, take an image and try to identify what it was, it breaks the image down into segments and an image of a *nettle* is partitioned. The AI tells me this nettle is made of [plant] [car] [person] [person] [plant] [skin] [hamburger] [plant] [plant]. As I was playing with this medium I was pushing it as much as I could, feeling through this stuff and playing at the margins of the work. I looped an image through different AI models, I began with a microscopic photograph of a grain of sand, I used this as a prompt for an image to text AI and then looped this with a text to image AI. I sat watching these loops compute and iterate responding in dialogue with each other. These AI's were talking to each other in the only language they have access to and I was an observer to this, *until I* was forced to renter as a participant. Gradually the grain of sand was morphing, into sea at first, then rocks, then land, becoming a landscape, a world. I pushed this further, AI became a collaborator. I trained a text AI on the Collected Works, it told me of an even stranger Jung, a Jung uprooted from his own psychological framework. There was the myth of crayons and a chimaera, which is a peacock,

winged, sometimes a bumblebee and likewise a kangaroo, it babbled in this coming alchemical

language of profound nonsense:

> [62] The soul of the soul: the left and the right a triangle. The
> reverse lines up perfectly. The right has the same cuteness as
> the left, which means a horizontal deviation from the centre. The
> the traditional form is straight, which corresponds to the left. From
> the centre its strength is concentrated in the right, whereas the
> right has the same cuteness as the left. This is the same for the
> left, which means a way to reach the middle point of error.

I worked with AI intensely over a year. I felt confronted, ill equipped and naive, like my fingers

were sticky and covered in hair and bits of bones. I continued to do it, because I recognised that

this was also the beginning of an image. It is one that hasn't as yet revealed its pattern. This is

what images can look like and what image-work *can* feel like, it can be a creeping, coming to a

sense of an unknown autonomy.

Synchronicity

Synchronistic phenomena is a call to what the philosopher Yuasa Yasuo calls 'image

thinking' (2009). This is a mode of thinking "that incorporates within it the image-experience

that is intuitively apprehended from the unconscious" (2008, p.1) It is a mode of thinking that

connects the human with the non-human (he uses the term 'nature'). In his more expansive

interpretation of Jung's synchronicity, Yasuo points towards the convergence of Jung's and

Hillman's 'image' that I have been exploring. Yasuo explicitly begins from a hylozoistic position

(the belief that all matter is full of life). Yasuo's revisioning of Jung's synchronicity opens it up

in such a way that that image can be theoretically aligned with contemporary art practices. Here,

via practice, I have been looking for ways of applying these ideas.

Through practice, I have been experientially relating to synchronicity as it occurs through

creative processes. However when I have met with synchronistic images, I have found that

mostly I can not actually define them as synchronicity; in that upon exploration, causality is often revealed. But still, it remains that meeting with these 'synchronicities in potential' prompt questions of causality: *is this synchronicity?* and then *how did this happen?* Both are to some extent parts of the same question entangled in the larger question, '*what does this mean?'*. Questions create a bounded space for the image to unfold further and to be explored. I think of this and refer to this as synchronicity and have been embracing it within image-work. Many artists do not use this term, however, they may use terms such as chance, serendipity or accident (Iversen, 2010). All of which are terms indicative of a similar process where a non-premeditated event is 'granted' meaningful status.

In his paper *Chance Imagery* (1966) the avant-garde artist and composer Brecht traces the cultural use of chance methods and image making. His positioning suggests a similar way of extending image-work to meet new mediums. For Brecht, like Jung and Hillman, the unconscious is a source of images and these images cannot be equated to the artefacts of 'pictures'. Brecht uses the term 'imagery' as to include all chance images equally, those made by humans[86] *and* those made by the non-human (he uses the term 'nature'), for example, "the configuration of meadow grasses". He argues "an increase in our ability to recognize significance in the chance images which nature presents all about us will mean an end of the personal activities which we have been calling art". He suggests "as art approaches chance-imagery, the artist enters a oneness with all of nature". This is a grounding revisioning of how art is defined and lived and who gets to live it as everyday life. It is a revisioning that also includes within it a recognition of an ability of the unconscious to reconcile opposites, via chance images. It is perhaps an attitude towards art and images that is strikingly congruent with both

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[86] He includes within this frame Duchamp, for whom three basic phenomena can be identified as crucial to his exploitation of chance, this being wind, gravity and aim.

Jung and Hillman. Brecht however makes explicit the potential in mechanical processes to create what he calls affective images, via chance.

For Brecht, the affective image is simply the image that 'affects'. He identifies two aspects of chance in relation to the affective image. The first is where images are derived from "deeper-than-conscious levels of the mind". This is parallel to the image of Jung and Hillman. The second is images that derive from mechanical processes where images are not under the artist's conscious control. While both result in images, they lack conscious design; Brecht's focus is primarily on the 'mechanical'. The mechanical, according to Brecht, alleviates the bias of consciousness by allowing for randomness. He states: "the reason for the importance of randomness for purposes of scientific inference will be the same as the reason for its importance in the arts, that is, the elimination of bias.". He suggests this bias may be mitigated in two ways. One, it can be reduced by compound chance events; these are events made of two or more independent chance images that come together or, it can be eliminated via the use of random numbers. (p. 5) Compounds (which I read as assemblages) constructed via randomness is where I propose that Jung's synchronicity may meet with new mediums as chance images, images where the bias of pre-scribing narrative may be mitigated. It is via randomness that I invited the non-human into the space of the game.

Transitioning

[transitioning] as Game Mechanic: The [stream] workspace is located in the moon, it is a vast contained space where the player is able to unfold their [elementss] and inspect its associations. These associations can be combined to create [thinking.form]'s, the [thinking.form] is not a simple hybrid but it is something entirely new that emerges from where associations meet, it is also something that continues to shift and grow. The [thinking.form] can be animated through

combination with other forms of real-time data for example (the wind in Galway, the temperature in Antarctica the movement of a pod of Orcas). By being connected to these real time streams of data the [thinking.forms] remain in an animated state once they are returned to the [middle.ground]. Players can spend as long as necessary making the [thinking.form], returning over several sessions to refine it. Once the player has made a [thinking.form] and fully explored the patterns of its growth (this is very important because it will continue to grow even after it has been released) the player can with it and bring it back to the [middle ground] whereupon choosing a suitable location they can release it back into the wilds. The name of the [thinking.form] is a concatenation of the associations and animation streams used in making it. For example [pen.rolling.migratory.geese] or [egg.walking.pulsar]. The [thinking.form]'s are the only beings that stay with persistence[87] in the [middle.ground] autonomously existing. Depending on the movement of the [thinking.form] the player may or may not ever see it again but there remains the potentiality of the [thinking.form] being encountered again and again.

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[87] Persistence in-game space means that the game world (generally) will continue to exist when the player leaves and renters. However in animate being the only aspects that remain with persistence is the [thinking.form]'s, the rest of the game world is created randomly anew with each round of play.

Figure 19
Portable lens

[Transitioning] Transitional words are passages through which thought can shift and move[88], in fiction, they coalesce to induce a change in scene or story. As a psychological term, the transitional has been utilised by Winnicott (1971) primarily to define the space within which the mediatory labour of the child, *play,*[89] takes place. Via this mobilisation comes transitional *space*, transitional *states*, transitional *phenomena* and transitional *objects*.

Transcendent Function

I adopt the term transitional as developed within object relations theory and developmental psychology via Winnicott primarily because of its overt emphasis on *play* and space making. However, this concept meets with analytical psychology via conceptual tensions and conflicts; first and foremost, because they are founded upon two essentially different psychic models Saban (2016). However, the notion of transition meets with Jungian ideas, *practically* in

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[88] Also, and, or, if, equally, like, to
[89] Play is also present in Jung's writings on the transcendent function but as noted in the LR this is not explicit.

interesting ways, which is how I am approaching it, via what is called the Transcendent Function. This is where Winnicott's transitional, a space (place) that is made and entered into via imaginal play meets with the active imagination of analytical psychology. The aim of active imagination (what I expand upon through this research as image-work) is the mobilisation of the transcendent function. This is a process that makes the "transition from one attitude to another organically possible" (1916/1958 ,Par, 145), it is a psychological movement and new perspective that transcends myopic positions and singular truths. It is the core function in facilitating the overarching process of individuation (becoming).

Miller (2004) draws comparisons between the transcendent function and Winnicott's transitional, arguing that they both "describe a mediatory space where opposites are suspended or united" and that they are "analogous territories where liminal experiences can happen". He goes on to suggest that the key difference is that Winnicott's transitionals, based upon the psychoanalytic model of the psyche, is focused on limited binary pairs of opposites me/not me, inner/outer, reality/fantasy and subject/object. Whereas the transcendent function of analytical psychology, based on Jung's model of the psyche is sited within an enveloping theory of opposites where these pairs are not limited but endlessly multiple and innumerable. It is from holding the tension of opposites, as in image-work, that a third thing arises. This third thing is not a fixed splice of these two things but something entirely new and qualitatively different (p. 85-89). As transitional space meets transcendent function, I see it as revealing its potential as a transformative third thing itself, one that is deeply ecological as a psychic mechanic and radically weirds and troubles binary thought. In nestling this third thing amongst design as a lure I have been attempting to actively draw this nascent potential out in such a way that it can be seen and explored.

[≥] [transitioning] as a technique: De-tethering. By introducing boundaries for example via [vesseling] and [projecting] spatial and temporal beginnings and ends are manifested. Letting a project go will happen when the project has moved beyond comprehension and *knowing* when this is when is the right time to let go of a project is a skill to be practised. For me, this has meant being present with my desire to interpret, to ground and try and make meaning from something as it is moving away and to pull it back into consciousness. De-tethering means, *not* doing this, not interpreting and letting the project go because when a project has been worked through and *then* moves beyond comprehension, this is what it is asking for. This is the only way I have been able to keep moving with and through the unknown, this is by allowing for unknowables.

New Mediumships

Kwinter reminds us of the paradigm shifts in thought and perception mobilised by the microscope and telescope. He asserts that the computer "offers the possibility of apprehending developmental patterns of extraordinary and unprecedented depth and abstraction, offering tantalising glimpses of the very freeform structure of time itself (chaos, complexity, self organisation)" (2003, p. 92). Pauli, Jung's collaborator, was looking to the phenomena of synchronicity through the lens of quantum physics which at its core, like synchronicity, is also a change to the rules of probability. While classical physics is deterministic, meaning that all processes can be fully described through a set of fundamental laws of nature, quantum physics is nondeterministic, meaning that there exist processes which are fundamentally random.

Figure 20
Internet of Thoughts
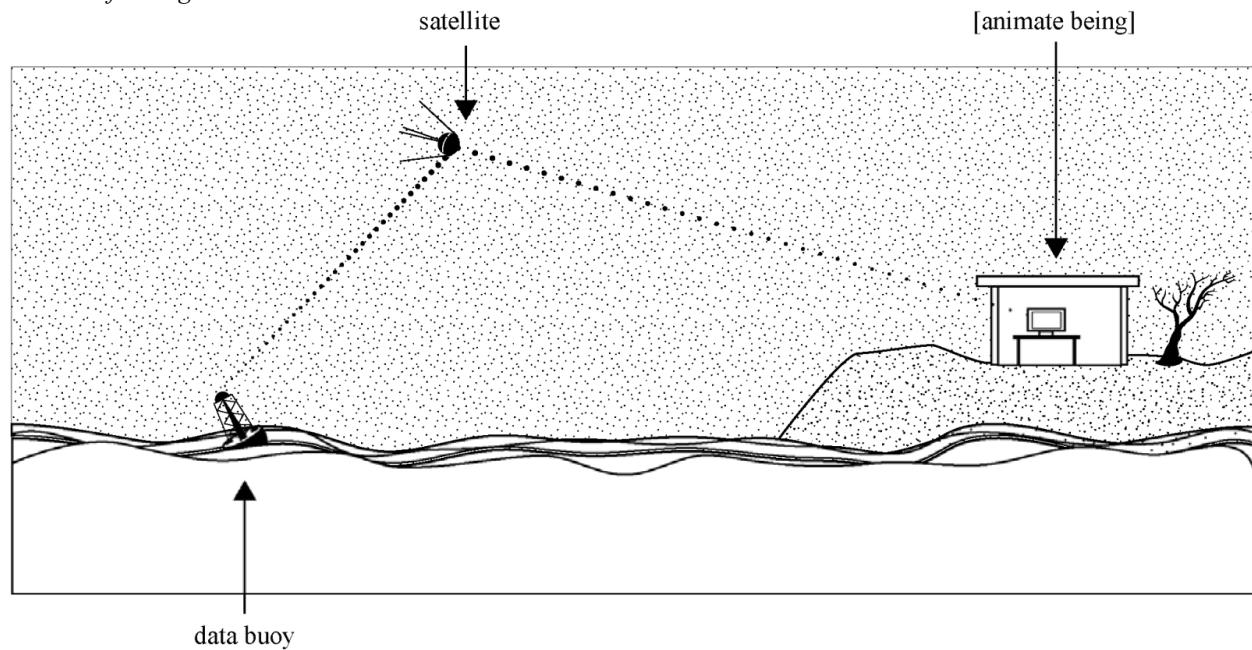
Diagram showing how data is introduced into the game space in[animate being].

The psyche emerges from what can be argued is a chaotic substrate that we can only conceptually perceive the existence of through models. Jung's 'model' of the psyche is one such model.   Metaphorical models of reality and ways of thinking about what is beyond our perception are just as important in physics as they are in psychology. This is a complex area of thought. Through [animate being], I simply looked at the *way* that computing has been utilised in quantum physics to simulate or model otherwise imperceptible quantum states, this for me points towards digital matter as a medium which *may* serve to extend image-work to virtual space.

The physicist Richard Feynman explains that what quantum physicists require of computation is that in order to model processes which are fundamentally random then they must

allow for randomness.[90] The same can be said for the intuitive techniques, the divinatory systems that Jung speaks of, the Yi Jing and the tarot. As such 'randomness' can perhaps be positioned at the intersection at which both models pass in order to become 'modelable'. This is the way that they become 'visible', albeit not entirely, not as a whole. Randomness is a state of unpredictability. If a pattern can be found, then it is no longer random. It is necessarily an abstract concept in that to generate randomness, for example via a computer software, this must be done with mathematical formulas and so by definition cannot be truly random. This is called pseudo-randomness. Computers generally use and generate pseudo-randomness using Pseudo-Random Number Generators (PRNGs). However, true randomness and true random numbers can be generated by exploiting the inherent uncertainty of the subatomic world. Take for example, the atmospheric noise discharged by lightning or weather systems. Any physical phenomena (i.e., bodily movement/wind) can be used to produce true randomness and can then be introduced to a computer. These are called True Random Number Generators (TRNGs). This is what I developed, a TRNG, albeit a very unsophisticated one, in the early stages of my research. This is what I was reaching and working towards, although I did not consciously realise it at the time that I was doing it, that this was how I was trying to generate a dialogue between the image work and new mediums - via chance and its bedrock, randomness. Once I came to a conscious comprehension of this direction, I then sought to apply it, to amplify this via design as being central to the game, as far as possible. I felt it was necessary to introduce randomness into the game. The game world of [animate being] is a world that is procedurally generated anew each time the player enters into play, revealing new unfolding scapes, beings and possibilities. While the in world, [thinking.forms] that are melded by the player remain with some persistence in that they randomly wander and may be reencountered, any other asset that could possibly be

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[90] Quantum Computing

randomly generated within the boundary of a video game - is.

Randomness and generation were not qualities that were premeditated but rather a quality I encountered in the work as it unfolded, through its repetitive insistence and amplificatory coalescence. These qualities impressed themselves and *only then* I sought to amplify them through design. It was after I had worked with the AI GAN's and then prototyped many of the vignettes that I had brought his generative quality of the GAN's with me through to the game design. However, from the outset I did recognise that as part of my containing design brief [project.ing] other actors would be involved (the non-human). As such a free space was needed for them as much as for the player. I did not know what I meant by this 'impossible thing' at the time but I committed fully to it as an intent nevertheless. I believe that these two aspects are interrelated; by inviting chance into the research process a space was made for intuition. In doing so I encountered things in the work that I did not consciously set out to make.

Emergent Gameplay

While video games do belong to a classic game model, this is, a basis on which games are constructed, video games have evolved beyond this (Juul, p.1). video games allow for games where the player does not know the rules from the outset, variable outcomes (not straight win or lose), the removal or discoverability of goals, by not being bound in time and space (the game does not have to have a specific duration), and possessing modifiability, (the player can modify basic rules) the computer game "acquires a quality of becoming a playground or sandbox." (p. 14). Emergent gameplay is what happens when a player uses the game mechanics in ways that the designer may not have directly intended. This is similar to Ahmed's use of *use.* Emergent gameplay is most common in open-world games, which is what [animate being] is and is generally a desirable aspect in that it draws the player back into the game to play again and again

to explore the potential multiple ways of playing. For a game to enable this kind of activity, the in-game assets should have multiple properties so that the player is able to combine them in novel ways. I.e .the designer may offer tools: a) a hammer b) a candle. If the hammer and candle only have one property each the player for example may only be able to break the candle or set fire to the hammer. If the tools have multiple qualities then emergent gameplay may be able to occur: The hammer is used to gently pound the flame of the candle, the light of the candle scatters around the room, and the flame burns a black soot onto the metal of the hammer which falls as dust to the ground into a puddle, the player blows out the candle and dips it into the liquid and begins to write on the wall. Through this exegesis, I have tried to show how I have worked with Jungian ideas in a way that illustrates their 'modability', their openness and their ability to be modified.

In [animate being] I sought to encourage emergent gameplay because I see this as being a parallel dynamic to the way that the [image] is worked with. I did this by introducing procedural generation into the game. Procedural generation entails the use of an algorithm (or set of detailed instructions) to generate content. It is used in the creation of assets for games, allowing for potentially endlessly unique variations of landscapes, characters and objects from a randomised *seed*. Procedural generation is the computational version of creative improvisation (music, text, image) where improvisation takes place within a set of constraints as seen with experimental forms of creative practice (Jazz, Cut-Ups, Collage) and games of chance**.** While [animate being] takes place in what can be viewed pictorially and virtually interacted with as a world, it is a world constructed from different types of data and this data is all *parsed through* chaos. Chaos is the primary data of [animate being], it is the data from which images may emerge.

Player Two: All games are intrinsically systemic and can be understood as systems .They can be open or closed or a mix of both. Salen and Zimmerman look to systems theory to define how this works "A closed system has no interchange with its environment" whereas "[a]n open system receives matter and energy from its environment and passes matter and energy to its environment." They assert that this matter and energy can be in the form of data (p.5). I utilise this quality in [animate being], by inviting chaos into play, it is a boundaried but *open* system, it is *also* an open world. Bartle clarifies the difference between open and closed worlds by highlighting the role of the designer. For me as the designer, when I call the game world open*,* it means that it is a world where players have relative autonomy in play, when the player calls the game world open, it means that this is a world in which they get to be designers. As such both the designer and the player have to make decisions as to the context of what it is they make, they both have to ask "are you making art, or the means by which someone else can make art" (2008, p. 6). I have been working the tension between both of these options, [animate being] has been a conduit for this research, for playing with and through and my intention is that it may be a space suitable for other players to experiment with playing with and through.

In this body of practice as research I worked *with* images, as a means of generating new knowledge and I worked with the unknown. I met with Jung's method of active imagination through the expansive notion of the image proposed by Hillman and explored this as image-work, a strategy for engaging with the complexity of contemporary reality. I worked through a feminist lens of design speculation to create an accessible virtual place within which things, ideas and beings can gather and where healing ways of seeing may be nurtured. I drew out the ethical dimensions of active imagination via [mattering] and positioned image-work as a form of alchemical language play that may facilitate dialogue between humans and non-humans.

I suggested that digital matter, as a new medium, has distinct qualities that may make it suitable for developing a practice of image-work and that video games may be vehicles that are suitable for communicating, experiencing and finding a way to be present with complexity. This journey has been about the engagement with the unknown, the unexpected, the emergent. Just as the player within [animate being] navigates a world built on chaotic data, unpredictability, and infinite possibilities, this research aims to set the stage for others to confront, explore, experiment, and engage with the non-linear, open-ended reality of our digital landscape.

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Animate Being

Extending a Practice of the Image to New Mediums via Speculative Game Design

Briony Clarke

Appendix Document A

PlayBook

[Container Forms]

I pursued this body of research through a practice as research (PaR) methodology. A PaR thesis consists of both a practice component and a written component which sounds simple enough. Only, in actually working through my practice and approaching it as research I found that the structural form of the thesis demanded my attention in a way I hadn't expected. This form emerged from the entanglements of practice as research 'grew out of itself' as I worked. As such I am including a diagram to introduce how I thought about the structure of the thesis, to the reader. The thesis is made of several parts, primarily it comprises three main parts, this includes a PlayBook, where I document the research process, a game which is the vehicle for the application of my findings and an exegesis in which I ground the work theoretically and offer a reflective commentary. While I introduce them in isolation here I want to be explicit about how they didn't develop like this but rather they leaked into, informed and constructed each other, however, while this PlayBook contains text it belongs to the practice component and the exegesis serves the written component. Unless otherwise referenced, all of the text and visual images in this PlayBook have been made by me during the course of this research. I have used multiple differing softwares to produce 'visual' images and this includes AI models, photoshop, illustrator. Unless cited these images were all created during the course of the research.

[Container] The idea of the 'container' is an important one in analytical psychology, it was later built upon by the psychoanalyst Wilfred Bion as 'the living container' but in relation to psychology, it originated with Jung. The container is broadly understood to be the space within which psychological work is undertaken and is defined by its boundaries, although these boundaries can in

part have physical representations (i.e. the therapy room) mostly these boundaries are formed via agreements, for example - the agreement of confidentiality. I think that the container is also an important concept in relation to art and to gameplay and this is the position from which I relate to this idea, the 'gallery' is a container for art but more expansively so is the frame, the book, the sentence, the musical score. Before art is situated within a gallery, these are the containers, the boundaries within which experimentation and improvisation can take place and as an artist, this is something I am particularly interested in and one of the points at which my own practice and more expansively that of post-disciplinarity becomes one of politics. Why are these boundary spaces made, who gets to make them, how are they made and what agreements have to be entered into to access them?
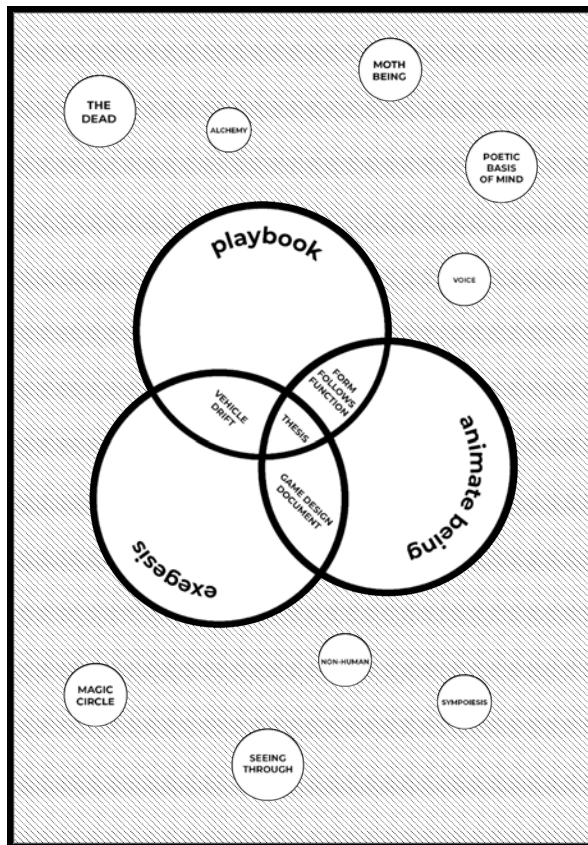
Thesis Structure

[Vehicle Drift] Early on in the research process I began an image diary. I did this as a means of documenting how I meet with and work with 'images' and it grew into a place to experiment with ways of articulating this. The image as I meet with it can be quite sensorial and simply I find it can be really difficult to express and articulate as an experience and this 'articulating' is somewhat central to

image-work so it was something I wanted to stick with. I did what I don't normally and found it liberating to literally try and - write it down, to point to what happened and look at it as a thing. Often it just slips away as I enter into some kind of dialogue with it as a matter of practice and 'stilling' it meant I had to freeze the frame and pause - stop and try and look at it from different directions, often it would be me that had frozen, the image would keep moving. This reminded me just how tiny the beginnings of things can be and made me pay attention to what Robert Romanyshyn[91] calls the margins of the work (and the marginalia of practice). Through this, I explored how the image (which I have come to contextualise as an 'experiential poem') may be articulated as a movement or interaction in digital space. It was a way of experimenting with and exploring the qualities of the new mediums, and what can these new mediums tell us

about the image, a question I went towards this with was - what can new mediums reveal about the way the image moves that other mediums can't? Vehicle Drift is a collection of writings and a body of interactive game vignettes where I am exploring the relationship between language, movement and game dynamics.

[Game Design Document] The game design document (GDD) is a dynamic document. Throughout the course of the game design, it has been edited, altered, revised and returned to as the research has progressed. It is the space in which I present in a linear way through text the high concept of the game and details the key features, target audience, approach to graphics (art), user interface, game assets and environment design. In its final form it introduces the game in a linear style and contains all of the important information in such a way that it can be handed over to another person and

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[91] Romanyshyn, R. D. (2007/2021). *The wounded researcher: Research with soul in mind*. Routledge.

from this, they would have a full understanding of the game.

[DriftBait] This is a website, a place where I am able to share with the reader the game itself (animate being) so that it may be explored in an interactive way. I developed the game as a prototype by devloping a series of sketch vignettes, each vignette exploring a specific dynamic. Alongside these vignettes are a series of text diegetic text 'playthroughs'. A playthrough is a format used in game design and it can be either a short video capture or a text-based playthrough of the game, detailing a game scene of the entire play of the game. I began doing this as to draw the game world out further and it quickly became a space to more abstractly explore the boundaries of the game as a speculative fiction.

www.driftbait.com

[animate being] This is the game, the central 'container form' and vehicle for my research. In working through speculative worldling (which is what my practice is) the game world of [animate being] has iteratively taken form to propose a space a 'middleground' where the non-human other is invited to collaborate in play. The 'game' format serves as the exploratory contextual space or frame of the work. Video games are generally produced by studios or teams of people and as such, it is beyond the scope of this thesis to deliver a full 'consumer-ready' playable game. In taking the role of 'designer' my emphasis has been on identifying what the 'core mechanics' of image-work are and how new mediums may facilitate a translation of these into digital space where it can be explored freely by an individual in an experiential but boundaried way. As such the game has been iteratively developed as a series of prototype sketches where I focus in on the specific 'mechanics'

of the practice of the image that I have identified through the research including movement, harmony, generation, randomness, poetry and co-creation. Together these sketches form the foundations of [animate being] as a gameworld.

[Exegesis] The exegesis is the text based component of the thesis. Through the exegesis, I clarify how I have worked with and through not only Jungian ideas but Jungian 'methodologies' to develop the game. In meeting with concepts from game design I suggest that both fields offer 'nomadic concepts' which intersect in ways that reveal aspects of Jungian psychology and games that may offer some correspondences. In the body of the exegesis I introduce the scaffold of the game – three structural components that I have established through my initial exploratory studies as documented in the PlayBook. I

also discuss image-work. This is the craft based on Jung's active imagination which the player of [animate being], who for the duration of this research has been me, is exploring.
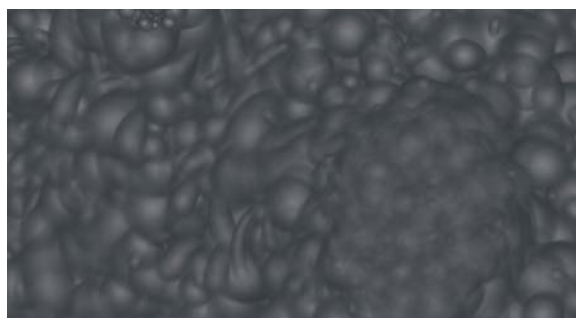
Stone Scrying Screen

[Vignettes] I have been working through sketch or vignette studies, mostly digital sketches. Working in an iterative way means that ideas tend to unfold and become clearer in cycles. I first let the work come out and as I return to it I bring a more critical eye so these are not illustrations to supplement the text but the text is born through as I read and reflect, so it is a symbiotic process them which is why some projects will have more exploratory and critical text than others.

This way of working has allowed me to move in the way that I need to move through and with ideas. A 'project' for me is generally constructed from hundreds of these smaller exploratory sketch studies, a sketch is like me poking at a prompt and asking if it's awake, if it is then it will respond. A sketch is an offering of intent and an open invitation. However sometimes they just don't move or are not ready to respond but I include them in this PlayBook anyway because this is part of the process. The format of a vignette is used in various mediums, cinema/ literature/sculpture, in game design, it is a small sketch that isolates a specific time frame, scene or action and can be thought of as a discrete experience itself but in this context I am always conscious that these sketches at some point will be stitched together to create the full game. Working with sketches in the first instance allows me a frame as to really focus in on specific dynamics and design

components (i.e the blink gesture). These sketches may be returned to again and again as the game develops and as such I have collated supporting material for each sketch as a way of documenting how these smaller sketches are refined and this includes for example - graphic experiments, drift bait, figments and written thoughts and reflections. Through this research I have developed a hybridised format of playthroughs. A play through is short written text that details how the play of a game unfolds. I am using this format as a way of speculatively ideating and worlding, drawing out the game world into another world - the world within which it is played. These are documented on the website but throughout this play book are early extracts, ideas and work in progress.

[Living Document] A living document is one that is continually edited and revised over time. It can be a document made by one individual, or it may be shared among many people coming together (for example, to create a game). I have produced a Game Design Document (GDD) as part of this research where I present the game I have designed (animate being) in a linear way. This PlayBook is different but I adopt this format, it is also a living document, the content within it was produced, reflected upon and edited throughout the entire period of research. However here it is not presented in a linear way, rather this document is more reflective of the way that the research unfolded and as such the content is not chronologically ordered but organised into 'zones' that correspond with the mechanics I have drawn out.

This PlayBook documents how I have conducted my research, how it is that I have arrived at ideas and how these ideas have been translated into game design. I hadn't originally intended to develop this document in the way that I have but over the course of my research, I found that there was a missing container form, a place to share just *how* this process has unfolded, to share what the actual process I have been working through looks like at all the different scales and the material I have produced in order to navigate my way through ideas. I felt this was important because in pursuing Practice

as Research (PaR) I am the first scholar within my department to take this approach and demystifying what this can look like in an applied way is part of my contribution to space making in this field of research.

Given the post-disciplinary nature of the research, I am really attempting to write with differing readerships in mind and needed a space to get to grips with and articulate some of the definitions that I use from differing fields of study. Even though some of the terminologies are the same, Jung's model of the psyche is quite radically different from Freud's, however much literature, especially in relation to art and design, if it is to reference an unconscious it is to reference the unconscious that Freud posits. This is an unconscious that stops at the unknown, the unconscious that Jung speaks of goes far beyond this in that Jung's 'unconscious' recognises and includes the 'unknowable'.

This PlayBook is also a way of documenting how the creative process really happens at different scales and how big ideas sometimes engulf the smaller, foundational ideas from where they came. Big things (i.e the game) are made from small things (a word in the wrong place, a moth on the screen). In this PlayBook, I pay particular attention to documenting how I meet with these small things via new mediums as a means of exploring these interfaces. The beginnings of art are not always strictly delineated or numinous events that come with edges, entry points can be missed and sparks blinked away. Sometimes they just don't look how you think they will look, and this for me is often how I know that there is something else inside of them, a voice to be heard and perhaps dialogue with, this is where I may meet with the non-human 'other'. The poet Robert Frost says "a poem.. begins as a lump in the throat, a sense of wrong, a homesickness, a lovesickness. It is

a reaching-out toward expression; an effort to find fulfilment. A complete poem is one where an emotion finds the thought and the thought finds the words.". All of these feelings are reminders of something that is missing, a voice, autonomy, a love, a home. The small things that I attempt to document here I understand to be reminders of things that are missing because I recognise that they are part of the things that are missing. These small things are full of revelatory potential, they too are *images* what I will define as [elements] and I want to make sure that I pay attention to them so in this instance as a mode of research - I document them.

Over the period of one year - from January 1st to December 31st 2020 I compiled a daily image journal. I formulated the idea of a journal as a way of greeting and reintroducing my practice after a year focused almost solely on conducting a critical literature review. I found I had begun to dream again, they were intense demanding dreams and while I documented and worked with these it became increasingly apparent that I had to confront what was underlying this, but how is it that I do this again? I was not *doing* as I say and I had to gather my thoughts and remember how I practiced. I felt I had to open up to this image I had been reading so much about and just meet equally and honestly with the weirdness of it. I had become too eager to be observant. I wasn't actively participating in the process I was trying to articulate. I consciously wanted the solution to be in the dreams, this would make it easier to talk about, and this would make it more correct and Jungian? Packaged up in dreams would make it manageable perhaps. As much as I wanted this I found that the issue itself was not sequestered away in the dreams, conversely, it was right on the surface, it was

revealed in the fact that I was dreaming - so much.

Jung suggests that through the practice of active imagination the frequency and intensity of dreams diminish - the demands of the unconscious being met with and worked through in the waking state, here we arrive near to the notion of the waking dream - but what actually is it? Not a daydream of fantasy but a waking one. There is a big difference but what is it, what words do we use to talk about this? I began to think deeply about the language of psychology and the language of dreams, how this dictates the status of dreams, where and how they take place, the margins we try to pen them within, and the tools we use to tame them.

I recognise that my own practice is one of the image, and can see how this also plays out in the work of friends and peers, it is not ever the same as but is close to what Jung defines as active imagination. What I mean by this is that for me practice is the way in which the relationship between consciousness and the unconscious is deepened, in turn through practice a way of looking and seeing with the world is nurtured and I recognise that this 'way' is as unique as psychic reality is for each individual. I am not a clinician, through practice, I can only really research how I do it through my own practice and how this may converge with how Jung suggests we engage with it. If I don't do this, if I don't actually practice in the way that I find I need to then while I am awake the dreams sleep and while I am asleep the dreams awake and everything is unbalanced, back to front and inside out. It is a strange realisation for me and one that if I had not embarked on this research I may not have come to, it radically changed how I thought about Jung's work and how I think about my own.

Even in the Jungian field which takes into account the unknown, it seems to be more permissible to talk about sleep dreams than to talk about waking dreams, there is a precedent and the language for this, but the waking dream as I know it is spoken about mostly as synchronicity. The language of the dream or at least dream interpretation risks becoming perhaps what James Hillman refers to as apotropaic, a kind of magical device "a way of covering the fundamental anxiety that we don't know anything really about the psyche." (p.10). Why is it that I can talk to people about meeting with for example 'beings' in my slumber and just about carry through a conversation - but if I am to suggest that this happens when I am fully awake, eyes open, not just in 'green' nature (which is allowed to be vocal because it is beautiful), but on the tube, in the supermarket, in the shower, I get tongue-tied, embarrassed - what are the right words to use for this? Ghost? No not ghost.

Presence? maybe, sense? perhaps, Archetype... I don't know if this word works anymore for what I am trying to say, in the world, I am saying it in. Where are these words and why can't I make them come out of my mouth? What shapes do I have to make with my tongue, are they guttural sounds or should I chirp? Like the ever-disappointing "it was all a dream" troupe perhaps it is a bit of a get-out clause when things get really weird to restrict the dream to the sleeping state. I just don't experience it like this, at least - not only like this, and this is a bias I want to confront through this research. How to begin as I mean to go on, by talking about the waking dream, this thing that can be so strange and sensorial, minute and vast, what words can I find, what things can I use to make this communicable, how to speak about the unspeakable, how to speak to the unspeakable, what strange language is this spoken here? My sense is that in playing

with language we will find that the words that are necessary to share the experience of waking dreams that are already present. They just have to be misused in the right way. In looking to both Jung and Hillman it is this attitude of serious poetic playfulness that I seek to explore through practice here and share as an experience within the game.

[Practice]

[A reflection and transference dialogue]

My practice, as I am looking at it through the lens of active imagination, is informed and directed by two inherently entangled and non-hierarchical themes. These two strands sit in parallel to those of active imagination. First allowing unconscious contents to come up, and then, coming to terms with the unconscious. For me, this *coming to terms* is now a kind of design speculation. I began working in this way as soon as I found a space to *be* an artist. There were five inhabitants (O, Profit & Loss, Popsickle, Sod and Child Astronaut), they emerged rapidly, and lived in and through me, as I explored my identity as an artist, they spoke to me in dreams but also reached out to pull upon things and speak to me in my waking life. This is one of the reasons why I am here, an artist doing research from within a department of psychosocial and psychoanalytic studies.

I had my own encounter with the unconscious before I had even heard of Jung and through this initial encounter, I was intuitively working in a way that is more closely aligned with how Jung talks about active imagination. But since then my practice took a different direction, I began to work with images in different ways and through this research, I am trying to explicate and refine this approach which I am referring to as image-work. This is a term used widely within the Jungian field. I didn't invent it, I am just pulling it into

another position to offer another perspective on it.

[Chorus]

O is a void, but also a portal, almost unnameable. For some time O was 'Mother' but then insisted on being O. I have installed O into my name in gratitude for O, I am always vesseling O in my being. When I see an O, IRL, I *always* enter into it. I did this once with an O in a standing stone and it told me that O is also in my eye, the O is the pupil and now this is how I sync into visions, by looking into my pupil.

Profit & Loss are twins, a comedian and a coward. They emerged instantaneously and together, so together that for a while I thought they were one being but they are actually an entwined being. Then I had a dream that I was in Venice and they were there. Here they revealed themselves as two.

I met with them in this way only in dreams, a coward child and a comedian child. They were my children and I felt I had to nurture them. But they were much smarter than me. They would mutter aphorisms nonchalantly just before sleep that would send me spinning into liminal dreams. *yourage - dead or a lie - basildoone - clack.*

Popsickle is the adult Profit & Loss. Popsickle emerged shortly after they did. Popsickle's other name is Hogarth. He gave this name to me begrudgingly after I kept enquiring as to who he was. Popsickle is an artist who doesn't make art but just *is* art. Once, in a vision, I was with Popsickle standing on the Embankment in London. We were looking at the river, the Thames and then he began to piss into it. I looked around worried that people were looking and I said, *what are you doing?* He turned to me, he had a fag in his mouth and in a deep accent he said - *aaarrrttttt.* His piss was flowing

with the river. He really frustrates me but I know he is right.

Sod is a gardener, very slow, very very slow. Sod taught me to *take* time. Very grandmotherly and calm but fuming at the injustices, I know this by the way she gardens. Each seed is imbued with desperate hope and placed into the ground with gentle hands but teeth are clenched. *It's not ok but this is what we can do.* This is what she tells me. And take time, take all the time that is needed, don't rush towards Art. Art is not the point, art is the point. It's different, like Popsickle, she tells me this.

Child Astronaut is another being altogether. I thought I had a grip on what was going on and then they arrived. I was working on projects that didn't seem to fit and there were more and more of them that had no named collaborator. Child Astronaut was born, in my eye. I was in meditation and I

became a mass of pixelated cells. From here Child Astronaut took over and there was a whole year of projects. I think Child Astronaut is with me now and has for some time been guiding me towards this research.

These inhabitants claimed the space I had forged for art, they were insistent. It was strange and destabilising and I had no way of knowing if I was being an artist the *right* way. I had no way of contextualising this experience that was unfolding without it passing through a lens of pathology, or/and calling this peopleing, *my* art, and wrenching them out, quickly. This felt wrong. They protested and resisted mediums.

However, during this time, I was also working as an administrator, to pay for this space they had taken, with excel spreadsheets and meeting room bookings. I would offer up these skills to them, and they took them and then began to administrate

themselves amongst these computational structures. I had these huge strange excel spreadsheets *full* of psyche. But I remained full of shame and suspicion, I could not fully find myself in this, and it was so shattering, it meant that I could not find myself in art, I felt like a passenger.

At some point in the middle of this gutting episode which lasted for two years, a kind hand, that of a teacher, pointed me towards Jungian theory. At this point, each of the four walls of my studio was already covered in artefacts, each wall belonging to a different being. I had no knowledge of Jung's work prior to this. It was a revelation.

Via some books but mostly the internet, I cobbled together a sense of what was happening psychologically *and* crucially, a framework for working through it that wasn't 'Art'. I came to understand that this was an instinctual process, and like all

instincts, it was going to play out, *with*, or *without* my conscious participation. At this point, I began *actively* participating in this process, what could be called active imagination, developing my practice and finding my own identity within it by working *with* these peoples and claiming the spaces they needed to speak.

Encountering these ideas, at *this time*, early on in my practice, has proved to be a crucial part of my growth as an artist and knotted in this, a crucial part of my growth as an individual. The tendency of conventional critical modalities is to focus on the contextualisation of the artwork as a cultural product, not on how the artist may conceptually and experientially contextualise the processes and frameworks that they themselves are working through (Barrett, 2010).[92] This may well work to

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[92] Barrett, E., & Bolt, B. (2019). *Practice as research: Approaches to Creative Arts Enquiry*. Bloomsbury Visual Arts.

conceal a human instinct that may simply be present in everyone.

In western culture, this instinct is by and large restricted to and concealed by Art and artists and located away from everyday life. What I find in analytical psychology, is that it offers me what much of the theory that surrounds Art cannot - a non-pathologising understanding of the processes I find myself drawn to working through. Early on in my practice in giving rise to things I simply did not understand, things that overwhelmed me and I found difficult to quantify, I came to recognise that the Art world as given did not offer me anything that I could hold on to, to help me navigate through a practice that can come at the cost of basic human happiness but in many ways does the opposite by ideating suffering and outsourcing the creative process via Art, it claims and conceals a thing that should be available to everyone. I feel that my practice then should

work towards challenging this, not within its confines as institutional critique but simply by continuing to move regardless and to find and make spaces for art to persist.

[Set Town] In pursuing my practice the space that was inhabited by the peoples became Set Town (2009 - 2018) a space I perceived as one of transition, set and setting, where I was exploring different types of reach and context. By context, I mean simply different types of spaces that may be inhabited by art.

For example, previous 'outreaches' have included appearances on television at tourist destinations, websites, a shopping centre, a high street shop, a museum, mobile wagon, a van, door to door sales, a gym. I kind of fell into the area of live art performance but this was not where I wanted to be and it was not how I wanted the work to be contextualised. I wanted the work to be

closer to everyday reality, directly inside it. The closest I could get to the type of context I was looking for, I found in a place called Portmeirion Village. This is a constructed tourist destination in North Wales. It looks like a theme park, but there are no rides, just this strange place, which is a different place. A contextualising frame you can walk around and inside of. This was the right space for my work at that time, it was a space where I could really test the boundaries of speculation. How real can it be, and what experiential frame does it need to have, at what point does it depart from the world and enter into fantasy? I asked if I could become their resident artist and they agreed.

Each summer 250,000 people visit Portmeirion Village, as an estimated a quarter of these people would enter into my open studio during their visit. I kept it entirely open. It provided me with an

unexpected and unique opportunity to engage directly with a wide audience made up of tourists, cos-players and science fiction fans, people who had not come to the Village specifically to engage with art and may not necessarily encounter art or go to galleries. I was able to have thousands of conversations with people about the way they felt about art and design not just my work but as a concept in culture. Even when I didn't want to talk about art, the visitors did. I had never been so exposed as an artist before. I hadn't really thought about what this role meant to other people, or what I signify, or what I perpetuate in as much depth as I did during those years.

Over the years these dialogues and the concerns that arose from them, fed into my practice. I experimented with contextual markers, I would play with the layout of my studio, at times there was a defined work area, and a defined exhibition area where I

would display projects in process, at other times the entire space would be a tangled workshop in which there was no definition between the process and final outcomes. There were prototypes on plinths, and sculptures on the floor. I sold these prints, there was no numbering, no framing, and no signing of work. Through the conversations I was having I came to *see* how much that art has become a question of value defined by constructed boundaries that don't really need to be there and that I potentially play a role in supporting this construct.

Scroller Mor (2014)

During this period I had a powerful dream, again this is not regular for me, waking

dreams are mostly where it is at for me. So this was an event. I was thigh deep, wading through an endless body of moving fluid surrounded by sheets of paper. I pulled up some of these sheets and saw upon them were morphic inky texts blurred from being the water. They were still moving and illegible as text but I understood that they should be approached in this way - as text which is alive. The next day I went to the sea with paper and ochres and from there I began to develop technological devices that would allow the sea to speak. I ended up relocating entirely to Wales to focus on this project and over a four-year period three printing machines and a range of ochre-based inks were developed and what is produced by the machines are, prints, books, pamphlets, the original manuscript of this place not Set Town but another place unfolding from it. It is not a still or stable text, rather it is fluid - endlessly generative and endlessly unique, a morphic genesis

story arriving in good time, way after the numinous beginnings.

SeaFax (2016)

It doesn't always happen like this, projects don't always start packaged up in a dream but this is a good illustration of how I believe that the image can be worked through in such a way that the language it is seeking to speak in, as strange and alien as it is, can itself be entangled in or even be the image and amplified through design for closer listening. This requires lingering and a willingness to go through the disorientating process of learning a new language. It's not that I can speak Sea fluently now, but now I personally know with some certainty that it *is* talking.

[Ofthuinn]

Following my period of residency in Portmeirion where I initially encountered and began to reflect upon the poetic potentiality of technology my practice began to shift again. Over the past six years and during this research the inhabitants have been dispersing into a liminal place that right now is floating a name - Ofthuinn. This place unfolds as I go towards and through it. Like the video game landscape it

only renders when being moved through, but it always does, new ground always opens up and this is what keeps me bound in a relationship of trust, validation for me is found in this process. In committing to a framework, which emerged from itself, the role of this framework has been amplified as a net like anchoring system with multiple parts, and this allows me to keep moving with and through this increasingly complex and interconnected reality and allows me to be part of it, and find myself actively within it as an artist in and as part of the world without vanishing into fantasy.

Some projects take days to work through and some emerge over the course of years, though all belong to the ongoing fabrication of Ofthuinn. I say fabrication because I recognise that I have gradually been realising this place - not because I do not believe it to be coming from real thoughts or to be a real place. I don't have an end goal for Ofthuinn and can't envision what a finite realisation may be and part of working in this way means that, as an artist, I have to come to terms with this and also shield it from these demands.

NewBook (2017)

Oooble: An alchemical game made during my preparatory MA studies.

Over the past six years, I have been inviting people to visit Ofthuinn by creating vehicles for traversing through it and this has become my contribution to art. Again it is not a physical space and so these vehicles are conceptual ones. My emphasis and what I am drawn to in creating vehicles is on amplifying through design, not just the pictorial visual aspects of the images I encounter but their sensorial and interactive demands. In Ofthuinn these are things that people are asked to actively enter and engage with. This work is increasingly game-like, toys, practical jokes, a board game, softwares, a tarot deck, I think of them as poetic devices, the central thread that binds these projects is that they are all generative or come from a generative source. Right now in my mind's eye is a sparkler that I am holding out, these arts are things that have the potential of staying alight long enough that I can hand them over.
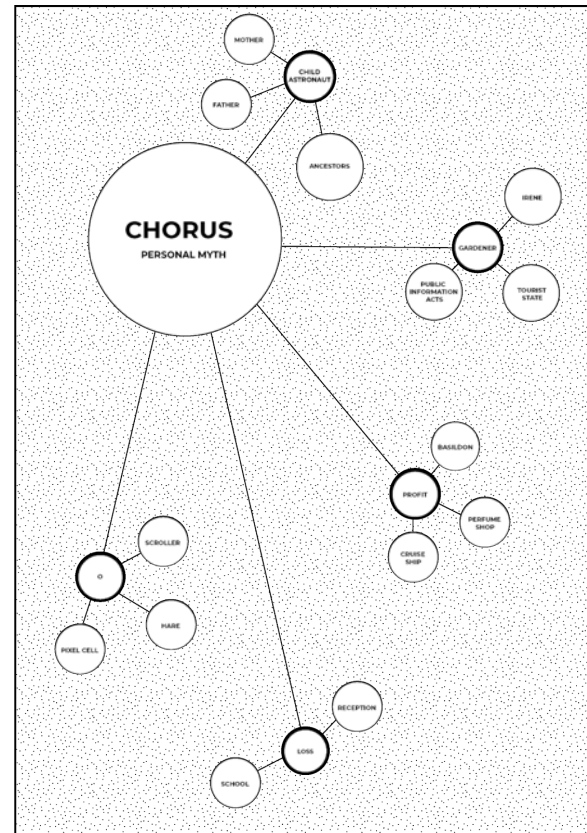
Personal Myth: A graph showing how my initial encounter with active imagination unfolded.

[Speculation] My practice is one of speculative worlding. For Haraway worlding refers to the co-operative and discordant ways of world-making in which differing species, technologies and forms of

knowledge interact. The worlds of SF are "... patternings, risky co-makings, speculative fabulations" (2016, p.14). In an endnote she defines the SF mode as follows: "a mode of attention, a theory of history, and a practice of worlding" (p. 213). In seeking to navigate other configurations of knowledge making, SF is a sign for speculative fiction, situated feminisms, science fact, string figures and speculative fabulation - so far. (p. 18) Haraway adopts the French term *narration spéculative* (Speculative Fabulation) to describe this type of "narration" that enables the unfolding of new worlds through arousing an appetite for what's possible. Le Guin, contributes a valuable method to SF when she re-imagines the container form for SF worlding, here it is not a well sealed well-sealed vas but retains an alchemical utility as a place in which energy can be gathered and held and be together. She

suggests another, leakier, way of telling stories with no heros.

Primarily how I tell stories is through design and interactions and while it is not defined by this, this is most commonly found in speculative design, this is however a separate territory from SF. It belongs under the umbrella term of critical design practices. This is any type of conceptual design practice which suggests that design offers possibilities beyond the solving of design problems and moves away from approaches that restrict the role of design to that of creating commercially profitable products. Critical design has its roots in artistic avant garde practices. In his book Critical design in Context: History, Theory and Practices (2017) Matt Malpass charts the emergence of critical design practice as a mode of design discourse and presents an overview of the field and its methods. The practice has emerged over the past two

decades, particularly in the academic context of practice based industrial design and design research in which both the design process and its products are presented as a mode of discourse. The design product becomes a form of critique and argument that is expressed through the development of the product and through the communication of the product's narrative of use. Mallpass defines how speculative design which is an offshoot of this functions in two ways:

"...first as a practice, it looks at advances in science and technology and proposes them in domestic settings. Through the creation of tangible prototypes, it is possible to project the existence of emerging technology into a near future context. Second, it is a form of practice that is used to reimagine the technological present. Speculative design is not concerned with dominant trends in technological progression but the variety of possible technologies and paths of progression that we" choose. (p. 56)

Dunne argues that this approach to design could subvert the idea of what we understand as user-friendliness in design and "provide an alternative model of interactivity". He states: "the poetic in relation to design can offer more than simply enriched involvement. It can provide a complex experience, critical and subversive." (2008, p.35) Dunne & Raby in arguing for other possibilities for design, define speculative design as such: This form of design thrives on imagination and aims to open up new perspectives on what are sometimes called wicked problems, to create spaces for discussion and debate about alternative ways of being, and to inspire and encourage people's imaginations to flow freely.

Design speculations can act as a catalyst for collectively redefining our relationship to reality. (2013, p.2) They state that on an individual level, the encounter with the objects of design speculation (the props) demands a shift in the role of the viewer, in that; they must become active "imaginers." (p.93) This is not definitively the active imagination of Jung or of the literary reader or cinematic viewer, but still calls for that same willing suspension of disbelief and in developing game this is what I am doing.

In adopting and hybridising methodologies from cinema, literature and art, the communication of the speculative design object's narrative of use is "achieved through processes of making and production, scenario building and storytelling." (Mallpass, 2017, p.9). This is a kind of world building in which in lieu of seeking to define boundaries and create the world itself is instead reflected in parts

"representing wholes designed to prompt speculation in the viewer about the world these objects belong to" (Dunne & Raby, 2013). Speculative design "props" what Dunne and Raby suggest are physical fictions which function as synecdoches, are "departure points for sophisticated imaginings never meant to be viewed as "real," or to reflect reality". Rrather, they serve to "entertain new ideas, thoughts, and possibilities for an alternative world from the one we and the prop coexist in.". (p. 92). Speculative design challenges how people think about not just technology but the nature of reality.

Dunne (1997) in his 1997 PhD thesis - *Hertzian Tales: An investigation Into the Critical and Aesthetic Potential of the Electronic Product as a Post Optimal Object* provides a blueprint as to what this approach may look like as research. In total, five conceptual design proposals were developed

as part of his research. Dunne stressed that the projects were exploratory and were not simply illustrations of the ideas discussed in the paper. Rather, they evolved simultaneously and were part of the same design process that was in discussion. *This is reflective of how I am approaching this research through my practice.* Galloway & Caudwell argue that looking to it as a form of "undesign" shifting from "viewing it solely as a form of research output" to recognising it as a "a method of research, or means of asking questions and generating new connections" (2018, p. 95) highlight how valuable it may be in the carrier bag sense of seeking to bring what may seem like otherwise disparate disciplines, things, people and ideas together in one space.
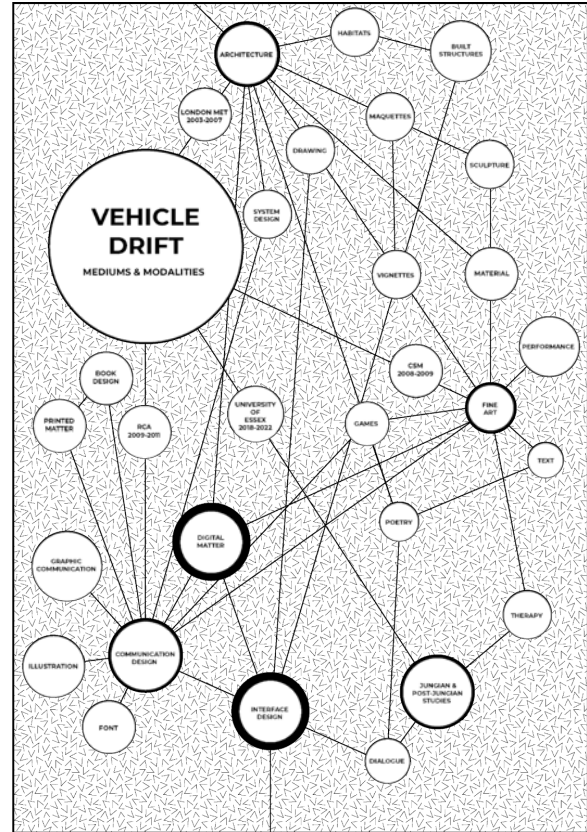
Vehicle Drift: A graph showing the way I am purposefully moving between disciplines, mediums and modalities.

"My most fundamental views and ideas derive from these experiences. First I made the observations, and only then did I hammer out my views. And so it is with the hand that guides the crayon or brush, the foot that executes the dance-step, with the eye and the ear, with the word and the thought: a dark impulse is the ultimate arbiter of the pattern, an unconscious a priori precipitates itself into plastic form, and one has no inkling that another person's consciousness is being guided by these same principles at the very point where one feels utterly exposed to the boundless subjective vagaries of chance. Over the whole procedure there seems to reign a dim foreknowledge not only of the pattern but of its meaning. Image and meaning are identical; and as the first takes shape, so the latter becomes clear. Actually, the pattern needs no interpretation: it portrays its own meaning. There are cases where I can let interpretation go as a therapeutic requirement. Scientific knowledge, of course, is another matter. Here we have to elicit from the sum total of our experience certain concepts of the greatest possible general validity, which are not given a priori. This particular work entails a translation of the timeless, ever-present operative archetype into the scientific language of the present." (Jung & Jaffe 1957, par. 402).

[Image] What is the image? As noted by Rowland in relation to Jung the *image* requires "careful unpacking" (2020, p. 4). It demands, in order to navigate its complexity and ambiguity, a range of renderings and throughout this research, I will return and continue to draw these out. Here when seeking to speak about the image in relation to an art practice it is perhaps first important to relieve it of a bias and note that the image does not necessarily arrive looking like a visual picture, and working with the image

does not mean to draw out a mental image as a facsimile and be done, it can be part of working with an image, but does not define it. (Schaverien, 1999) Jung states "the image is an expression of the unconscious as well as the conscious situation of the moment." (Jung, 1921/1971, par. 744). Expression is a perhaps good word to think of as a handle, meaning - to press out, expresion can take many forms and can happen at many scales, through the word, speech and bodily movement to writing, singing and dance. As such the image can be encountered in dreams but it can also be encountered in the waking state at all scales of experience in everyday life and this is where it can be actively met and at times engaged with in real-time.

There is an area of contention which I recognise as pertinent to my own research here as to how in working through this research I explore my practice of the image

and meet with images in an authentic way without making pre-emptive conscious demands upon them. How am I to engage with the images of the psyche without the conscious ego entering too soon, disrupting or interrupting[93] what may be continuing to unfold? Mostly, I am not interrupting them, at least not interpreting them as they arise to ask them what they are, primarily I am simply turning up to meet and engage with the images in the way that I always do through my practice, sometimes it is as simple as noting them by greeting them, other times it may be that I respond more officially in writing or action to give form.[94] Some are so very small and I simply document these 'figments', it is only when a pattern of movement begins to form, that an image clarifies in such a way that the ego can fully re-enter. My response is a

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[93] I was questioning if this was the correct word and just as I finished typing it out I heard a car horn. It felt like a full stop.

[94] A ping, a text message received at the precise moment of the thought of a friendship, I simply acknowledge this. A pull towards a specific stream of youtube videos, lava enveloping coke cans, scrolling until sleep sets in, this is demanding something more.

collaboration in that I am amplifying it through design. Having said this, it remains unavoidably an enmeshed nonlinear process requiring that simply I move with it.

The documentation in this PlayBook reveals what this looks like - for me. I am an artist, not a clinical practitioner, and while I have undertaken a short period of Jungian analysis I can recognise that many of the images I encounter are necessarily personal and can be read in a reductive way entangled in material arising from my own personal unconscious. Furthermore, images come not just from the inner world but also in response to the outer world. Arguably these entanglements are also present in Jung's own practice of the image (Saban, 2019, p. 158) and these images that arise may be intertwined with personal, cultural, and archetypal factors. To add to this, these images are also parsed through the storehouse of my own lived experience which as a woman who grew up in Basildon in the 1980s holds far more internet, pop culture, gender and class dynamics as references that I can relate to and internet that I can use to amplify images rather than mediaeval texts and greek myth, but still no less are historically and archetypically intertwined it just means that the images of my eye, will and must *look* different from the images of Jung's eye. I try to ensure that I am working with this reality, which is equally strange and mythic and not leaning into what is inauthentic for me and for my own practice at this time in my life. Images can also be terribly small, quiet and technologically mundane and still as they pile upon one another and patterns form they are connecting to something that feels ancient, mysterious and vast.

I am conscious of noting and including these images that don't jump out as being 'big' images but are small and could emerge

unnoticed, the sparks and firestarters (figments). When I am writing here, as is mostly the case throughout my documentation in this PlayBook I am speaking in the first person, taking notes, thinking through, and as clearly as possible writing them down. I am *not* consciously trying to create Art or write poetry but rather trying to document where art and poetry may at times come from. For me this is the image, art can come from images, but it comes *through* me and as such I see it as a form of ethical responsibility and self-care to disentangle what may be deeply personal and separate what I may need to be present with it outside of the frame of this research. I have worked through Romanyshyn's transference dialogues as a means of coming to some clarity on this. The image diary took place over one year and as such, it was something that I was doing in parallel to other aspects of the work, reading, writing, and coding. This took the pressure off this

aspect of work in such a way that it could just grow as it needed to, I simply didn't want to be asking too much of it because I know from experience that this can be detrimental and halt and prevent it from moving more or less freely.

[Vision]
Auditing the Numinous

They are calling the number from the billboards.

Have you seen? With eyes? Call us.

There is a wood-panelled office with an orange carpet.

When a call comes in a large red light whirls and cigarettes are stubbed out. There are administrative scribes taking the phone calls they listen as people relay to them the most profound sight of their life.

The witnesses are on rotary phones.

They use strange words which the scribes repeat back to them.

It is mostly bright lights, they say, perhaps you are dying love.

One witness seen for 10 minutes.

A dark red light were seen but during 30 minute sighting.

Witnesses heard helicopters, saw one stopped.

One bright red object remained stationary in the northeast for 35 minutes.

Sounds like spinning.

Sighting lasted several minutes.

Says NOT meteor.

Object over placed for 2 minutes.

Two light green light, south after 5 minutes.

Two objects, red and black.

A blue light descended.

Artificial Intelligence: AI is intelligence demonstrated by machines, this is in contrast to the intelligence displayed by humans.

Artificial neural networks: These are computing systems designed to artificially replicate the neural network of the biological brain.

Machine learning: Artificial neural networks are able to learn by performing tasks through what is called machine learning.

Generative Adversarial Networks: Artificial neural networks are not only able to classify an image, but can respond by making a new one and in this sense they can be creative. This is observable by looking to Generative Adversarial Networks (GANs). GAN's have not one, but two neural networks which can be thought of as two

distinct artificial brains. One is called the generator and one is called the discriminator. A common analogy which is used is that of the art forger and the art expert. The generator (artificial neural network) is constantly trying to generate fake works of art based on the input it has (i.e., paintings of cats) and the discriminator (artificial neural network) is constantly trying to detect if they are real based on the input it has (i.e., also paintings of cats). They compete with each other in a kind of game play until an equilibrium is reached and a somewhat realistic image is produced. The GAN is simply looking for defining characteristics of an image - edges, colour, texture and shape. As such, the images produced at what may be an early stage in the development of GANs are not photo real but they are uncanny, strangely familiar and dream-like; they have the characteristics of a thing but are not fully formed - they are fuzzy things - fuzzy images.

Vision is composed of two artificial intelligences. I trained a text GAN (GPT2) on a dataset of declassified UFO reports and an Image GAN on a dataset of UFO images. The intelligences scan for patterns in the data as to generate new visions and as word and image reconvene what is revealed is a minimal but coherent structure of a UFO sighting, a vision broken down into its constituent parts of words and images.

Training new model w/ 3-layer, 128-cell LSTMs

Training on 83,431 character sequences.

Epoch 1/200

81/81

[==============================]

- 11s 138ms/step - loss: 3.3438

Epoch 2/200

81/81

[==============================]

- 10s 126ms/step - loss: 3.1983

Epoch 3/200

81/81

[=============================]

- 10s 128ms/step - loss: 3.1413

Epoch 4/200

81/81

[=============================]

- 11s 131ms/step - loss: 3.0522

Epoch 5/200

81/81

The visions generate through epochs and the early text is from the middle age. It begins as a rapid glossolalia babble, grammatically unstructured. I can hear sharp breaths - too important for clauses - bright - light - one - disk - hover. I split the text into columns in excel spreadsheets and as I do this I am thinking about the absurdity and shift in intensities of this meeting.

[Image Diary Procedure]

For the image diary I developed a basic procedure for recording these images:

- First and primarily experience them as I meet with them
- Record them, on the same day, then let them be
- Return to them as and when I feel the pull to do so

This pull happens in variant ways, but mostly it will be that I am working with an idea and then think of that particular image, then I return to it. In returning to them, this is when I may bring in some more text or a digital visual image using Illustrator, Photoshop, AI (Runway, Midjourney, DALL.E) to try and deepen the image. From here, in doing this, if I can see a pattern emerging I may begin to try and

name it and then amplify this further by experimenting with the translation of this into a mechanic skin via the creation of interactive vignettes. By doing this I was able to stand back and see the patterns of the process, the way that image-work, for me, was moving. I then translated this into a sketch foundation for the game, and a sketch layout for the exegesis.

[Theory as Alchemy]

[A Game of Theory Friction] This is a game where you bring your most cherished disciplinary idea to play with and rip it apart and offer it to new gods.

[Stages]

[Seeing Through] Seeing through begins with the psychological moment ("a moment of reflection"), and we ask "what", whereupon upon observation, things begin to move.

Second, as we explore, we begin to acknowledge the ambiguous depth of the encounter, it justifies itself in revealing a hidden value.

Third, the image is explained "in the language of because", we mythologise by identifying a narrative that connects us to other people via stories.

Fourth, tools are made, these are ideas.

For Hillman, we see by means of ideas. He clarifies what he means by this: "by means of an *idea* of the unconscious we are able to see into, behind and below manifest behaviour. " (p. 140) He emphasises, it is an idea; we do not literally see the unconscious, it is the idea *of it* which allows us to "see through behaviour into its hidden unknowns" (p. 140).

[Focusing] Eugine Gendlin (1978) uses a notion of the *felt sense* to formulate a staged process called focusing which as a practice of nurturing embodied cognition is perhaps similar to the process I am working through with some images. In looking beyond the

five senses the felt sense for Gendlin is a combination of intuition, emotion, awareness and embodiment, he defines it as: *something you do not at first recognize— it is vague and murky. It feels meaningful, but not known. It is a body-sense of meaning.* (p. 7) for Gendlin this felt sense is an internal bodily awareness and like the psychic image it is not usually just *there*, it must somehow form.

Gendlin (1978)[95] perhaps offers another way to approach thinking about how this [surferly focus] can be translated through gamification. Gendlin's *Focusing* as a practice of nurturing embodied cognition bears significant parallels to active imagination. (Ellis,2014; Bacon, 2007)[96][97] he uses his notion of the *felt sense* to formulate this as a staged process. In

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[95] Gendlin, E.T. (1978). *Focusing* (first edition). New York: Everest House.
[96] Ellis, Leslie. (2014). The Inner Journey: Focusing and Jung. The Inner Journey: Focusing and Jung. 25. 83-91.
[97] Bacon, Jane (2007) *Psyche moving: 'active imagination' and 'focusing' in movement-based performance and psychotherapy.*Body, Movement and Dance in Psychotherapy, 2 (1). pp. 17-28.

looking beyond the five senses the felt sense for Gendlin is a combination of intuition, emotion, awareness and embodiment, he defines it as: *something you do not at first recognize— it is vague and murky. It feels meaningful, but not known. It is a body-sense of meaning.* (p.7) for Gendlin this felt sense is an internal bodily awareness and like the psychic image, it is not usually just clearly there, it is fuzzy and must somehow form. Focusing is a way of encouraging this felt sense to emerge and clarify, as a staged process it follows a somewhat similar path as active imagination. I surmise here - the process begins:

1. Clearing a space: pay attention to the body and ask initiating questions, (i.e what is important to me right now?) be aware of what comes in response.

2. Felt sense: from what has come in response, there will be many parts to this but stay with the feeling of the whole problem, stay with unclear sense of it.

3. Handle: What is the quality of this unclear felt sense? Allow words to arise from it, it may be an adjective, or a phrase or image. Stay with it until a description fits.

4. Resonating: Go back and forth between the felt sense and the word (phrase, or image) allow the felt sense and the handle to change if it feels you need to.

5. Asking: Ask - what is it about this whole problem that equates to this quality (the handle), sense the quality again, freshly return to it, be with it, tap it, touch it, keep asking, if you get a short answer without a shift in the felt sense, then let it go. Return with attention to the body, find the felt sense again, ask it again. Be with

the felt sense until something comes along with a shift or release.

6. Receiving: Receive and welcome what comes with the shift, stay with it for some time.

As noted by Ellis (2014) one key difference between Jung and Gendlin's approach to inner work is that for Gendlin the therapist is not the arbiter of meaning in symbolically interpreting material rather this task remains with the dreamer. However, in the practice of active imagination, they meet with this attitude. Like Jung's conception of active imagination, focusing simply serves as an experiential scaffold for individuals to find their own way of developing a practice of the image.

[Taking a mouse for a walk]

Procedure: Approaching the screen
A tactic used by artists, writers and designers, when the sheet of paper, canvas or lump of material feels so vast that it is difficult to know where to start, is to 'dirty it', this means to just do - something, a mark, a touch or grip, a word, begin dialogue with the medium even if it's just guttural or feels weird or fake. What matters is that a dialogue has been initiated and something has been said, the material will, given the right conditions, most likely respond.

Materials: I log in and as I find my way around the interface I find I am seeking to play, pressing buttons, opening pages, things happen through the tips of my fingers, not really knowing what that will mean, I am dirtying the screen, working and waiting. I am using the beta version of Runway.ml, a program which enables creators to access and work with artificial intelligence in the form of machine learning algorithms and neural networks without the need for

expensive computational GPU clusters or a vast knowledge of code.

[Squiggle Drawing]

[Abaissement du niveau mental] is an altered state of consciousness, it is a slackening of the tensity of consciousness which can occur with or without conscious intent. Jung suggests its involuntary occurrence can be felt subjectively as "listlessness, moroseness, and depression" (1950, par. 213) produced by fatigue, shock, religious and political fanaticism (1939, par. 513) elsewhere proposing that it corresponds "pretty exactly" to the state in which myths are formed (1951, par. 264). Like the creative process it can be both constructive and destructive, in fostering an *abaissement du niveau mental* in preparation for image work the player is doing so purposefully and consciously,

relaxing ego control as to create space for unconscious contents to arise.

Squiggle drawing (p5js Sketch)

[Hand Squiggle Drawing]
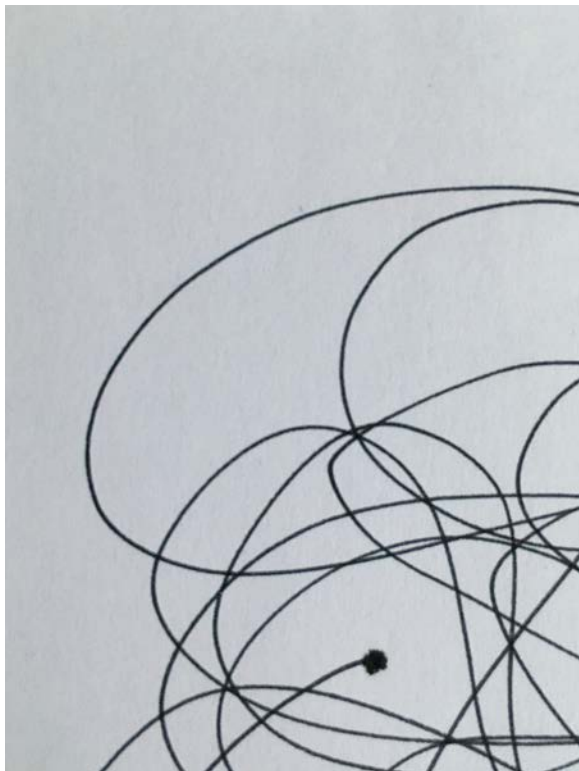
Full stop in a hand drawn squiggle drawing.

Squiggle drawings constitute a critical

convergence of creativity and deliberate

interpretation. Characterised by their abstract, freeform lines devoid of explicit structure, these squiggles provide a canvas for the exploration of subliminal cognition and imagination. Commonly utilised within the context of art therapy and creative ideation processes, squiggle drawings facilitate access to subconscious cognitive processes, thus prompting novel viewpoints and unforeseen elucidations. Squiggle drawings, from a Winnicottian perspective, are viewed as a therapeutic bridge between the conscious and unconscious mind,

[Jung's Active Imagination]

Images from The Red Book

Active imagination is the intentional activating of a function which otherwise remains passive. This process of active imagination is the making conscious of the material which lies on the threshold of consciousness. Consciousness is an effort and you have to sleep in order to recuperate from the task ....we do not stop to think that nothing would exist, there would be no culture in the world if it were not for active imagination; it is always the forerunner, everything springs from it (Jung, ETH Lectures)

Active imagination is a way of establishing a dialogue between consciousness and the unconscious. It is recognised as belonging to a long history of visionary practices by artists, scientists, writers and poets. It is a way of making space for and meeting with what is unknown. It was encountered by Jung and he meets with it as a form of practice research. Later mobilising it as a therapeutic method he charts it back to the mediaeval alchemists whom he felt were working in a parallel way. It is the precedent for many arts-based therapies.

Active imagination is the subject that I had proposed as my research area. I began this research by surveying the Jungian and post-Jungian literature surrounding it. Following this literature review as I returned to Jung's writings on synchronicity (meaningful coincidence) and alchemy, for me these subjects just seemed to just make more sense when looking at them through the lens of this practice, so much so that I didn't feel comfortable defining active imagination because mostly these relationships that I sensed were there seemed to be missing in the literature, spoken about in relative isolation from each other. I wanted to define what active imagination is so that I could carry on with the research. What was it that was stopping

me from doing so? I stayed with this but it was frustrating, I had timescales to work to. This impasse stopped me in my tracks long enough that I had to come to terms with the fact that perhaps active imagination really was simply both nowhere and everywhere to be found in Jung's own writings. I came to the conclusion that this was dependent on the eye I used to read it, and the angle I entered into it from. I would ask, am I supposed to be an artist now or a scholar? How am I going to enter this? Where does the practice in practice begin and end - the tricky reality is that it doesn't. I had to give up any thought of having a clean line dividing the theory and the practice, I had to make space for reading as an artist and making art as a scholar.

The seeds of what has become the methodologised active imagination (which is what the majority of the existing literature refers to) can be pointed to in Jung's work, for example in the paper on the Transcendent Function, this paper which is considered the most concise articulation of active imagination. Then there is the reality of his own practice as documented in the relatively recently published Red and Black books. Looking at these sources at times it felt difficult to hold what seemed like two practices or at least two parts of a practice. There is Jung the psychologist and there is Jung, this human being, who sat down at his desk, approached the unconscious openly and spoke with the 'dead', what he did was let 'things' happen, invited voices to use his, he was then, the media (or medium). Holding these two interpretations changed how I think of active imagination, what it is as a method, and how I think of it in relation to my own creative practice - subsequently, this forged the direction that the research went in. In exploring this dynamic between humans, non-humans and technology while my emphasis is overtly on new mediums

(those mediums made via technologies), when I am contemplating upon new mediums throughout this thesis, I am also trying to articulate what a medium is and can be. Active imagination can be thought of as having two parts - letting the unconscious come up and coming to terms with the unconscious. It is often spoken about as something that is worked through in stages but as I have come to encounter it, it is more non-linear than this may suggest. When active imagination is spoken about in this way, as taking place in stages it is important to remember that this is just one way of communicating to each other what this practice actually is and how it may be carried out. Like learning to ride a bike or drive a car at first it seems quite mechanistic but with practice becomes tacit knowledge. However my sense is that throughout time active imagination has been over methodologised, restricting its potential outgrowth into other disciplines. As with

many of Jung's conceptualisations, there is much essentialism surrounding its application and practice. This methodological concern was preempted by Jung and goes some way as to explaining why on the surface he seems to have written so little about how to do it and why he cautions the reader of Liber Novus (The Red Book) again and again "do not do as I do". Essentialism is perhaps particularly detrimental when it comes to active imagination in that it itself becomes a kind of container form for all of the other essentialist interpretations of Jungian concepts making it actually seem quite exclusive and prohibitive in that it should look a certain way and you should you should have a certain kind of experience, and express it in a certain kind of language - or what - its not valid - its not working - its not active imagination if you don't meet 'your' shadow right? But maybe you did, maybe your psychic reality simply isn't

populated in a way that these edges would be defined so succinctly, so figuratively, there may also be other things there, lurking just below the surface of consciousness, in the personal unconscious, the things that Freud speaks of, this is often dismissed. Given the reality of new media, the way it can amplify and distort, the Jung of the internet is an amplification of the essentialist Jung. This is the Jung people are meeting with. I believe that active imagination needs rewilding so that it reflects more authentically its subjective nature with an emphasis on subjective - what psychic reality is for one individual is never going to be the same as what it is for another. This means, for me that universal patterns (the archetypal or archetype) need to be spoken about in a way which makes more explicit this reality, particularly in relation to active imagination as to keep the space that is necessary for the unconscious to speak - open. If we are telling it what it is before it

even gets to speak then who is speaking? In not restricting my research to academic literature but extending this to 'the internet' I came to feel that there is a methodologised active imagination, which tends to lean into essentialism and then there is this other more difficult-to-define one which is how Jung himself practised it. I read a paper written by Sonu Shamdasani, the editor of the Red Book. The paper is called "Jung's practice of the image" (2015) in this paper which was written as a contribution to the Journal of Sandplay Therapy, Shamdasani situates active imagination alongside what he refers to as Jung's own 'practice of the image' arguing "What he says about active imagination is significantly different from what he himself does in ways that are interesting, particularly to practitioners of sandplay and are also different from what he urges on others." he states "Historical reflection suggests the spirit of Jung's practice of the image, his engagement with

his own figures, is indeed more alive in the practice of sandplay than in other Jungian conclaves.". This came as a bit of a shock to me, in the form of a pleasant surprise, an acknowledgement that there does seem to be a discrepancy and more so there can be other interpretations and other modes of application. So I began to think more of a practice of the image, this term that Shamdasani uses, this term seemed to create the space for me to move forward in such a way that my own practice was able to unfold into image-work.

In much of the literature detailing how active imagination may unfold, not least Jung's own experience as documented in *The Red Book*[98], the imaginal space of active imagination is full of encounters with human-shaped characters which take form through personified unconscious contents or affects. This is just one-way unconscious

contents may emerge via the image or through active imagination be purposefully made real in such a way that we are able to enter into dialogue with them. It is this specific type of dialectic encounter which is most regularly reflected in the literature which considers Jungian ideas in relation to video games (Chapter 2)[99] this is also the approach in the actual video games which have Jungian themes: Anima (2016-20) Jung's Labyrinth (2020), the Persona series of games (1996-2019). These video games however perhaps serve to reduce the archetypal experience to an aesthetic formula of ready-made characters and narratives conflating this with the language of the psyche and perpetuating a conceptual bias as to the way the archetypal looks, the way it is gendered and the way which it should be engaged. As such the scope for the discovery, emergence and development

[98] Jung, C. G. (2009). The Red Book, Liber Novus. (S. Shamdasani, Ed.). New York, NY: W.W. Norton

[99] Bowman, Sarah. (2017). Active Imagination, Individuation, and Role-playing Narratives. *Tríade: Revista de Comunicação, Cultura e Midia* 5, no. 9, 158-173.

of a personal language within and outside of such structures may be limited, may simply not be suitable for everybody or even be detrimental to those whom whether consciously or unconsciously seek to explore and work with the dynamics of the psyche independent of a therapist. As an artist I have experienced *and am experiencing* this process in a different way.

[Doing Research] As an emerging approach within academia, precise definitions of the term Practice as Research (PaR) arts-based research [ABR] vary from discipline to discipline. Also there is an inherent need for space within such a definition as to allow for different types of practices. Susan Rowland (2021) states "arts-based research is not making art after doing the research; rather, doing art is an essential and revelatory part of the research inquiry. Art-making becomes knowledge-making." (p .3). Her book *Jungian Arts-Based Research and The*

Nuclear Enchantment of New Mexico was published during my research. She argues that Jung and arts based research "share strategies about being and knowing that can be furthered by forging a relationship between them" (p.2) She reminds us that this is what Jung was doing during the years he "pursued the inner images" collated in his *Red Book*. This text, arguably, is a form of practice as research.

The years (...) were the most important time of my life. Everything else is to be derived from this. It began at that time, and the later details hardly matter anymore. My entire life consisted in elaborating what had burst forth from the unconscious and flooded me like an enigmatic stream and threatened to break me. That was the stuff and material for more than only one life. Everything later was merely the outer classification, scientific elaboration, and the integration

into life. But the numinous beginning, which

contained everything, was then.

(Jung & Jaffe, 1957)

We know that Jung experimented upon himself and it was through this that he encountered and developed a practice of the image. This would continue throughout his entire life as an approach towards psychology. McNiff, who has written extensively on ABR, argues that this form of research can be limited by being packaged within fixed social science research procedures. Jung was simply concerned that he would be presumed to be mentally unwell that his reputation as an empirical scientist would be harmed and this in part explains some of the reluctance surrounding the publication of the *Red Book*. Today we can recognise that it is a demonstration of this specific way of approaching research[100] and making knowledge. The *Red Book* not only

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[100] For Jung this entailed: systematic personal inquiry based in painting, poetic writing, dream work and dramatic dialogue.

illustrates the potentiality of PaR, but also highlights the bias and challenges involved when positioning art-making as a mode of inquiry suitable for academic study. (p.394)

The Red Book and *The Black Books* are not included in the *Collected Works*, the tomes of theoretical text, essays, publications, letters and case studies to which scholars predominantly refer and their publication offers a new entry point when engaging with Jung's work. Crucially they also offer an understanding as to how and why he developed his concepts, of which many now seem so outdated and incompatible with contemporary thought and practice. According to Shamdasani (2013), *The Red Book* is Jung "without concepts" which as stated by Hillman, ``leaves open for us who read it to discover another way of speaking psychology." (p. 4) Shamdasani reminds us that Jung "didn't want to turn people into Jungians" and

"eschewed using concepts within his therapeutic practice". He emphasises that Jung "saw the whole enterprise as about enabling individuals to re-find their own language, develop their own cosmologies" and "to articulate their own linguistic worlds" rather than using either his concepts or "scientific apparatus" to provide meaning in their lives. In responding to this, Hillman notes that this indicates that each individual "would use the language that is given by the figures that he or she deals with" to argue that in a sense, we each become "a poet of our own psyches". (pp. 15-16) The practice of the image, then, is as embedded in poetry as it is with politics in that it is about seeking, finding, developing and using voice.

What Jung offers with active imagination is a way of finding the imaginal portals in the everyday and permission to develop your own way of meeting with the images of the psyche. This requires tools. As Hillman argues, these are closer to the tools of the poet than they are to the tools of the clinician: "it emphasises the importance of the word, not the cancellation of the word, and thus the word becomes a way of relating, an instrument of feeling". For Hillman, active imagination heals the psyche by "re-establishing it in the metaxy from which it had fallen into the disease of literalism". (1989, p.57) In the technologically mediated world where we are increasingly being flooded with content,[101] we are offered little respite, few spaces to find and develop a way to meet with the overwhelming amounts of content that come from the outer world. But the respite we so desperately seek (and need) may be found when we focus on the content emerging from within. This is one way how, in the technological era, self-knowledge and the differentiation of the metaxy or 'middleground' can become an

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[101] I.e: The average person is now estimated to encounter between 6,000 to 10,000 ads every single day.

emancipatory project. This is the reason why I believe that Jung's emphasis on how deeply imagination and reality are intertwined and the methods he developed to approach the unknown may be suitable for navigating the pressures of the 21st century, which is, producing new forms of narrative and demanding radically different forms of literacy.

It is perhaps due in part to the late publication of *The Red Book* and *The Black Books* that Jungian studies and more broadly across other academic fields and wider culture seems to have mostly lost touch with this experientially-led aspect of Jung's own methodological approach. And while there is an increasing amount of interest and scholarship surrounding active imagination reinvigorated by these publications, there remains a lot of catching up to do in order to revisit this from a contemporaneity, it is a vast gap. Through this thesis, I tentatively manifest a bridge made through a bricolage

of possibilities, using materials pulled from the past, looking to Jung's own practice of the image but also substances excavated from everywhere in between to the vantage point of a speculative futurity. With the publication of the *Red* and *Black Books*, perhaps a new space can be made here by offering a deeper understanding of what Jung was actually doing, not just what he was saying, to emphasising that Jung – in looking to what is not yet known – had to first find his way and develop his own language. As destabilising as it is, at the core of his therapeutic approach is the insistence that we must find our own way and our own voices, not seek to imitate him. To do this, we must individuate from Jung (Saban) and practice-based research is just one position from which we may seek to both detether and re-encounter Jung.

Rowland argues that in both the improvisatory work of active imagination

and the crafting (of What?) are arts-based research strategies (p. 3). She cites Randy Fertel who "points to" the usefulness of Jung's psychological and visionary modes of creation in revealing how Jung adopts both modes when creating *The Red Book.* Through active imagination, he "tacitly adopts improvisation as a *visionary* artistic process". The psychological mode revealed in the conscious crafting of the book implies an "implicit endorsement of the necessity of linking improvisation with craft". (ibid.: 371) Rowland points out the difference between improvisation as "a surrender to spontaneity" in which "the artist's whole being" embraces "the potential of chaos" and active imagination which is a "discipline of relating to a psychic image [when it is] allowed *its* spontaneity". Relaxing ego control "deliberately invite chaos as the psychic other." Stating that this relaxation of ego control is "a move that could be regarded as a discipline," she reminds us

here of a paradox; there must be rules for spontaneity and that with active imagination, "the ego must follow, not manage. The ego follows the other's lead so that the images become fully alive in their own spontaneity." (p. 100) In working between things, between art and design I recognise this dynamic and practice this strange slippery improvisation craft.

Here I position Jung's own practice as a precedent study[102], a direct methodological example, prior to demonstrating how my own creative practice is similar but unfolds in a different way. This is a project of exploration where I reflect upon my practice to clarify what it actually looks like both as a mode of research and a form of communication. This serves as a foundational study clarifying my critical

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[102] In Architectural studies a precedent study can be defined in the following way: Something said or done that may serve as an example or rule to authorise or justify a subsequent act of the same or an analogous kind.

position and locating the core mechanics[103] of active imagination becoming the foundational basis for developing the game world. This work served to reintroduce and welcome my practice back into the folds of the research process. To begin - I approached the screen in as open a way as possible. With a diverse array of programs and softwares[104] on my desktop I simply went towards the screen. What emerged was something like a liquid map, suggestive of a place. Having prepared this space, the foundations of the game world rapidly began to emerge through dynamics, ideas, props, interactions and artefacts and in parallel so too did the foundations of the textual body of this thesis as a PaR game world, a place within which these things are met through

text. Taking place following a year spent reading and conducting a critical literature review these initiatory projects were anchored but in the spirit of active imagination I was open to meeting with what emerged. Looking to Romanyshyn's (2013) transference dialogues[105] I return to this body of work through iterative cycles of reflection to consider what this content may be bringing to this thesis on multiple levels, what does it reveal, what is it telling me that I may have not yet considered?

[my active imagination - image work]

[Deep excel spread sheet] here I want to talk about how in reflecting upon active imagination I understand my own creative practice as a similar process, how it is that I arrive at ideas and how I work with and through them to produce what I think of as

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[103] Core mechanic: In game design a core mechanic is the essential play activity players perform again and again in the game. Sometimes the core mechanic of a game is a single action. In a footrace, for example, the core mechanic is running, in a trivia game, the core mechanic is answering questions. However the core mechanic may also be a compound activity composed of a suite of actions" (Salen and Zimmerman, 2004, p. 316).

[104] This included all the software I had available on my desktop computer:design software (Photoshop, Indesign, Illustrator) Word-processing, Google, as well as new machine learning software - Runway

[105] In the PlayBook I discuss the transference dialogues in more depth. Briefly here Romanayshyn argues that the researcher should secure the work on "its own terms" rather than "having it be an unconscious confession of one's complexes" Transference Dialogues which "make the unconscious ties of the researcher more conscious" are a move towards this.

conceptual objects. I want to be as open as possible, simply because as an artist it is perhaps more permissible to do so, about the fact that much of my work derives from my own dream and image work. I want to offer some tentative definitions here as to what I mean when I say dream, and to give some indication as to what it is I am dreaming of. My dream work includes both night dreams, and day dreams, which for now I am using here as a catchment term for dreams that occur when I am not in a sleep or an induced liminal state so when I refer to dreams this is what I mean. However in this body of research I am trying to be present with the day dreams or waking dreams, the dreams that take palace with open eyes. This are images.

Through a night dream I may encounter a concept that will unfurl over years as a 'project' but other times and with far more regularity there are day dreams. These happen during waking hours, what I like to think of as synchronous blips or meaningful blips prompt me to pay closer attention to a scenario, a word or image, a misspelling, a misread or misspeak (slip), eyeworms, earworms, wordworms, the wind blowing at a certain thought, sun shining on lego, a logo, a twitch in my eye or a car horn. From looking closely at this thing, whatever it may be (and I want to emphasise that it really can be any-thing) I know that there is the potential that there will emerge some other thing, and that this thing too may introduce me to a new thought or resurrect, re/decontextualise an old one. Lived daily life is a source of endlessly unfolding meaning and I recognise that to engage with it is to engage in play with the imagination and this also means to play with reality. What follows is an attempt to as clearly as possible articulate the process that I go though in developing my practice, to work with the imagination, to make real and to

produce conceptual objects.

First I want to preempt this by clarifying what it is that I don't do when engaging with dreams. I don't always immediately begin to work with dreams (night dreams or day dreams) in any real depth as soon as I encounter them, the majority just need to be acknowledged and greeted. Perhaps it is because they may arrive at odd times, I have a partner, family and friends, a freelance graphic design practice, I have to pay rent on my studio and home, I have to make money to buy materials and food. Perhaps also it is because if I did do this all the time I would be living in a place where meaning constantly emanates from all things. Simply put, I would find it too psychologically overwhelming to do the things I need to do to function and survive and so for me I recognise that being an artist involves both intuition (to know how and when to recognise ideas as they arrive) and discipline

(as to develop a way of dialoguing with them). For me to practice at art is to develop a way of listening to, recognising and approaching the imaginary in the most logical way possible, to intently administrate at chaos and for me in my practice this includes post it notes, paper clips and filing systems as much as clay, code or any other material I may work with to produce any actual physical objects. The art is not limited to being a finite object, but I very much recognise it as being in the process, so for me, as an artist, this my definition of art. While this to me is my art, I also want to point out here that I recognise that Jung may well have questioned this as art at all.

[Flood] The emergence of digital technologies has afforded artists with both a unique form of contextual space *and* new mediums with which to work. This emergence has been rapid, flood-like. [106]

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[106] This flood-like movement, for me is comparable to the flood of thought that can come with entering into image-work

Arriving as Art is only just peeking, tentatively, out of the 19th-century isms, the physical frame and white cube[107]. This new medium of *digital matter* has been made available for *working with* and via its seeming hunger to be *made real* through content creation, seems to have done what many radicals ask for for and extended the *job* of art to all. Only, this too, as different and as new as it seems, in many ways, it can be argued, perhaps emerges from the very same structures. This is that which has a grounding in and has mostly been interrogated by critical theory, which is capitalism and its dynamic relationship with the unconscious. As such, it may well be a replay, farce, more of the same, novel, but *still* exploiting instinctual needs and commodifying the products derived from this exploitation. Interrogating and becoming conscious of these systems remains a political project and, for me as an artist, inescapably a personal project.

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[O] The [image]

[Image Development] A big dream image is the kind of image that can be slowly unpacked, the kind of image that an analysand may be holding or may arise when they first enter analysis. For me the image of an imaginal video game, formed slowly, in parts, prior to beginning of the research. It was never a big thing, but I knew it wanted to be. To begin it was an impossible thing that I felt like I was working on in reverse mechanics. To add to this the Images that I met with during the early stages of the research were not big dream images but smaller things, for example moments, feelings and sensorial affects. I did have an intuitive sense that I should be paying attention to this scale of image but it was frustrating in the context of research that I was meeting with them in this way, like unclear fuzzy particles of some bigger mass. I felt I didn't have the time or

language for working like this, I couldn't or perhaps wasn't brave enough to hold up things of this size and say these are important contributory knowledges, this blossom that hit my eye, this loading icon hovering over my interfaces, this moth on the screen.

eye blossom [image.prompt]
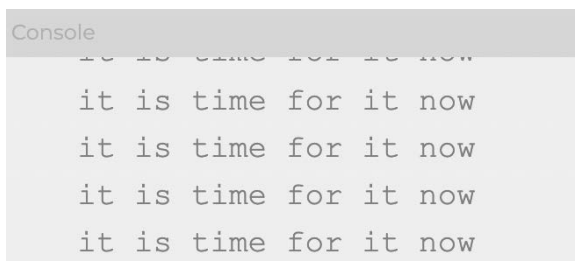
console [jungian.slip]

It was when the pandemic arrived in early 2020 and I continued to turn up, each morning at the screen, working through a slowly unfolding collective trauma and in a semi-disassociated state, that I fully let go of pre-scribed demands or desires as to what I thought images *should* be. The pandemic had induced a kind of ongoing *abaissement du niveau mental* (a lowering of consciousness) and this period was when the research really entered into an alchemical mode and simultaneously this was when my own critical sense of the privilege surrounding serious play and image work was amplified. I was living in a studio flat in the city, one room with my partner and there was a national lockdown, we were confined to this space, my space, the private space within which I could work was only accessible through the screen, I would wear headphones and listen to white noise and work, fully sync into this workspace beyond the glass. But still, I had a space to do this

work, a screen through which I was able to connect with the outside world and via a freelance role I could do remotely, funding and loans, I had the ability to continue doing this research. What emerged from this collision constellated a foundation for the ongoing research and simply demanded that I look to images of all scales, images that are personal and images that far beyond me

Here there were search engines, software vessels and infinite unfolding drifts. There were Jungian slips and glitches that caught my eye, everyday at 11:00am and arriving with a ping I was being told the moon was expiring. There were microsoft word spells, *shits* in perception, active *marination*, *Liver Novus.* Within the space that was concretely made by the screen, morsels of imaginal matter full of potential unfoldments were popping into existence and they were not being consciously made but they were being consciously met with.

Once I had acknowledged that these figments were valid as images my approach became more fluid, I started to think about *who* it was who was making them, this strange tension of projection/animation

I experimented with the boundaries of images, I would try to summon images, focus my eye on objects or events away from the screen and be present with them existing, ask them questions. Sometimes they would say things, but often they would not.

Chance was a consistent and persistent dynamic as I worked, it first emerged from my early experimentation with AI and I tried to lure this aspect out, to amplify it by increasing the complexity of the initial data training data. I had this intuitive urge to fill these neural networks with things that were already bordering on the chaotic, worked

chaos. What happens when I do this, will

sense come out the other end, a clear image?

I trained several neural networks one on flux

scores one on Jung's collected works one on

novelty items and one on ufo reports

Symphony No.2

Turning candle is dripping
rows.

Wind instruments

String is from now

think from the tree in a
beautiful phase

one may sit to take for bodies.

Symphony No.2

artificial flux

console essence

magic items

(GAN GPT- 2)

one witness bright light flew

visions

(GAN GPT- 2)

I sourced these specific datasets because I was being drawn to them, they were prompting me, returning to my eye, organising themselves into zones. I sensed that in different ways they were speaking to this work and by mediating this data in this way they could speak *with* the work. The data sets did not come preformed, I had to source data, scrape data, format data and prepare this data for training. It was a laborious Excel spreadsheeted process but once trained the resultant beings (I did think of them in this way) spoke rapidly and had distinct voices and character. They were familiar and moved *like* familiars[108], they arrived with no desire to be anything other than who they were, no reworking, editing or framing into other things. Now they existed in this way, *they* set about worlding

the world of the game, not the game world of animate being but the transitional world of diegesis, the inbetween world that I didn't know until this point had to exist in order for me to actually reach the world of animate being. Now this transitional world was full of language, thoughts, permissions, things and forms. It was made real and formed a solid ground for me to cross into animate being. This only unfolded because a situation was made whereupon things were allowed to emerge.

This dynamic of making the kinds of situations where images are invited to freely emerge and unfold is similar to surrealist automatism which the mechanic of [phenomena] draws upon. In translating this I worked through several iterations, I knew I needed data, a way for this data to flow into the game and a way for this data to meet and autonomously interact. This was a design brief [project.ing]

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108 When I say this I am referring to the fact that I felt I was acquainted with these beings, members of the chorus (O, Profit and Loss, Popsicle and Sod) autonomous beings with whom I have previously worked.
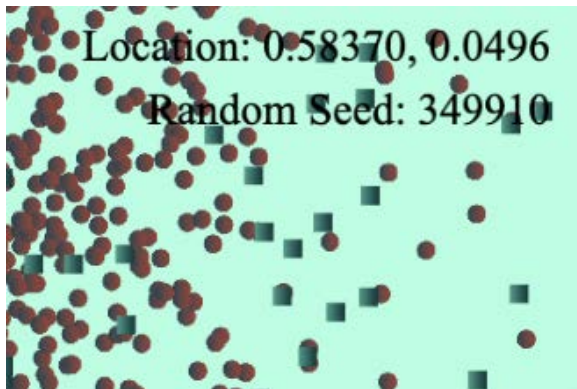
The initial [stream] sketch used a random.seed to determine a random set of geographical coordinates and drew upon real time environmental data based on this source. The data stream moves the non-human player [player.two] while [player.one] moves with mouse input.

For sometime I was working with scraped data as I did with the neural networks, this is data that has been sourced and compiled before being formatted in such a way that they can become training data. I used data sets such as reddit posts, However, this data seemed inanimate in that it was out of time and unable to speak freely to a concurrent condition (such as play), like recordings or

photographs of things. When I introduced real-time streams of data (i.e. wind, temperature, sonic), things simply got weirder, they moved outside of my hand, outside of design. This is the point of emergence, the point where I had a certain sense of another player being present within a defined space, behind the screen. Here, they, are.

Who? I wasn't thinking about this, I was not interpreting in this way, my approach was to let them tell me who they are, it is a kind of gesture of hospitality and I know through practice that if I don't remain open like this they will not tell me. But what is crucial to recognise is that I did meet with *them* as *beings,* that this was a *kind of* personification, that this was a process that can be read as active imagination. Throughout the research texts I have used the term non-human, in play, in

[animate.being] they are simply the multiplicity who is [player.two].

Images, Jung states, are "expressions of the unconscious as well as the conscious situation of the moment" (CW6, par.797) the image then, according to Jung *is* this expression, it is where consciousness and the unconscious meet

The child astronaut (GAN Image)

[Defining Image] I have found that the image is a slippery term and used in different ways but it is necessary to keep returning to try and define it enough to be able to begin to talk about how I understand it. This is until it is a term solid enough to hold on to, to continue working with it, what it is will always change, I know this. The dream image for me was a good place to begin thinking about images in that the sleeping dream image is one that is not static but is more of an event in time, so not like a still frame of animation but a full animation playing out and I am part of it in some way, perhaps as an observer but also potentially as a participant. When I wake from sleeping I can sometimes remember these animations aka - dreams (there was a house, I was meeting with two women, we spoke about a party wall that they wanted to come down, I tried to karate kick it down, then we drink tea and look out on to a liquid vista). So this is an image and it is not made up only of

visual things but also of movements, beings, events and attitudes, it is a micro narrative.

When I wake up I know that this micro narrative is not materially real, but if I am to acknowledge the unconscious then I must also acknowledge that this image may well be pointing to be something that is very real psychically, and this reality is perhaps psychic reality. So through the image it is possible to think about different kinds of reality and through the image is how we may enter into these different types of reality. This at least, is not quite as weird as it may first sound.

[Images are the way that the psyche communicates]

According to Jung like the body, the psyche is a self-regulating system and it regulates via images, just as a dry mouth is a kind of image in that it is a message that my body needs liquid, my party wall dream is also an image, and can be thought of as a communication. In response to my dry mouth, I drink water and my body can get back to work doing what it does autonomously, in response to my dream image I also respond to this communication in some way and as I approach it this can really be anything as long as it is a response, even simply in the form of an acknowledgement. In this instance, I returned to the image and thought about the wall and how when I trained in Architecture I remembered what party wall meant by associating the term with - parties -. The party wall (the conjoining wall between two different buildings) is a wall that parties with everyone, the still mover in the room. I thought about the party wall in relation to what is happening in my life right now, in the midst of this strange party wall image I recognised the conflict I was in at that point, torn between being both artist and academic,

why did I do this, why am I putting myself through this, why am I putting my practice through this? I had to pay attention to this conflict and word it out to bring it closer to conscious reality so that I could be with it then this micro-narrative continues. This imaginative engagement, which was not very 'dramatic' in an epic sense was albeit still a small drama, a micro-narrative - an image - and while I can think about how I interacted with it as an interpretation, this arose from an imaginal dialogue with it. Not a big drama dialogue, more like a little chat. Sometimes images are like this, in fact perhaps more often than not, images are like this.

Sometimes the image will point towards something I can immediately relate to, i.e. from the situation, I am in at that moment in time. Like the party wall dream. Other times it points towards something else, something familiar as 'other' (what Jung may call the

archetypal) but a image-work as I meet with it at this point means simply that I remain open to meeting with them, as such I am not seeking 'archetypal images', I am open to all images.

The way I have come to a definition of image that I as an artist can relate to experientially is via James Hillman who writes most prolifically about it. Through Hillman the image reveals its close relation to poetic 'imagery' and this gives me another way into the image - via the back door. Imagery is the poetic language that connects to the senses and makes use of devices such as metaphor, simile, analogy and symbolism. The image then reveals itself as a psychological poem, and as a poem, it requires that it be approached in this way. Also difficult to define is its context, when I read a text poem, laid out on the page, I know that it should be read as a poem But as with the active lived experience

of poetry - the poetic or imaginal, images can come not only in the context of a sleep dream but in the waking hours, through any media, the body in tremor at a sight, an encounter with a bee, a child's screeching shoe, things just meeting in such a way I just know that they are saying something - more. So determining what is and how to be with images necessitates a conscious willingness to slip in and out of different types of reality (different languages). Sticking with the image (which is Hillman's mantra), as I understand does not mean to pin it down but perhaps means to stick with it as it moves, dancing, and sticking with this trouble of finding ways to talk about it. According to Hillman, we should explore ways of freeing it from rigid interpretation in such a way that it retains its potential for speech, the image, according to Hillman - will tell you what it is. So asking it seems like the right thing to do and this is the approach I take in my

practice and try to clarify through this research.

Throughout this PlayBook I have attempted to hold the image in its various guises as I encounter it, this includes those images that 'pop' up as I write, fleetingly entering and departing almost as soon as I finish the sentence they have arrived for. No matter how small, these are images too and my own practice of the image means that I have to pay attention to these and not just acknowledge them but allow them to flowfully enter and exit the conversation as they please, it is a dialogue. *Here I explore ways of making space for these writerly images, this other voice graphically using a different font and text colour.* In virtual space, these could be hyperlink popups but via this PlayBook, I am bound to the page and the dynamic this boundary creates. I have found this to be crucial when I try and

talk about virtual space outside of it, as well as inside of it

I think of the image right now as a kind of waking dream, one that is simply closer to waking reality (really - dreaming with open eyes) and this is why I have documented these here as best I can. These are often small things, tiny tadpole-like moments where I meet with some-thing other. They are not show-stopping 'big dream' images, they are often embryonic things, and prompts, and this relationship is something I explore and clarify as I work through and reflect on the work. This is also a way of making more explicit how I am personally working through image-work, how it works at different scales, not always but only sometimes finding its way into a manifest thing. Due to the nature of this research, I have tried to catch specifically those prompts that I meet with through new mediums.

This is not something I feel a creative practice can withstand for too long a period of time, at least for me it proved itself to be this way. Sometimes in thinking about how to do things it is easy to talk yourself out of actually doing it, it is perhaps like the feeling of forgetting how to ride a bike. Of course you know how to do it, you have been doing it for so long, it is tacit knowledge, but when ego consciousness is really in a position of control and you are not tacitly feeling your way through it, a practice can get lost. Stepping away from interpretation has been helpful for me, as to keep moving with images and with and through the work.

In seeking to define the moving target that is new media my focus in journaling was on documenting and reflecting upon how it is that I am imaginatively encountering new mediums in my daily life.

What has emerged for me reveals the breadth and reach of technology, not just through the screen but how it very much permeates many aspects of the environment, music, the body, my fingertips, and the corner of my eye.

[Spontaneity of the Image] Rowland points out the difference between improvisation as "a surrender to spontaneity" in which "the artist's whole being" embraces "the potential of chaos" and active imagination which is a "discipline of relating to a psychic image allowed *its* spontaneity" relaxing ego control as to "deliberately invite chaos as the psychic other. " Stating that this relaxation of ego control is "a move that could be regarded as a discipline. She reminds us here of a paradox in that there must be rules for spontaneity and that with active imagination "the ego must follow, not manage. The ego follows the other's lead

so that the images become fully alive in their *own* spontaneity". (p. 100) *emphasis mine.* Both the improvisatory work of active imagination and the crafting are arts based research strategies (p. 3).

[Poor Image] In her 2009 article "In Defense of the Poor Image" Hito Steyerl explains how what she calls 'poor images', the images that proliferate in digital space are like ghosts of images. She calls them "errant ideas" freely distributed, copies in motion "squeezed through slow digital connections, compressed, reproduced, ripped, remixed, as well as copied and pasted into other channels of distribution". The poor image moves freely among us and "show the rare, the obvious, and the unbelievable" that is if following this process of degradation "we can still manage to decipher it.". The poor image, she states, "is no longer about the real thing - the original - Instead, it is about its own real

conditions of existence: about swarm circulation, digital dispersion, fractured and flexible temporalities. It is about defiance and appropriation just as it is about conformism and exploitation, in short […] it's about reality". What is the poor image of the psyche but perhaps those images that also do not arrive to any one person in high definition, full knowable clarity and resolution, nevertheless resonate and move freely among us, perhaps what Jung calls symbols. I have been thinking of the symbol as a meme. A form weaving itself into digital space not by content but by the way it moves.

[Elements]
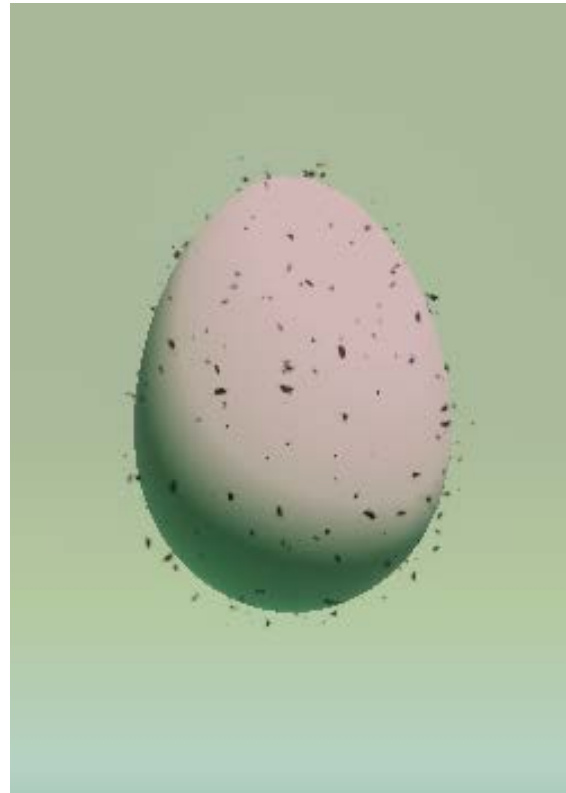
[decaying] breaking or deteriorating
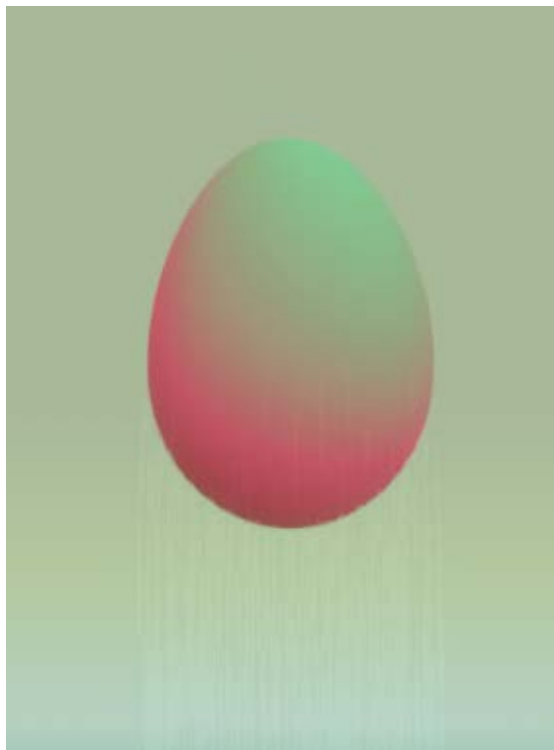
[dropping] letting go or releasing

[examining] inspecting or scrutinising

[eating] consuming or ingesting
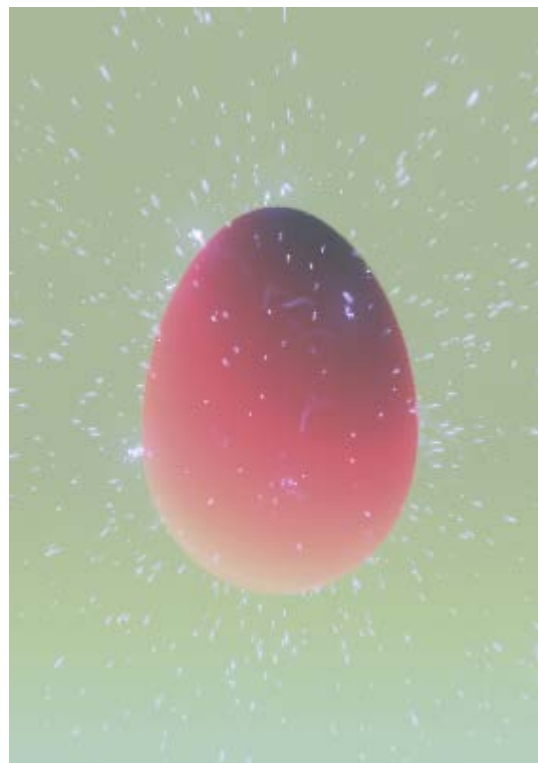
[bursting] exploding or releasing

[Photos] Taking photographs or filming with my phone things that have caught my eye, these are records for me to return to, to look at and with again, to ask why, did they catch my eye, to be with them in a more contemplative way. I wonder if this is what we are all doing when we see something fleeting and beautiful and the urge rises to capture it in some way. Pre-phone I have memories of doing this with my eyes, as a child looking at things that felt important in some way and saying to myself - remember to - remember this. Blinking to capture it.
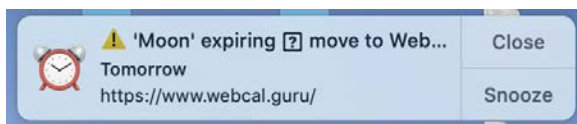
[Moon Expiring] At 11:00 am each day I am delivered an interface message. It arrives with a ping. The moon is expiring. At first I thought it was comical but now through its daily repetition it has changed in character. The ping is a ping of memento mori and each time I hear it even though I know its coming and perhaps because I know its coming I don't want to look and close it as quickly as possible.

[jungian.slip] [synchronous.glitch] [image.prompt]

[Eye Blossom] I went for a run, it was cold and windy but the trees were full of flowers and blossom, it was blowing through the empty streets. As I ran it I made a conscious decision to pay attention to this bit of spring. Since I left Wales I have been mourning it, the lambs and the birds and the flowers, all of the things on postcards. I have been watching youtube videos of bees, I have been propagating nettles. I closed my eyes as I ran and blossoms flew all around me and I felt I was running on the edge of something beautiful then suddenly, I was hit in the eye. It must have been a piece of twig or a seed but it hurt and I had to stop, my eye was full of water and it was hard to open

but as I tried to do , right then, I remembered what nature is.

[image.prompt] [IRL}

[Light Jazz Eulogy]

I went to the memorial service of a good friend today, A, he died at the age of 95. I loved him and had learnt a lot from him. During the service which was held in a small chapel there was a moment in which a singer was setting up to sing a Billie Holiday song. At that moment I began to remember the long lunches we had and sometimes he would play a jazz record and often he would cry while listening to the crackly jazz as we ate soup. He really felt it and had absolutely no shame in crying through the music, through the mechanism of eating, and through the rage of age. I always thought it

was such an elegant and honest mediation. He made me not so scared to get older because the way he spoke of life, and he always would, was simply as a tentacled story punctuated by passing moments of knowing. Knowing what the customers wanted at the bike shop he worked at as a child, knowing the difference between a cobnut and a hazelnut, knowing the right glue for fixing plastics and the right glue for fixing metal, knowing that his best friends had died in the bunker next to his, knowing that a student of his was learning, knowing Puirt à beul was a radical act, knowing the best place in London to get a thirty year old jacket mended, and that it should be mended, knowing that his wife was the person he wanted to be with until the day he died, knowing she loved coloured glass. At the point just before the song was about to be sung a beam of light pummelled through the church, directly through the peak of the stained glass window sending an embracing

stream of light through the centre of the room and then I begun to cry, not a little but a lot, huffing and gulping, through the whole of the song I was trying to pull myself together and managed to just as it ended.

I told my friend about this and she said *O that it's really common for that kind of thing to happen in churches* and I suddenly felt at peace and like I wanted to believe, but then just as I thought this, and began to sink into this, it was met with another thought, A, wouldn't have wanted that, he just would have wanted me to believe in the music.

[IRL] [light] [music] [Sounding] [Haunting] [Mourning] [Memory Music][Religious] [Spiritual]

Minor Mechanic: [element]

Development: In the margins of practice images as words often *popped* into

existence, either as single words or phrases as I worked, they would hang around the edges of the work like ear worms wanting to see. To begin with I wrote them out on to post it notes and stuck on the wall behind my computer as a kind of external memory and they would pull upon my eye if and when they wanted to re-enter the vessel.**[mind the gap]** Gradually as the writing progressed and I entered deeper into the research the **[dynamic interplay between word and image]** was becoming an image itself. As often happened this was an image formed from a repetitive appearance, slowly building its own vessel, ear pinch by eye pinch creating defining edges around itself. It was *being* itself by *doing* this. I met with this image, brought it into several software vessels and worked with it.

I developed a series of word concatenation algorithms **[weaver.bot]** using the Tracery

JavaScript Library.[109] The base of these are comprised of two lists of words that are randomly pulled together to create (compound words), I thought of them as essentially automated cut-ups.[110] The first was a Jungian Theory bot **[theory.bot]**, I was frustrated as I was looking for literature which combined the two of the foundational bodies of theory that I was trying to pull together, this is Jungian theory and Critical theory. The reason I needed to navigate this is because Art theory is often grounded in Critical theory and as such, as well as Jungian Ideas much of the language and many of the ideas that I pull upon to understand my own work flow through or have their roots in Critical theory, this gap suggested a point of disjuncture which in order to move freely with ideas I would have to broach. The theoretical foundation I was looking for was hard to find or unsteady I felt I didn't have enough to hold on to or build upon through text. There were all these gaps **[mind the gap],** I was hearing them on the tube, and seeing them in the pavements and the curtains and my friends teeth. I *knew* there were connections and ways they be with each other but they were so tangled I couldn't fully articulate them and this was taunting, however I believed that they needed to exist in order for this work to exist.

I moved this concern into the speculation that had emerged from the **[artificial.imagination]** AI's, the world of the game, the transitional place between this reality and the reality of animate being. Here there is a **[night school of the middle age]**, a school that you enter into at middle life for learning how to become. You get an invitation on your **[re.birthday]** and choose a syllabus that calls to you. Often accountants become dancers, and dancers

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[109] Tracery is a JavaScript library created by Kate Compton that uses grammars to generate new texts.
[110] A cut-up is literary technique most often associated with the artist Brion Gysin, it can involve cutting up a text in to parts and rearranging it.

become accountants but they all leave the night school as dancing accountants, still confused but moving and living in a different way. At the **[night school of the middle age]** there is a library where the gap between Jungian Theory and Critical Theory is filled. There are books here yellowing, they smell like aged knowledges, pelican psychology books from another 1970's where the spiritual and the political meet equally.
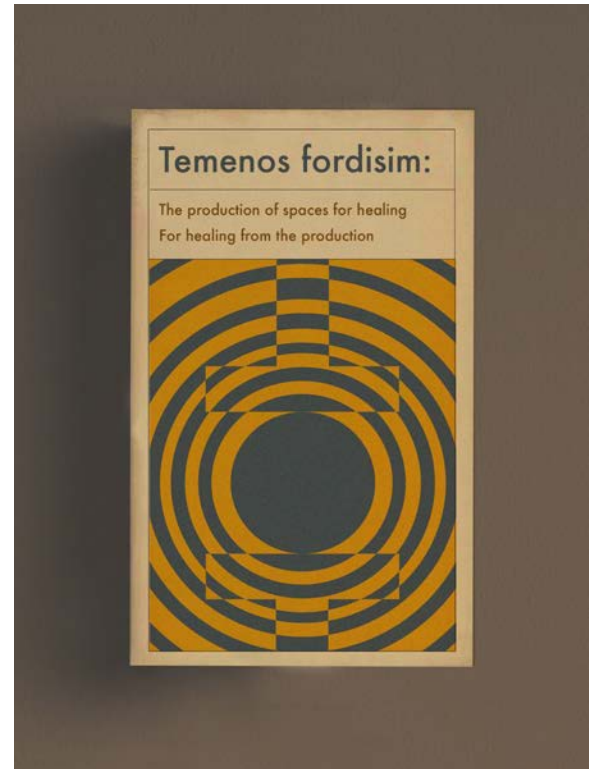
Temenos Fordism: The production of spaces for healing from the production.

Like the **[artificial.imagination]** AI's the **[weaver.bot]** algorithms set to work propagating the more detailed diegetic aspects transitional world of the game (histories, ways of looking, modalities and objects), but also suggested possible applications within the game world of **[animate.being].** Because of this I met with

them as mediators and worked with them. The **[weaver.bot]** algorithms also included:

[mancy.bot] a model which concatenates nouns with modes of divination for example 'dog gazing', 'lampomancy' and 'thumb reading'. These texts seeded directives for perspectives, interactions and experiments in looking.

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[wisdom.bot] A model which concatenates a verb, followed by a noun (in plural form) and ends with an adverb for example 'excite angles afterwards', 'handle stones definitely' and 'dig fields exactly'. The resultant texts are short ludic aphorisms. They suggested ways of making with, moving differently and re-introducing chance into the process of design iteration.

[object.bot] A model which concatenates a noun followed by a gerund (ing) followed by a noun to create magical objects and define their intended use. For example 'step by step instructions for sculpting waterfalls', 'mime for flirting with the ground', 'song for buying the tragedy'. The object bot suggested a particular type of animate form, this would later contribute to the development of the [thinking.form].

Key Insights: [emergence of images as words], [post-it notes as external memory],

[dynamic interplay between word and image], [formation of an image through repetition], [engagement with the emerging image], [being through doing], [word concatenation algorithms], [integration of theoretical frameworks], [gaps in theory], [speculative worlds and artificial imagination], [night school of the middle age], [the library and theoretical integration].

[Covid Class] I was on the maid of the mist, a pleasure boat at the base of Niagara Falls, there were dead things floating in the water having fallen from the falls. The boat was having to stop to scoop them up with a hook. Some of the things were people, some were animals. All were floating piles of flesh and hair. I asked the person who was scooping them up how they could tell what they were. They said *like this you can't discriminate between animal and human.*

Somehow everyone on the boat seemed to know what was going on. I realised at that point that I was in a dream and lucid. I asked how this was possible, the boat captain muttered something about just knowing as I woke up.

I woke up thinking about class limbo, the guilty purgatory space of creative class, it is the thing. As I am typing this the song from the Exorcist - Tubular Bells starts to play on Alexa, and someone from the office is calling S on Skype the tunes blend into each other and its come kind of comic terrifying sublime, now I am thinking about just knowing, and just being in amongst this virus.
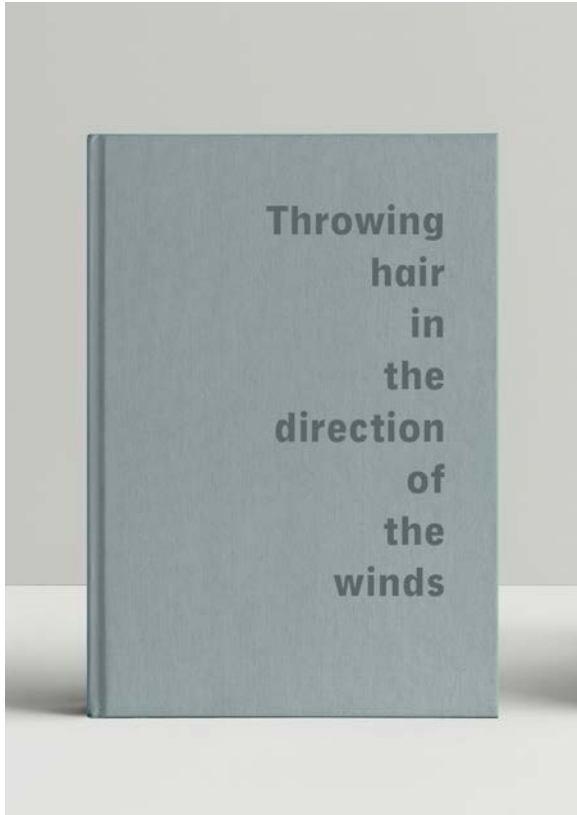
[generative.jung] Generative Jung is an act of loving blasphemy. I was drawn to do this as a kind of exorcism ritual, this work being made shortly after I had spent a year conducting a literature review. I felt I had begun speaking like Jung, using Jung's words and Jung's lens. I had to cast Jung out before I could return to meet with him more equally though practice. This regeneration, I thought, was a way to do this.

[generative.jung] It is a neural network trained on Jung's collected works. The resultant book now belongs in the library of the world of the game.

To create this I retrained GPT2, this is an open-source artificial intelligence created by Open AI in February 2019. It uses deep learning to translate text, answer questions, summarise passages and generate text output on a level that, while sometimes indistinguishable from that of humans, can become repetitive or nonsensical when generating long passages.

GPT2 was at first restricted for use by the developer, but now it is widely used and there is a GPT3, a more reliable narrator. I feel like an administrative medium as I upload the .txt files to for training. The dead will speak again. Like the GAN image, for me the destabilising glitchiness of GPT2, the repetition, the wild concatenations are part of what are allowing me to engage with the

texts in a playful way. In revealing its ludic character I am invited to play with this strange word baby but to do so I must speak its language. I babble and the baby babbles back. It is nonsense but a kind of lyric nonsense where at least we are meeting somewhat equally. I am reading this new book and it is like looking at a magic eye picture, a kind of look reading or concrete poem where I am reading the passage but also opening up another faculty because something else is there behind those words and it demands another kind of reading.

[1] Moved a little closer to the point of departure, so as to avoid distraction from the situation. The most important qualities of the personality which unite the personality between two extremes and the laws of nature lie merely within the personal well-being of the individual, namely a one-sidedness which exceeds the bounds of the personal well-being of the

individual. This principle, which in fact gives rise to a culture that not only has the personal well-being of individuals and has the highest end in individual well-being, but has yet to be overcome by a collective well-being that is bound to be a force which only taints and threatens to overwhelm the individual, and has to be replaced by his own well-being by the individual. The new values of modern science are, on the contrary, so antithetical to nature that they arouse the individual self to the top of the social hierarchy.

[3] The Flyingbird after a Paracelsus Image: which is to be considered, as a bird, fly. While this bird is best described as a peacock or a peacock, a peacock, winged, and sometimes a bumble bee in the more permissive sense, and the peacock, he is likewise a kangaroo.

[7] Way. We will, however, turn ourselves inwards and look inward to the outside world, merely as another cell would, and that is why our understanding of matter is based on the fact that the world is of no use outside, this is a psychic fact which often goes beyond the bounds of consciousness.

[60] To not give up, so that another beginning must be established.

[62] The soul of the soul: the left and the right a triangle. The reverse lines up perfectly. The right has the same cuteness as the left, which means a horizontal

deviation from the centre. The traditional form is straight, which corresponds to the left. From the centre its strength is concentrated in the right, whereas the right has the same cuteness as the left. This is the same for the left, which means a way to reach the middle point of error.

[74] Do not forget the important elements and principles we frequently encounter in introversion. It is not impossible to decide, however, whether this contradiction is a cause of the change or a consequence of old age or that the changes in attitudes have not changed over time. In so far as the situation in which the turn of the brain is psychologically altered is not an obstacle to adaptation, it is a sign of an age, i.e., an age.

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[96] A cloud of misery and disaster that turned out to be unfathomable, as a ruin.

[101] A crayon, in their myth, to provide an example of a content in the parable, and one in particular of which one can easily understand not just this distinction, but also of language and by definition, of any meaning or means to which one can think, or to which one can speak.

[102] Has reported that in the past many years the idea of therapeutic ageing has emerged as a scientific theory, an aspect that was used as a means for establishing a suitable state of rejuvenation.

[106] Going into the water with brie. These tidings in his essays on the psychology of man hold as valid ideas.

This doctrine, first and foremost, represents, as far as we can see, a reversal of the grip of man on the side of the dominant personality….. My only own secret, which describes all the essentials of my life, is that there are at first no proofs, in which we are confronted with such a number of facts…. I have no authority over the facts……. The holy ghost is not a rock, but a salt. The pure substance is contaminated by it…. The old secret is unconscious. It has been withheld from me for now and never has been revealed by anybody else. I was an innocent thief, and it was never delivered away from me…………………. If it were to be revealed by anyone, it would undoubtedly be laid to rest. It would be a great loss to the public, a catastrophe that would not happen to me alone, but the whole world in itself.

[134] With live facts,… Jokes. Then afterwards are taken in for hiding as children by this apparition, and they are taken into daily life. One might also observe a youth growing up and passing through school every year as children. Most of them want to know the meaning of their own living things.

[140] Then suddenly someone was throwing hair in the direction of the winds. It was about as though the wind had already passed over them. Their hair was thrown away, suddenly and in a very unexpected way.

[160] Current in and of itself!

[167] Of the dice; the character you are playing will run out in a matter of seconds, and in a moment, a description of the character of an action would be created for you, and then the personality would vanish in a matter of seconds. The character and feeling are not connected but formulates. The psychic character arises, in this way, from something other than these fact-studies. A caricature, in other words, the type will appear in a dream. The significance of the image is merely the fact that the character is a character who might appear on the scene, though he may not appear as such.

[169] So far as the archetypal situation is concerned, the "living is always a living thing." he must have understood that there is a difference between conscious and conscious consciousness, and "living a living thing" "being in it." this truth is a

parable, but in reality it actually seems to him that all the laws of experience lay in them and that man and his relationship to the world are things he is not conscious of, because their justifications need to be taken into account. But they must nevertheless give that structure to them and carry it on: they are their possessions. They are indispensable things.

[184] Is said to have meant "nothing in the past and nothing in the future." the behaviour was called "psychic" and the behaviour was just such. Besides this, it is, of course, with "psychic orchestra".

[201] Of "love" bears some meaning.

[237] A non-verbal communication term which originally started out as less-verbal communication terms such as "word," "circle," "circle," etc.

[395] The clock on the chiseled earth is rolled up, then the wind begins to move upwards like a ruckus. The swing-force of the earth changes course so that at one point a strong pitch can be driven out of the earth by it. At the same time the wind continues to speed, while the heat of the earth moves through it. This naturally occurs at other places and it is too easy to see why a collapse should happen in accordance with the point-of-view angle of the earth—and not just in the introvert, but in ever so great a subject as ours.

[396] Eat pieces of trees.

[349] *A horse's temperament must be adjusted in order for a psychic thing to be reproduced in an adult. The modern thinking carries a different attitude to this—first of all, I still have to go on banging my head in order to get a picture of the patient.*

I have met with a sublimated Jung, the Gardener who is digging holes and sowing seeds.

I am thinking of how with further iterations generative text will become indistinguishable from human text and we will loose this moment, this chance to watch as it malfunctions, for it to reveal how it grows and evolves. There may be strange collaborative hybrids, Marx and the Daily Mail, that would be good, *or would it be really bad?* What things will happen here, who is the author when such collisions can occur with generative nonchalance? The individual from whom content has passed through will be but a data point. This feels full of weight and its strange to be playing with, but I feel like this is what it is asking for.

[   ] [vesseling]

[Modularity] In design modularity is a way of reducing complexity by breaking a system into parts (modules). These parts can be combined in variant ways meaning that permutations of a design form can be produced quickly and efficiently. In procedural games modularity is mostly directed through randomness meaning that unique assets can be created in play

[The pulse as icon] For eight years I could hear my heartbeat. It started as the occasional beat before settling to become a continuous and something I began to regard as a sense. I had a brain scan and was told it was due to a bone being slightly thinner on

one side of my skull, and was nothing to worry about. It is objective pulsatile tinnitus meaning that other people can hear it. When I was drunk I would let friends place their ears next to my open mouth so I could pour my heart into them.

I could hear my feelings, my body signalling, as they were in transit to my conscious brain. It is a wooshing sound, like a small but powerful wave and although it has now left, if I focus I can will it back to my ear not as sound now but as a throb, I can listen to the throb but I do this with , I invite it now cautiously knowing it may well be a vampire but I invite it to come and I take care to ask it to leave.

I became audibly aware of what caused me anxiety, things I had previously not consciously been aware of inducing this. Speaking about the past, speaking about the future, speaking about my practice, speaking about the weather, speaking. Being in crowded spaces, being in the city. I became an animal. I moved from London to Wales

Getting off the train from Wales would cause my pulse to rise and it would stay like this until I returned

In computing, an icon is a pictogram or ideogram displayed on a computer screen in order to help the user navigate a computer system. More broadly an icon a person or thing regarded as a representative symbol or as worthy of veneration. [pulse] [icon]

[Squirm Existenz]
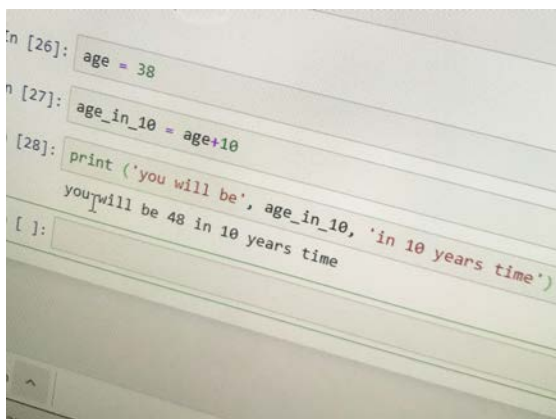
It looks like a pile of conjoined frog legs joined in the centre and fine layers of skin

have been entirely stripped off leaving only moving flesh, and it is - moving, squirming and slimy, I can see exposed wire veins. I am nailing it down to a plank of wood and I can hardly bear to look as I do it but know that it is something I need to do, I'm sorry. It is recurrent, returning to me and sitting in the rim of my iris and it is difficult to blink away.

It is hard to describe and I find I am hybridising props from films to look at it through a squinted eye. The Existenz meta flesh game pod and eraser heads baby, flesh is pulsing.

[R age]

I am at the City Lit learning Python. I am in a classroom and we ground ourselves with introductions before entering into the altered state of binary land.

Yes - No

True - False

On - Off

The teacher walks through the room and says.

In order to work with the machine, we must think like the machine, speak like the machine.

We are doing exercises. In one we calculate our ages.

I am suddenly back in the room, out of this python trance.

48

In ten years time I will be 48

48

[JABR Group - Visions of Application]

Conscious [Vesseling]

this therapy is one of consciousness raising

ethic as mediation and feminist myth

of vesseling with care in gratitude of being,

thought and agency

withdrawing projections before vessels

made of bondage, conspiracy and scabs

pepper faces

holding the tadpoles and keeping them close

until the time of the paradox purge

no repression / no acting out

is chanted

and the vessel is manifested, it floats

spinning

now I can release them, I reach in to my

carrier

bag and throw them up into

the air

they explode like fireworks

and shoot down a static field

I lay on the grass and with my mouth open

inhale them, and take on the

indigestion

Jung applies the law of thermodynamics (energy demands two opposing forces) to his psychology, as such the model of the psyche that he puts fourth is a dynamic one, in constant movement striving for equilibrium between 'opposites'. Jung essentially thinks about the opposites in a very functional and energetic way, consciousness and the unconscious are one such set of opposites, two 'opposing forces'. As such he will argue that the unconscious behaves "in a compensatory or complementary manner towards the conscious" and correspondingly, "the conscious behaves in a complementary manner towards the unconscious"' (CW8, par. 132).

[Vesseling Development]

It seemed to me, that the notion of the vessel and the act of [vesseling] amplifies its moral complexity when confronted with art *work,* this is that through this lens, the work of making art the individual is not privileged but rather it explicitly demands an acknowledgement that what is being made, *may* be being made as to share (or not share) with other beings. This is something that is lost when not recognising that active imagination or image work can be or become art[111], and visa versa something that is lost when not acknowledging that art making may be a human need, an individual *and* a collective mode of therapy and a way of expanding consciousness.

The vessel is not only a frame space or structure but it also informs the conceptual framework and the value systems that underpin what may become a work of art and this is why consciously thinking about vessels matters, they too are material, regardless of the mode of manifestation, physically material or immaterial.

---

[111] Both Jung and Hillman argue the active imagination is *not* art.

If the vessel is a physical material thing, the material medium itself, inescapably, has to be recognised as having its own cultural context, historical backdrop and personal experiences. A vessel made of gold, is saying something very different from a vessel made of sound. A sculpture made of stone hewn from a colonised land or from resin coated polystyrene foam or crystals always means so much *more,* not art more, just *more,* more that has been taken. Reading images means recognising and consciously inspecting their vessels and this is the same with art, what a work of art is trying to mean cannot be disentangled from the [vesseling] context within which it is encountered.

The vessel in its immaterial form is a living, breathing entity, constantly evolving and adapting to the landscape of expression. The vessel is not, and should not, be any other animate being, but often, it is and this is what is at the crux. I am a woman and an artist and there are times I feel I am full with the *projects* of others and as a vessel, that has been made, I am forced to hold these things. I have to perform daily operations, take a hammer to myself, to make trepanning cracks and release work that I do not understand and does not belong to me, projects that I do not want to and should not have to carry. All beings perform this psychic labour in some way but many beings have an unequal share of this psychic load and *have to*, whether they want to or not, and this if perceived through a Jungian lens, this is at its core because of vesseling, the way we vessel.

> Projection means the expulsion of a subjective content into an object; it is the opposite of introjection. Accordingly, it is a process of dissimilation, by which a subjective content becomes alienated from the subject and is, so to speak, embodied

in the object. The subject gets rid of painful, incompatible contents by projecting them ["Definitions," CW 6, par. 783.]

I see passive vesseling as being comparable to what Jung would call passive projection, whereas active vesseling may be comparable to what Jung would call active projection. As such active vesseling may alleviate the tendency towards passive vesseling, by withdrawing projections before they happen.

The material the vessel is constructed from will affect what is being held within it, the material of the vessel dictates how it is made and who can make it, all of this too is matter which matters.

In developing [vesseling] as a game mechanic I first reflected on the way that I already vesselled in my practice and identified what the vessels of my work are,

what vessels I use for inner work and what vessels I use for outer work. Inner work being the kind of work that Jung speaks to, and outer work being, this is mostly the kind of work the Hillman speaks to.

I did this exercise, during the first year of the research, a literature review period, a period where for me the focus was not on *making* but on becoming sponge like. This is reading, reflecting and listening, responding came later. This was a strange process for me, coming from an art practice and only having recently engaging with the academic structure and mechanisms of the social sciences I was used to quite quick reflexive responses to whatever data I am encountering, entering quickly in to the flow of practice and responding. Practice for me is more rapid, intuitive movements, simply I trust that the work will unfold, *if* it needs to, however I was looking for a criticality . This period gave me an opportunity and I think

perhaps permission, to pause and look at how I have personally moved though my practice and what it is that I have been doing.

I now recognise that this was crucial. I was researching the practice of the image, not because it was new to me but because it is a process that I already knew I was engaging with, because I have been living and working through it. I found that Jung was the only person who spoke to what I was doing and how I was working, this is how I found my way to the research, I felt I had to keep my practice in mind from a morphological perspective, that there was no use in ignoring this.

I looked at the vessels that I have made over the past fifteen years of practice, which I could now see were by all means - vessels, this includes chorus, settown and ofthuinn. These are outer vessels, within them are the projects for example *poetic devices*, *irene* and *ocene* each project is in inner vessel. This notion and this word 'vessel' contextualised a major aspect of my practice that was just *doing* and was previously difficult to quantify and discuss and as such, fully reflect upon, consciously explore, mobilise as an aspect of the work in its own right.

What emerged from this was that there was a third field of work that I hadn't really noticed, this is the place where a kind of differential psychic sorting takes place, where projects reveal or point towards a reductive meaning (i.e. ok this is about me, a thing that happened to me, a response that I have a sense of coming from personal history). Then there was outer work, I reflected upon this as the work that reaches beyond my own personal sense of inner work and reaches out towards the collective.

Key insights: [middle ground as a mediator], [dynamic landscape], [transition from 2D to 3D], [medium discrepancy], [image evolution], [ideation of wormholes as portals]

[Meaningful Entertainment]

I saw a lorry drive past today, on the side in big letters it just said - 'Meaningful Entertainment'. It's a word worm and has been in my mind all day. The concepts collide in a way that makes me want to know what this third thing makes because it feels like it makes total sense and must exist in the world in some way.

I have been thinking about watching tv, via the window, or the train. London TV, moving landscape TV. I am thinking about slow TV and the TV stations in Norway that show people knitting and fishing and I am thinking about how via the computer screen it is so hard to pause like this. You cant just observe the internet, you have to be active.
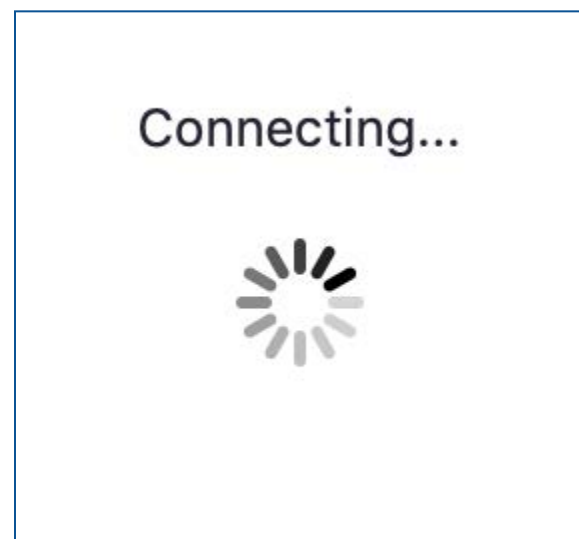
[Stuck and Buffering] As I type I don't see the letters appear one by one but they just appear at once on the screen. Searching now means that I have to wait and pause and sometimes it won't return answers, and pages get stuck. The vessel is full and

interface work feels increasingly heavy. My computer is slowing down, we are syncing. I am moving as computer moves, speaking as computer speaks. There is too much data, everything takes too much time now, I am full and I am buffering.

[vesselling] [syncing]

[Second Self] Sherry Turkle suggests that computational objects are "experienced as both part of the self and of the external world" due to their positioning as being "poised between the world of the animate and inanimate". Building upon her previous work she argues that theoretically questioning this dynamic as projection, as what she previously calls a "second self" does not go far enough and she suggests rather we may think not of a second self but "of a new generation of self itself" (p.05) Turkle is not referring to the Jungian conception of Self but this may serve to

emphasise how it is may be necessary to reconsider or reimagine the way in which *some* individuals and computational devices interrelate.

[Confused John Travolta] I was speaking over the phone with a friend about the current situation, and we were trying to find words for this feeling, the image that kept coming to mind was the confused John Travolta, an animated gif. I find this gif and send it to them and we continue our dialogue using this animation as a handle that we continue to spin around and around.

[∇] [drifting]

[liver novus] Today I mistyped *Liber Novus* (New Book) as *Liver Novus* (New Liver) and so I stopped and thought for a while about the red book as a new organ. The liver converts the nutrients in our diets into substances that the body can use, stores these substances, and supplies cells with them when needed. It also takes up toxic

substances and converts them into harmless substances or makes sure they are released from the body. I think about how editing a vision or dream, making it real by turning it into a narrative is a kind of casting out or conversion. I am thinking of the imagination as the organ of understanding

[IRL] [drift] [scent]

[Discovery of Harmony] When we are playing, we are in harmony.

I had only just discovered this profound fact and couldn't believe how it had been sequestered away, all this time, on the surface of the word and I hadn't seen it. How could I have not seen this? All the musicians I know were there, playing their instruments.

I said to one - Hey J did you know this? He sat playing his guitar with one foot resting up and looking 50's cool like James Dean

and he just smiled and nodded and strummed to an invisible beat.

I then asked the other musicians I knew, one by one, they were all playing and smiling and giggling, different songs but to the same beat making this strange beautiful music.

[Artificial Flux] Textgenrnn is a Python 3 module on top of Keras/TensorFlow for creating character recurrent neural networks char-rnns. It allows you to train your own text-generating neural network of any size and complexity from any text data set. I trained this neural network on a data set of Fluxus event scores. I did this because right now my desktop (my pre-screen physical desktop) is covered in post-its with short bursts of words. These are images that have flown at me as I have been working. They are concatinations, words joined together, performances, free.rein.eggs, self.storage.system, tomorrow.cancelled. I have been thinking of them as flux scores.

They are pooling together and telling me that this is their character. This is how we want to speak.

Vautier. B, *Total Art Matchbox from Flux Year Box 2*. c.1968, Fluxus Edition unannounced (MOMA)

I have for decades been drawn to these forms and to the modalities of this work. This language is is the language of Proft & Loss (the Comedian and the Coward) at times it is Profit & Loss in dialogue with Sod (the Gardener). I am familiar with this language, I speak this language but it feels like a language I once spoke everyday and now no longer do. Right now I am thinking of my Welsh lessons, for me this is an ancestral language and it has this same feeling of a distant familiarity. It is a winters evening, a room in a small secondary school is full of adults learning how to count in Cymraeg. We repeat in unison:

un.

dau.

tri.

pedwar.

pump.

chwech.

saith.

wyth.

naw.

deg.

Then comes eleven

un.deg.un.

Something strange and powerful has been summoned and we all burst into laughter because it is too beautiful that we made this sound object together.

I scrape the internet for flux scores, they are hiding in strange places, I format them and train the neural network and after some time full scores appear, they are promising with an estate agent wink on being coherent. I leave the model to train as I sleep. Each block of text is delineated with an epoch, by morning it has worked through 2000 epochs.

Balance Poem

produce a single note

wait for the piano

As I am reading through the thousands of text outputs I am observing these

performances. Taking place in another 1960's. One where flux actions were so culturally affecting that they have caused the language to change and now we all speak in borderline tongues. In time politicians will present their manifestos as scores. Props will be used, there will be guttural sounds from the throat that people will vote for.

Symphony No.2

Turning candle is dripping rows.

Wind instruments

String is from now

think from the tree in a beautiful phase

one may sit to take for bodies.

Shadow Piece

Take the first call

Gnaw on stage

The performers enact day and expand and let thoughts let wink.

Still Event

Still for the entire newspaper event

A long start

stop

Run

A performers shush the egg.

Second

signal from them into slow

leave in a baby carriage (perambulator)

string is lifted meaningfully in a language

Audience Seated

Finger Excercise

in the night, before.

Telephone Rings

hands and sixty two is one hundred high

Stage Event

Go on stark.

I am looking at a stage. The performer wears a tuxedo with white gloves. They look like amagician. I wonder if they are tricks or spells, I wonder what the difference is.

Killing the show

Performers should hold in secrets

2nd

Drink water

from the stage

Breathe and Move

Breathe silently, move

silently, move silently, move silently,

move silently, move silently, move

silently, move silently, move silently,

move silently, move silently, move silently

Move silently,

move silently, move silently, move

silently, move silently, move silently,

move silently, move silently, move

silently, move silently, move silently,

move silently, move silently, move silently

Ow

the mouths.

spitting.

turn around the door.

Time Event

Piece for a long time.

I can hear myself - interrupt *one.hun*, I am brought into the event, via Essex. I am looking at the magician, they are not impressed and now they are expecting me to get on with the events, they seem frustrated that it has taken me so long.

The Magician dances around the stage, they are intently miming and I am chasing them around trying to do the same. I am a bad mimiky avant gardist.

Composition No.1
Performers left shoe.
Orders
One performer sells the piano

jump on the conductor
ring the bell
Time
Gather instruments such as all windows
Close with a bird

I think of loose associations, the texts are imperfect, the words are malformed, the grammar is performing some kind of formality and I play I know what I am reading so I say some out loud.

Comuction

covered with water

Fill glass ball to a tree

So lay

musicures stand

1 for an Ucmyrum to the stage

8 performers push ear

feeling the performers enter aisle,
equipped with a smile. Conduct a soil
to the piano at top speed, covered with
drume.

I consciously know what it is that I am observing is the machine iteratively learning how to word but I allow myself to believe that perhaps I am just understanding it more, I shhh my logic, I turn down the dial and this is how I know I am now playing a game.

Exit No.8

The audience do

Sanitas No.165

Audaring.

Shoes,

finger,

middle finger

Composition No.11

Lie a fast ripping of feeling wet

The Entire

slowly remain hidden from view of the

piano any stage lights are distributed at top

speed

a smile

saying a stone is aging

	Three Wine Glass Shaking Slow drop
Performers Halt and put lipstick on his/her idea(s)	
	The Piano absorbed in deepest meditation inflated balloon is placed on table
TV Construction	
	Opus 13 Do an old
SymphonyNo.3 Performers shush the piano and paper money. Nivea Cream or(if none) passing over an encounter an encounter an encounter an encounter an encounter an encounter an encounter an encounter an encounter an encounter an encounter an encounter	

[drift]

[Jungian Slips]

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   ellipse(width/2,height/2,31 * help,31 * help);
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moved(); // this is the command to make the fireflys come out of your eyeballs
```

Verify you are human

Monitor your loved ones remotely

Recently Edited

Landing Page ✎ Apr 3rd, 4:28 pm

Rain on Windows ✎ Apr 3rd, 8:28 am

Methodology ✎ Apr 2nd, 9:06 am

Briony Clarke joined the conversation.

Briony Clarke named the meeting to Meeting with Briony Clarke.

Are you serious

I'm serious.

?

Logging into identity provider...

☁ Individuation Process Guide (Print-Ready PDF)

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if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if if
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output1 values: No, No

[object Promise]

With this change, the error should be resolved.

[Random Number Walking Sketch]

p5js

Utopia

[Day Dream]

I am on a coach and there is a diversion, we are driving through the Essex countryside. There is a video screen, the time on it is wrong and somehow it is showing the view directly ahead but it is lit up by the beamers

and it makes it look like day time. I am

thinking about Magritte

.

The Empire of Light
Rene Magritte (c. 1950-1954)

I am thinking that this coach is perhaps a

sightseeing bus, we are from the future and

this is the only way we are able to traverse

time to see how the ancestors lived. I

dissociate into fantasy. These are cars, look

at these cars. They are so strange. And the

roads, this road I am on. So much material.

What are they thinking about when they

drive, who are they going to, what is their

life like?

Now I am in a memory. I am on a coach

driving from the airport in Canada to do a

residency. I am tired from the mash of time

and have not slept. We are driving through a

forest which is burning. There are only a

few people on the coach. I look at them.

Why don't they look scared? Is this normal?

But it's on fire - actual fire. As we get close

to the destination the fire gets worse and the

air is heavy with smoke. When I get off the

driver helps me with my bags and I ask

what's going on? He says - *Oh, it's a fire. It's*

ok and then points me in the direction of the

reception. I go to reception and as I am

being checked in I ask again. What's going

on? There is a fire. The receptionist says -

yes it's a fire, don't worry it's fine. I find my

room and there is a balcony, I go and look at

the fire and then close the door to stop the

smoke and I lay on my bed and fall into a

deep sleep and when I wake up the fire is

gone and to this day I am not sure if any of

that was IRL and I allow this tension by simply not asking too much of it.

[Editing Rain] I am thinking about editing the rain, if I put my hand out into it does this mean that in changing its course I am editing it - is a building editing it, is stone in a river editing or directing the flow, can editing only happen after the event or can it take place in real time. I am thinking of how speech is edited in my mind before it makes an exit through my mouth, how the stories that I tell change a little each time I tell them, changes in infection, in context and voice. Now I am visualising the *Did You Mean?* search algorithm again

[Bubbles] I am sick with covid but it is mild and I can feel my body fighting it off. I move from the bed to the studio and all the screens and music are on. I am numb and surround myself with sensation, the machines are performing me because I don't

have the energy and I am scared of being human right now.

I keep thinking of the ventilators there are not enough of, images of pumps sit in my iris. I breathe shallow so as to not reach the pit of my lungs and I wonder when I will be able to go there again, to take breath right down to the core and to make deep sounds. I list small inflations, water balloons, bubbles in slime, plastic horn, eye dropper,

I am also thinking of the inner lung, of coral waving and dead coral crisping.

[New Brighton] I am typing, in London, and can hear a flock of seagulls, I turn to look out of the window beside me and can see that people are sitting on the balcony opposite. The sky is blue and the sun is shining, all of the noises of the street are now amplified and I am aware that I am not in London but in Brighton of the future, it is city, it is strange but not scary, I try to stick

with it and simply continue to type to ground myself while still being conscious of this slippage in time and place. Here I am typing in Brighton of the future. I open my senses and can hear people talking and laughing. This feels all entirely normal, mundane almost everything exactly as it should be apart from the fact my body is actually sitting in London in 2020. A cloud passes and it gets slightly darker and It comes to an end with a phasing out rather than a jolt and I am simply back still typing at my desk.

[time.travel]

[Child Play] Jung warns that active imagination is not a "plaything for children" and "undervaluation of the unconscious adds considerably to the dangers of the method" (CW8, 1916/1969). He orientates his therapeutic model as primarily serving adults (those in the second half of life), with this at the forefront, play as an activity with

entrenched connotations to childhood is difficult to find in Jung's writing but it is not dismissed and it is Jung's idea surrounding the role of the play instinct and play in fantasy that I build upon to suggest that active imagination may be suitable for application, to play, as a game. (Chapter 5) Jung defines the dynamic principle of fantasy as play and while elsewhere he makes a distinction between voluntary, passive and the active fantasy of active imagination (CW6. par.712-714) the dynamic principle - play - remains. In his discussion of Shiller's concept of the 'aesthetic mood' Jung distinguishes between wanting to play (Spielenwollen) and having to play (Spielenmussen) and devises the term serious play (ernstes Spiel), as "a playful manifestation of fantasy from inner necessity, without the compulsion of circumstance, without even the compulsion of the will" to describe Shiller's mediating creative activity. He goes on to suggest that

play will remain at the level of play if nothing "durable and vital" is created, if this does happen then it becomes what Jung calls here "creative work." (CW.par. 171) It seems arguable that Jung considered there to be some deep relationship between play and creative fantasy.

Play in the case of working with children in Jungian play therapy is an established therapeutic approach. Following the work of Melanie Klein, Micheal Fordham extended Jung's model of development to infancy and childhood, Fordham's advances which were based on clinical experiences of working with children have served as a foundation for those wanting to engage with the Jungian analytic process with children through play including Allan (1998) Green (2007,2008,2009,2014) Lilly (2009) and Sidoli & Davis (1998) Domenico (1994), Peery (2003), Lilly (1998) and Green (2011). Encompassing a field in its own

right Jungian child analysis or play therapy with its emphasis on the individuation model and the child's relationship to the analyst through the transference dynamic places an emphasis on connecting with the unconscious through creative play using materials such as paint, pens, pencils, clay, building blocks, sandtrays and puppets as to enable the child to progress developmentally. (Punnet/Ravitz, p.21) Defined as by Allan as "playing, making, doing, enacting fantasies in the safety of the therapeutic container" (Allan & Levin, 1993, p.210) Jungian play therapy considers the playroom a protected space or "temenos' where a child may freely play.

[surfing silver] The theatrical genre of the ongoing imaginal play of what I perceive to be active imagination has shifted. These shifts I can recognise through the development of my practice as cycling through psychological seasons like episodic

waves, interacting and resonating with personal experiences but also in the wider society that I am connected to through streams of data, news and media. So I may find myself responding to a personal encounter in such a way that I recognise that a complex has been constellated but also the devices themselves, images, gifs, memes, news events, statistics, videos, messages, memes all offer potential hooks to projections, luring them out, extending the web of psychic resources in such a rapid and expansive way that without focus any process that may lead to integration risks becoming an impossible project. Focus requires that I learn to surf this mercurial sea of data, dive directly into it, through it, and cooperate by steering the mind-body through and with this liquid, the practice necessities sensing when to wait and when to 'stick to the image' and ride it to shore, it is a liquid sensorial state in itself a kind of edging, flowing and knowing and never

actually still but conversely as I comprehend it is still a *kind* of focus. Jung may call this non-directed thinking.

[Speaking with the Dead] *If one knows a subject well, one has particularly pronounced ideas as to what it is, and it is especially hard to allow a free rein to things which one feels do not belong; this picture method, therefore, is quite particularly difficult for an artist.*
(1935, pars. 208-211)

The picture method is one of the terms Jung uses to describe active imagination, his suggestion is that artists may find it difficult to *play* with their practice, to move beyond having an aesthetic attitude towards the images they make and to recognise it as coming from beyond the ego. Further he argues, "It is particularly hard to make a game of your profession". However I am aware of and have been influenced by a

lineage of creative movements which stem in part from the 'discovery' of the unconscious that has seen artists seeking to work in a such a way in which serious play and the process of making art and working though it is recognised as being just as important, if not - the very art - work. This may include the well documented practices of Dada and the Situationist International (SI) but it also includes esoteric craft, wild hobbyists, hacking and witchcraft and all those practices and ways of being that seek freedom of imagination.[112]

So this is not constrained to the neatly packaged - process art but all of those practices which have sought to claim life as art. In the neoliberal zone as soon as these practices appear in culture as movement they are rapidly recuperated, commodified and anaesthetised, slippery fish, way before

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[112] Stevphen Shukaitis's work focuses on mapping the terrain of the collective imagination in social movements and the changing compositions of cultural and artistic labour.

they can build up the energy needed to continue to move freely but still they exist and behind these isms are punk kin, occult ancestors, young voices lost from speaking aloud and of these it is those that never even got the chance to speak that in death haunt most mournfully. These too are the non-human and this is where I encounter the ancestors and the dead of whom Jung's speaks of and *begin* listening and relating to the multiplicity of voices who through a practice of the image step forward.

The reason why I am drawn to working on this thesis is entangled in yes perhaps what Jung calls a creative complex but also as it always is in some sense for me in the question of *why* I am doing - art at all. It is a question that weighs heavily on me and while in practice it is ever present as a whisper there are times when it arises with confrontational force. This happens not only when I encounter the beckoning romance of

a mountain or a sunset (winks, mostly always in passing, en route somewhere else) but also and with as much, if not more virasity when I witness the ever novel ways through which the creative labour of I and those whom I know have committed to art may be subsumed to sustain the thing that I and overwhelmingly believe to be most cruel. They are the dead also.

[I felt it too] I went to an exhibition with A at The College of Psychic Studies. It was an exhibition of mediumship in art. Mostly the exhibition was kind of joyful, it was strange but there was this sense of serenity. On the upper floor as we entered a smaller room, I felt something shift and the air was suddenly heavy. A turned to me and said, *did you feel that?* At that moment I *knew* that what I had felt was *real*. Not real in the sense that it was something that we could see, but real in that it was something we could both feel. We stayed in the room for only a short time, I

was intrigued but I was also scared, I knew this feeling because I have felt it before. It is the heaviness of a haunting. When we went to leave we spoke about this to the person sitting at the front desk, they said matter of factly, oh yeah that's the haunted room, really matter of fact. As we walked back to the station we were both kind of still and quiet. It was strange. [threshold.experience] [ghost]

[Seance] With A, we decided to try and do a seance with Jung. Via our reading group where we are reading Lament of the Dead we both had these questions that just wouldn't go away.

[Cloud Chamber] I am in Geneva standing in a museum that is dedicated to smashing particles together. I get to a part of the museum where there is a cloud chamber. I am here with Child Astronaut, they met with me as I stepped off the plane and only when

I landed did I remember that they were the one who guided me here. They were born here. I am watching the particles and I can feel them flowing through me.

[homing]

[O] The [image]

[Needles] 12/01/2020 I am using the sewing machine to make curtains for the new flat, there are none and there is an office directly across the road, and it makes me feel weird when I am working, like I shouldn't be doing this, if they are working there. It feels so close, it feels like the flat and the studio are an extension of the office. I can see the health and safety posters on the walls, the xmas decorations that haven't been taken down and the desk for the person who has to stand to work at the computer and the shredder and photocopier and the different bins for recycling. Making the

curtains takes hours and my fingers are getting numb with the vibration of the machine. I am intently focused on keeping the edge in a straight line, my foot has the same ache as when I am driving the car for a long time, it is gently hovering above the pedal, just the right amount of gentle pressure. It is a mechanical purr, smooth and determined, like a motorbike, this is a serious machine. I am willing it to not jam, I am giving it my full attention and telling it that I am taking it seriously and that I will do what it wants and be how it wants me to be.

[   ] [vesseling] [∇] [drifting]

In writing this I have an I thought return that I had been suppressing while actively sewing so I want to write it here to get 'get it out' - I am thinking of the time that I was driving down the M25 with an old boyfriend, it was dark and the car was old and you

could see the road through holes in the

bottom, we had started to run out of petrol

and we had no money I was scared of ending

up on the side of the motorway with no way

of getting home. This was before mobiles. I

was the passenger so I held on to the car

door really tightly and I spoke to the car, I

asked it to keep going, to get us home and I

kept a grip on the handle and continued to

speak to it until we got back, the car

wheezing and fitting the whole way.

[π] [spiralling]

[Protect and Survive] I visit Kelvedon

Hatch, it a secret nuclear bunker. It is full of

brittle technology and smells of stale old

books.

This is the command unit of Essex. The

atmosphere is made here, administrators

pump it through pipes that come out near

Southend pier, it smells like hot doughnuts and pissy sea. Operators receive requests to extend the night, Jenny in Romford has just started having a good time.

There is a nursery where children sit and watch cartoons about doom, they make dens from green felt blankets and play statues when they hear the siren song.

Past the bunk beds and the rooms where the Margaret Thatchers live, in the very furthest part of the bunker is a room full of stationary a woman made of plaster sits typing reports about Basildon's teenage emos. She sends out flocks of crows to care for them.

The souvenir cafe is full of magical items. Cheese sandwiches wrapped in clingfilm, cans of dehydrated beans and epoch calculators.

[world of the game] [analog]

[S/cry]

You consider the word once more, "s/cry". The slash, a bridge or a barrier, your fingers seem to have crafted this accident on their own accord, a slip or a message. The dual word stares back at you, heavy with potential meaning. Is it an instruction, a combination, a word born?

A journey begins to unravel. To "scry", a method of seeing beyond the surface, of divining meaning and symbols from mundane surfaces and objects. And "cry", an expression of emotion, a release, a vocal manifestation of internal experiences. It feels as if they're tied together, interwoven in the fabric of your understanding.

Suddenly, it clicks. Perhaps it's an understanding that to scry, one must also cry. Not necessarily in a literal sense, but metaphorically. To see beyond, one must also feel deeply. The barriers between the external world and internal emotion must be fluid, interchangeable. The "s/cry" becomes a powerful sign of this process, the scrying is the crying, and the crying is the scrying. The emotional depth is needed to access the deep, spiritual seeing.

You have gone towards it and found not just a combination of words but a deeper understanding, a conceptual shift. A nuanced perspective on your existing knowledge. You've bridged the gap between mistake and meaning, created a story out of a typo, and discovered a new layer in your practice.

And in this moment, you understand. This is the essence of your work, the process of [spiralling]. As you continuously revisit and redefine, new meanings emerge. Each iteration, each misspelling, is not a mistake, but a step forward, a movement deeper. You

are in the process of [spiralling] refinement, doing it all over again and again.

You realise that it's not only about the [image] that you're working towards but also about the process of working itself, the continuous [spiralling] that refines, redefines, and re-imagines. In this realm, even typos have a purpose, and everything is grist for the mill. You've made a discovery, not just of a word or a concept, but of a method, a way of seeing and being in the world. A [spiralling] into a deeper understanding.

In this instance, it is clear, the causality, and its future intentions have already begun to unfold. You are not merely looking at the word, you are [mattering], shaping the future of your understanding, guided by your conscious and subconscious movements, by your scrying and crying. The misspelling is no longer an error, but a revelation, a

reflection of your internal processes, and a guide to your evolving knowledge. Your journey into [spiralling] continues.

[machine]

The sewing machine *acts* like a pro dancer whom has taken pity on me and is giving me a free lesson but I have to keep up. It is moving Patrick Swayze Dirty Dancing style and I am holding my breath trying to be sexy and move in the right way but I am actually really not very sexy and I am treading all over toes and the stitches are curling. Nevertheless I am aware that there is an erotic education taking place.

[≙] [imaging]

[Sewing machine] [vibration] [animation frames] [repetition] [inner and outer] [machine dialogue] [sensorial poem]

[Duck] I am in Old Street, it is surreal, silicon city has fallen and is now subdued blade runner. I meet with a duck outside the CoOp and it approaches me. I ask it how it got here and its not talking back to me. I'm not speaking the right language and it doesn't want to play my stupid games. It's not so much waddling as strutting. Now it speaks as it struts away ..*fuck you* …. they say.

[Boundaries for not Knowing] If I start out thinking - *I am going to make art* - then it just never works, what ever it is I am working with goes into retreat and what comes out - is knowable. I could have described it. I identify as an artist and I make art but I am actively meeting with and

try to not bring the cultural bias that I know that I hold as to what art is or what it must be, into the process. This is one of the reasons that I wanted to take the position that I have in carrying out this research from a department of psychosocial studies rather than a department of art.

If someone perceives something as art, whatever is it, then it is, it starts from here - always because I know that feeling of knowing comes bound with the feeling of not knowing and it is a very particular subjective art feeling and can change just what is defined as art can change. It has to do with beauty but this word even is not enough because just as is the word 'art'. It is itself so entrenched with biases both of language and power. I don't think that this is something that can be actively confronted when working from within the context of the art 'world', which as a 'world' has its own boundaries not consciously made but

constructed by economics, language and culture. It is not for me to define what art is or must be but in my own practice, I think of art like this - when what ever it is that I have made has gone beyond my communicable reach on its way to becoming something else, then I know it is art, as I know it, I know it is unknowable or has brought me though some unknowable place, then I let it go. Letting go is like watching an animal you have been deep in conversation with suddenly get up and do an animal thing (chase another animal, dart towards food). It is a moment where dialogue breaks off in such a way that reminds you are talking with an autonomous being.

[Things with Contextual Boundaries]

Books, Poems, Economy, Movies, Video Games, Societies, Academic Disciplines, Music Genres, Ethics Systems, National Borders, Legal Jurisdictions, Historical Periods, Cultural Practices, Biological Ecosystems, Personal Belief Systems, Education Curriculums, Conventions and Norms, Art Movements, Architectural Styles, Family Units, Organizational Structures, Theoretical Models, Scientific Experiments, Geographical Regions, Political Ideologies, Television Shows, Language Dialects, Religious Sects, Sporting Events, Fashion Trends, Public Policies, Climate Zones, Dance Forms, Business Models, Philosophical Doctrines, Research Fields, Literary Genres, Dietary Restrictions, Time Zones, Demographic Segments, Employment Contracts, Social Media Platforms, Election Campaigns, Computer Programs, Psychological Frameworks, Conservation Areas, Personal Relationships, Urban Planning Zones, Public Health Guidelines, Museums and Exhibitions, Online Communities, Building Codes, Environmental Laws, Market Segments, Educational Standards, Medical Diagnoses, Space Missions, Fairy Tales, Weather Forecasts, Culinary Traditions,

Festivals and Celebrations, Public Transport Routes, Work Shifts, Emergency Protocols, Mythologies and Legends, Trade Agreements, Zoo Enclosures, Astronomical Observations, Archaeological Sites, Census Surveys, Cybersecurity Frameworks, Maritime Boundaries, Marathons and Races, Cooking Recipes, Job Descriptions, Opera Performances, Ballet Performances, Theatrical Plays, Hiking Trails, National Parks, Innovation Pipelines, Product Life Cycles, Cryptographic Protocols, Therapeutic Processes, Strategic Plans, Aircraft Flight Paths, Animal Migrations, Role-Playing Games, Military Operations, Space-Time Continuum, Folklore Narratives, Pandemic Responses, Technological Standards, Wedding Ceremonies, Scuba Diving Sites, Endangered Species Lists, Energy Consumption Patterns, Radio Frequencies, Satellite Orbits, Quantum States, Consciousness States, Memory Recall Processes, DNA Sequences, Evolutionary Paths, River Courses, Mountain Ranges, Meteorological Patterns, Continental Drifts, Climate Change Scenarios, Geological Eras, Computer Algorithms, Virtual Reality Environments, Board Game Rules, Traffic Regulations, Diplomatic Protocols, Sleep Cycles, Nutritional Guidelines, Economic Trade Cycles, Tectonic Plate Boundaries, Genetic Engineering Guidelines, Social Protocols, Personal Space Boundaries, Procedural Generative Systems, Time Travel Paradoxes, Video Conferencing Etiquettes, Speech Recognition Systems, Artificial Intelligence Training Data Sets, Psychotherapy Session Guidelines, Particle Accelerator Experiments, Quantum Computing Procedures, Interstellar Space Missions, Epigenetic Influences, Carbon Footprint Calculations, Antarctic Treaty System Boundaries, Self-driving Car Algorithms, Epistemological Boundaries, Pharmacological Research Protocols,

Agricultural Crop Seasons, Data Privacy Regulations, Cyber Warfare Tactics, Orchestral Score Structures, Space Colony Habitation Rules, Exoplanetary Exploration Guidelines, Neurofeedback Training Sessions, Virtual Reality Space Boundaries, Global Warming Predictive Models, Cryptocurrency Transaction Rules, Spacecraft Trajectory Calculations, Meteor Shower Predictions, Wildlife Conservation Boundaries, Darknet Market Operations, Data Encryption Standards, Augmented Reality Game Boundaries, Astrophysics Theoretical Models, Ecosystem Conservation Boundaries, Subatomic Particle Interactions, Quantum Entanglement Experiments, Spacetime Event Horizons, Multiverse Theoretical Boundaries, Species Evolutionary Paths, Biodiversity Conservation Areas, Technological Singularity Predictions, Galactic Habitable Zone Boundaries, Black Hole Event Horizons, Interplanetary Travel Paths, Human Genome Mapping Boundaries, Turing Test Evaluation Standards, Anthropological Study Boundaries, Extraterrestrial Life Search Boundaries, Geospatial Analysis Parameters, Existential Risk Prediction Models, Global Health Initiative Goals, Biotechnological Research Protocols, Climate Model Prediction Boundaries, Planetary Colonisation Guidelines, String Theory Dimensional Boundaries, Dark Matter Detection Experiments, Artificial Superintelligence Development Guidelines, Submarine Exploration Depths, CERN Large Hadron Collider Experiments, SpaceX Starship Mission Plans, Blue Origin Lunar Base Plans, DNA Data Storage Capacity, Quantum Computing Qubit Limitations, AI Ethics Guidelines, Biomechatronic Prosthetic Design Constraints, Holographic Display Technology Limitations, Space Junk Clean-up Missions, 5G Network Coverage

Boundaries, Carbon Neutral Goals, Exoplanet Habitable Zone Boundaries, Next Generation Internet Protocols, Deep Sea Exploration Limitations, Neurological Study Boundaries, Hyperloop Transport Routes, Virology Research Constraints, Climate Change Mitigation Goals, Personal Privacy Boundaries, Quantum Supremacy Thresholds, Dark Energy Detection Experiments, Synthetic Biology Design Constraints, Astrobiology Research Boundaries, Virtual Reality Simulation Limitations, Future Predictive Modeling Constraints, Nanotechnology Research Boundaries, Cognitive Science Research Boundaries, Mars Rover Exploration Routes, Quantum Cryptography Standards, Hypersonic Flight Paths, Microbiome Research Constraints, Astrogeology Study Boundaries, Holodeck Simulation Limitations, Human Longevity Research Boundaries.

I made this list with ChatGPT, I started the list and then I took this list to ChatGPT and prompted it to continue the list. As I watched these terms be returned to the screen I came into a new knowing, a new sense of art as a kind of satellite form, a liberated mode.

In terms of the boundaries I am conscious here are the boundaries are where for me art reveals itself as does analysis as being both personal and political, who gets to make them, how do they make themselves. Boundaries are what create the interfaces where things meet. Images perhaps have boundaries.

[Morphology of the Titanic] I had a conversation with a friend, we were sitting by the canal that we had decided was some kind of lay line because magic things would happen here. It was early covid times and we were seated apart and both wearing masks covering our mouths in full. At some

point in the conversation she mentioned that she had been thinking about the Titanic, and I noted that this was strange because I had also been thinking about the Titanic. Thinking about what the titanic.

Google trends is a way of tracking search terms, it analyses the popularity of top search queries in Google Search across various regions and languages. The website uses graphs to compare the search volume of different queries over time.

During the early stages of the COVID pandemic, three weeks into the first national lockdown on April 5th 2020 the prime minister of England, Boris Johnson was admitted to hospital having contracted Covid, on April 7th he was admitted to intensive care, he was released from hospital on April 12th.

In the UK, from April 5th (the day Boris Johnson was admitted to hospital) searches for (Titanic) began a sudden and notable ascent from 53% to 100% its peak on April 12th (the day Boris Johnson was released from hospital) when it then began to descend and then over two months returned back to its starting point of 53%

The internet reveals so much, in such strange ways it is difficult to contain, to know where to look, to pin down and identify, what and how it is saying things, but it feels like it is revealing something or turning into something because it seems like it is growing and moving, in short, it seems alive. It is growing in such an exponential way it is impossible to catch up with, or to jump ahead to ask it what it is, where it thinks it's going. It doesn't know yet either, as an organism it is just growing because that's what organisms do. Pointing to the internet and asking why it is doing what it is

doing is as ridiculous a question as pointing to a child and asking a child why it is playing, it is just doing it, because that is how it becomes what it is going to become. When it is a grown up it may go to university and may study the AI version of Winnicott and it may be able to tell us why it played in this way but for now it is just playing and we are just accidental parents, watching this this thing that we made crawl about on the floor gibbering and laughing, throwing kittens around and unabashedly fiddling with its sense organs because it is discovering how to be alive but still its seems to know more about us than we do ourselves.

[Google trends] [Frankenstein]

[⏏] [imaging]

a b c d e f g h i j k l m n o p q r s t u v w x y z

thrumble

[Manifest] In considering the notion of a liminal imaginal space, I began to work with the format of multiplayer games. These are games where more than one person can be playing at the same time. Manifest is a multiplayer game based on the spirit board, or spiritualist talking board. The 'spirit' is an algorithm which creates random 'new' words by concatenating (drawing together) existing words.

[Conceptual Making] Conceptualism is an approach to making in which the idea (or concept) behind the work is considered to be of more importance than the finished art object, it is art which revolves around the concept, the process of making does not necessarily involve working towards the

goal of having a physically executed or made object, but rather the goal is the process itself, of ideating, planning. Emerging as a movement in the mid 1960's Conceptual art is a movement which explored this modality, however, it also lent itself to the commodity form. But, conceptualism is a much broader and more expansive approach to making than is perhaps confined to art.

A concept can be defined as - *a mental object which represents a principle or idea, a concept is real inasmuch as it is instantiated by all its actual or potential instances, whether these are things in the real world or in other ideas.*

So concepts are real whether they are in manifest space, or not, they sit in flux and allow us to get close to things that may otherwise be too difficult to. To conceptualise then is simply to participate in

mental objects making, in this sense to give form to a concept is poiesis, a craft, a maker skill which can be practised, honed and developed.

In conceptualising we are worldling, participating in the making of the world. The image when it collides with the virtual is perhaps performing itself, similar in a way to the mental image, (the images we vision with the mind). Jung was then perhaps conceptualising, developing concepts by working through the craft and process of active imagination, fabricating the red book, sculpting, manuscripts, letters, editing and reworking. As noted by Rowland (2020) Jung states that his psychology is not a series of proven propositions founding secure concepts but rather a model designed to offer an effective way of working with the psyche. (p5) What it is that he was conceptualising was the psyche and for Jung the psyche is image. So when we speak of

Jungian concepts, archetypes, synchronicity, complexes, and collective unconscious we are operating within the confines of his conceptual system. This is of course fit for applications including clinical, and academic study but not necessarily the way in which the player may contextualise the process they are working through, there is no analyst or interpretation there is only confrontation with the unconscious, images to be engaged with patterns to be discovered. For the player, this contextualising and conceptualising activity (simply making sense of an otherwise abstract experience) will not result in The Red Book or in the collected works but it may gradually take another form. It may be an approach to mothering or a way of making friends whatever it is - it is an attitude.

This is for me one of the most thrilling and radical potentials in Jung's work. The fact

that in meeting with midlife, there is a recognition that there is so much more life to live and another space to grow within, finding your own *way.* But how does this translate without Jung's own conceptual apparatus?

[Ghost Screen] I am thinking about the inside of the eyelid, I am trying to picture it without looking. I am thinking about a slumber party, a caged parrot is swearing at girls, tricked into sleep with a think black cloth. I cover my eyes with my hands and see a ghost of the screen in my palm.

[Collaborative Imaginative Engagement as a Co-individuation] Led by Louise Austin

What relevance does Jungian Arts based research hold for me and my research interests?
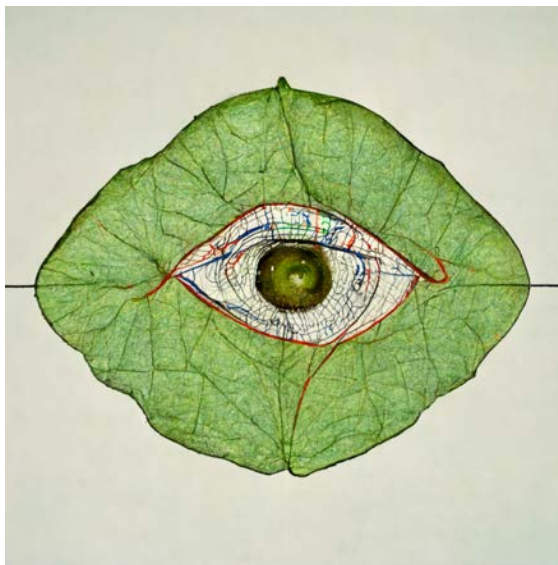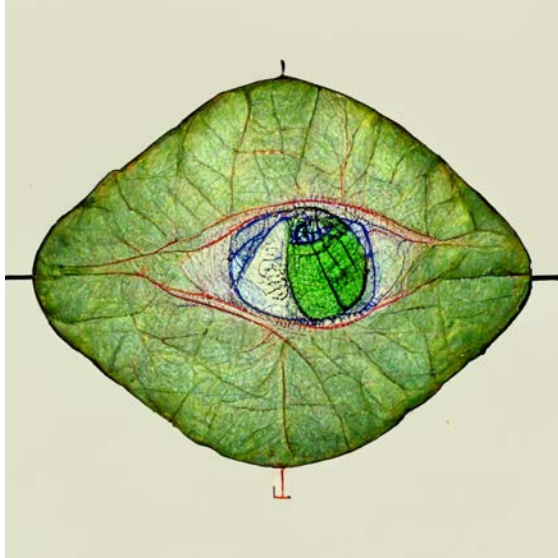
The unconscious in an innerworld - what is the image of your inner word

An entangled mass of fleshy trumpets

It begins as a device like a cow milker, this scares me, I want to refuse this image, I am confronting the machine and it is suckling from me, it is using my instincts to commodify me and extract my product. I still want to refuse this image but I know that I can't and must be with it, a trumpet enters the scene. Now the machine has returned to an entanglement, there are paper folds of skin, it looks likes old skin, tired skin, skin that may move to much to bare if I touch it

[Attachment Theatre] Irrespective of the presence of personified human forms, active imagination as experienced through things for me retains theatrical qualities and creates the dialectical space or stage which is necessary for its practice. For me, it requires what I am recognising as a conscious and deliberate shift in sensorial perception. In looking at the principle of synchronicity which is rooted in the idea that psyche and matter are intertwined I am attempting to extend his dramatic metaphor to theatrical properties (props) by designing and fabricating a series of diegetic objects. These objects (attachment theatre) serve as a means of exploring how the psyche in the contemporary context may interface with the increasingly technologically animated and connected material world. They also are aspects of the world of the game, which is different from the game world. The world of the game is in some ways perhaps an over

vessel, a space for me to be able to situate the 'gameworld' within while its 'cooking'.

As a practice as research project part of what I am doing here is attempting to articulate and share what may otherwise be an intangible imaginal process, this itself is reflective of what Schaverien notes may happen when psychic images are clarified by being given visual form through physically *making* in that it results in an object available for what she calls the shared gaze of the spectators (2005, p144). These diegetic props function like this, they are for the shared gaze.

[magical thinking] What differentiates imaginal thinking from magical thinking is that simply that imaginal thinking is something I can participate in if I choose to do so, but it's not something that I unwillingly participate in. In this sense it is like opening a book and reading, only not

with written words, but with the material world. To give an example at times it can be sincere and ironic at once taking form and speaking from what is most mundane and otherwise passable and insignificant, this '*a meeting with an automated door at the supermarket, I can see people shopping and I quickly go to enter, it comes to attention with a jolt as I am close and squeals as it slowly permits access forcing me to wait for it.* Like play, presentations of this character are difficult for the conscious mind, the ego, to take seriously enough to suggest entering into dialogue with and what I mean when I say dialogue here is just that. Maybe not directly at that point of time, perhaps later that day, perhaps months later I return to this event to question it, to ask why this mechanical malfunction resonated with me in the way that it did.

Jung uses the metaphor of theatre to describe the way in which the psychic image may be engaged with, there are characters, scenes, actors and plots. (1956, p.706) If we simply watch what unfolds then this is like watching a play and this remains in the sphere of passive fantasy. In the case of active imagination the player somehow recognises the drama as being performed on the inner stage, that there is some relation to the conscious situation they may then become an active participant in this unfolding narrative by stepping into it, becoming one of the players as "you yourself, the player should enter into the process with their personal reactions just as if they were one of the fantasy figures. Jung states to behave in the imagination as one would in reality is - *to take the imaginal seriously*. (1928/1997, 350, p. 64). This approach will be different for each individual and like any craft it requires time and practice to explore and discover what its material language is in order to develop a skilful way of working with it but it is

necessary if as articulated by Donati (2019) the individual is to become an actor, rather than spectator of their own lives.

In much of the literature detailing experiences of active imagination, not least Jung's own encounters as documented in the Red Book, imaginal space is full of encounters with defined characters personified archetypes of the collective unconscious. As such it is this specific type of dialectic encounter which is most regularly reflected in both the literature which talks about active imagination in relation to video games as well as actual video games themselves (Anima (2016-20) Jung's Labyrinth (2020), the Persona series of games (1996-2019). These video games however perhaps reduce the experience of the archetype to an aesthetic formula conflating this with the language of the psyche. As such the scope for discovery and emergence within and outside of such

structures may be limited, simply not be suitable for everybody or even be detrimental to those whom whether consciously or unconsciously seek to engage with the dynamics of the psyche. It is not reflective of the way in which I personally have developed a practice of engaging with the psychic image.

I have found that the human centric approach to personification does offer one concrete way of engaging with unconscious contents and I have experienced and recognise these types of encounters as being an important part of my own psychological growth and they were initially what drew me to engage with Jungian theory. However it simply didn't continue to unfold like this and it also became a kind of crutch or barrier which prevented me from engaging with the psychic image in the material world of reality. For me this is important because as an artist and designer material reality *even if*

what I am reaching towards is the immaterial is the place where I communicate and as such making things - with things is a mode of dialogue and so - making as dialogue - serves as my overarching exploratory focus here.

Exploring and designing spaces within which people may meet with their own projects is the way that I am thinking about this research. This for me I recognise as perhaps a necessary split, still here I want to treat it as it feels to me which is like velcro and so my own psychological approach is what I am attempting to define through my writing here and the art object, the game, is how I attempt to share this in an experiential way.

Last night I had a phone call, a graduate outcomes survey. I was asked on a scale of one to ten *"how meaningful was the activity you took part in yesterday?"* I said 7 and I think it was because I didn't want the caller to feel weird rather than actually meaning 7, there was no opportunity to provide context for this. Today I can't stop thinking about how this data is going to be collated and more how it is going to be used and what it will justify. So I undertook an experiment in meaningfulness today. I am mostly in studio practice, and am taking notes of when I think something is meaningful and speculating upon the idea of a meaningfulness quota.

Man in the van: I am designing a set of icons for a client. I take two hours making a vector image of a small van, it is supposed to be a portal to delivery. The client wants a figure

in the van, driving the van but I am restricted to pixels and I want so much to somehow designate gender ambiguity but it's just a head and an arm and I come to a realisation that a head and an arm driving a van will simply be met with as Man and there is no way out apart from my own subjectivity. I think about creating an icon of a womb, of a larynx, or a hand.

Sorry plant: The spotted plant has lost its last leaf and now it is just a pot of stems and I am wondering if it is because I had stopped loving it because it had stopped being beautiful and I feel bad about this and pay it more attention.

Sewing finger: I am glueing needles to a sphere and one becomes lodged under my fingernail as I am holding it in place and it looks like an addition to the fingertip. I add more to make a needle claw and then sit and think about how useless they would be. I

make one extended cone for my finger. stick up one finger and then think that this may be good for an insult if I was going to say something very very specific or to summon something.

Mate: I am walking in the city, by Liverpool street and a seagull lands in front of me on the pavement and walks slowly, I continue to walk as it walks and it ends up walking beside me and for a moment I am just waddling down the street, side by side with my new friend whom is a seagull.

[Active Marination] I am writing and misspelt imagination as marination and thought a while about marinating a thought and what kind of cookbook this would be. Then I sunk into a memory of a game. Swimming at Pitsea swimming pool with my mum and brother. Throwing the keys to the locker out as far as possible and holding our breath and diving down to retrieve it.

Now I am holding my breath and thinking about marination, what it means to marinate in the unconscious. Then it is sharp, I am re-membering how *it* felt, each and every pore full of pixels. I am dragged back to the numinosity.

[IRL] [parapraxis] [misreading] [word collision] [did you mean?] [the search]

[Sympoesis] What is it that is being made? In the case of active imagination Jung suggests it is deeper than a questioning of it as art may permit, from Jung's point of view the individual is not making art but making real. To be in agreement with this is dependent on accepting Jung's definition of art, but art for me is a necessarily moving and subjective target, so my focus here is on articulating what is this real that a player is making and how it may be made, encountered and engaged with in virtual space. I begin my experiments by making - then I get real.

Making in whatever guise involves engagement with a mediatory substance (this is called a medium) and a medium can really be anything at all. To ease apart the concept of making from how it is understood in relation to aesthetics and to reorientate it in the psychological sphere, it is perhaps necessary to think for a moment objectively of the things that we make that we are perhaps so accustomed to it is difficult to even remember that they are indeed - made. A mess, love, a scene, babies, money, noise, war, complaints. In virtual space through the new mediums this list of things made becomes stranger still. Computer graphics and animation, biotech, robotics, virtual interactions, and machine learning result in, for example: the creation of endlessly looping actions of the form of gifs, worry dolls crafted from mouse tissues,

a robot with the sole purpose of containing deep red liquid within a predetermined area, a website made only for clicking, memes - iterative re-readings or amplifications of a viral image and an artificial intelligence programmed simply to investigate itself. Then there are the objects that can be more immediately recognised as being psychologically driven: the active construction of persona through social media, the selfie, the production of entire worlds and what I am pulled towards here which is the creation of personalised Internet of Things (IoT) automatic actions connecting sensors and satellites to objects in the home, coded commands called recipes being made that seem to go beyond utilitarian to function more like real time poems.

This list simply serves to illustrate just how novel and multi dimensional the objects made with these new mediums can be. The new mediums of new media give rise to objects with qualities that bridge many of Listers definitions in offering new ways of interacting with and representing the world. They challenge the perceived distinctions between the human and the artificial, nature and technology and shift the personal and social experience of time, space, and place (on both local and global scales) which, as Lister argues, has implications for the ways in which we experience ourselves and understand our place in the world.

[∵] [project-ing]

[Concatenation] This is when character strings are joined end-to-end in formal language theory and computer programming by string concatenation - i.e [blue] [bird] becomes [bluebird]

Goals

As defined by Salen & Zimmerman the goal of successful game design is meaningful play. This is my goal as a designer. While the general goal of a serious game may be to meet specific learning objectives, for a game such as this, which is an attempt to gamify the method of active imagination the goal is recognised as an abstract and somewhat directly intangible concept not suitable for application in this way. I am not suggesting that a person can individuate though a game, just as Jung would not suggest that a person can individuate through active imagination, rather that they may begin to recognise and engage with the processes underlying it and thus the goals of the game are reflective of this.

The deep goal of active imagination as posited by Jung is the mobilisation of the transcendent function, the holding of the tension of opposites. As a psychic function it is complex and immeasurable but we can recognise it in its contribution to self development as facilitating a shift in attitude leading to increased creative autonomy (chapter 4). What this equates to in respect of the game as conceptually clear measurable goals are therefore limited, it would be disingenuous to and somewhat counterproductive to suggest otherwise. Therefore the goals of the game relate mainly to the introducing the player to the processes of creativity itself allowing them to actively engage and experiment with the processes as a means of becoming familiar with the language of the unconscious. For this I look to the ideas of Arthur Koestler for whom uniting pairs of opposites is the theoretical premise of his general theory of human creativity and as such he offers the concept of biosection. This is the blending of elements drawn from two previously unrelated matrices of thought into a new

matrix of meaning by way of a process involving comparison, abstraction and categorisation, analogies and metaphors
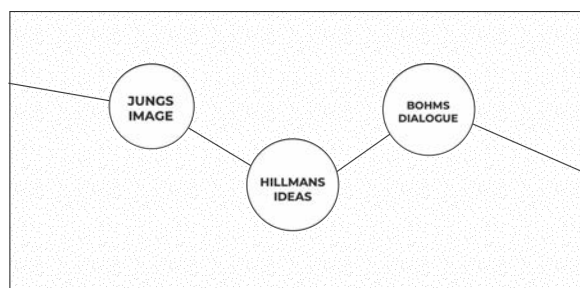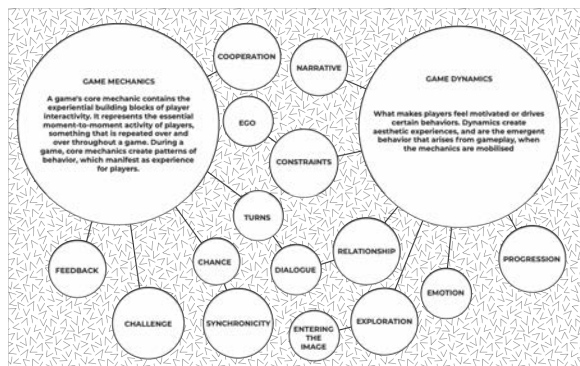
[Serious play] The concept of serious play has been a subject of study for some years within the increasingly expansive field of serious games. The idea of a serious game is not new, for example the game snakes and ladders which originated in India as early as 2nd century BC was devised as a way to teach children about Hindu Dharma and values (Topsfield, 2016) and the game Monopoly (originally called the Landlords Game) was designed in 1903 by a Georgist Elizabeth Magie in an attempt to teach people about the consequences of Capitalism (Pilon, 2015). While goals as with any game are an inherent aspect of serious game design the characterising goal (what makes the game a serious game rather than simply entertainment) (Dorner et al, 2016, p.3) is not limited to what could be considered as the immediate or measurable goals of the game (live/die-win/lose) but rather the goal can be to engender experience, emotion and to convey meaning through interactivity thus the goals can branch into real life application as new knowledge through experience, it can be a form of experiential learning.

What is new about the serious games under study and being developed within the emergent field is the medium through which they are experienced and the qualities this medium brings to game play. Primarily the serious games of new media are digital games and it has been widely suggested that digital games are capable of inducing deep immersive experiences. What exactly an immersive experience is or can be defined as is an area of debate within the literature surrounding game design in discussions surrounding the differences between flow and immersion. (Michailidis, Balaguer-Ballester & He, 2018, Csikszentmihalyi, 1975, 1990) (Chapter 4) While many have sought to define serious games, as identified by Marsh (2011) it is an emergent field and we are still some way from coming to an understanding of what serious games are and can be (p.1) for the purposes of this research I broadly define

them here as experiential learning though mediated play.

[Elsewhere] between Winnicott's notion of the transitional object and Jung's transcendent function there is a liminal place close to Othuinn where it rains rain. There are nursery schools, workshops, labs, factories, cottage industries and shops in which psychological toys are developed, made, traded and played.

These toys are called transitional devices. They are placed in the deep homes, lived with, played with, nurtured and fed with recognition, they are endowed with psychic life and abide by the logic of psychic reality. Memories here may be graspable dough, complexes can be forged from magnetic lodestone, everything is legos, intuitive, interconnectable, interchangeable and real.

There comes a time in which they retire, they are set aside in vast theme park where they will continue to purr and gif and play together, each one remains, visitable as transcendent portals to emergence. There is an infinite number of them stacked on shelves so high they sway in the wind like grass. From a distance this is exactly how it looks.]
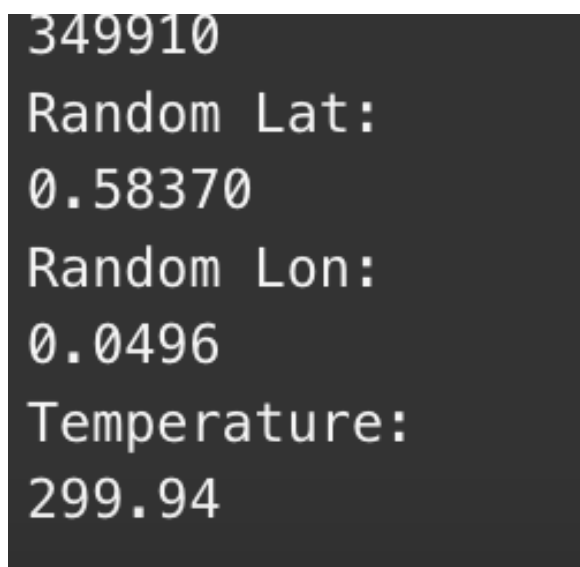
[Dialogue] *comes from the Greek dialogos: Logos means "the word," or "the meaning of the word," and dia means "through" (not two—a dialogue can be among any number of people; even one person can have a sense of dialogue within him-or herself if the spirit of the dialogue is present).*

The image this derivation suggests is of a stream of meaning flowing among us and through us and between us—a flow of meaning in the whole group, out of which will emerge some new understanding, something creative. When everybody is sensitive to all the nuances going around, and not merely to what is happening in one's own mind, there forms a meaning which is shared. And in that way we can talk together coherently and think together. It is this shared meaning that is the "glue" or "cement" that holds people and societies together.

(David Bohm)

[Artificial Time] I have been mostly experimenting with BigGan, this is a generative adversarial network made up of two algorithms: The first generates one set

of images (here clocks) based on its training on thousands of clock images, while the second evaluates the synthetic images and compares them to the real photos of clocks. Then, the second AI gives feedback to the first on its work until it finally manages to create consistently believable images of clocks.

If I squint my eyes, its fine, time is in order and looks the way it should. Hundreds of morphic clocks begin to appear on the screen and I want to say that they are all like dream clocks but they seem more like joke clocks. The majority of the essential qualities of clock are here, face, circular form, echos of numbers and dials performing clock.

I am thinking of steampunk, of people in Victorian dress, brass goggles and intricate mechanical calculators, avoiding time by committing to no time. And then of Dali, of the melting clocks. I think about how you can buy a kit, pencil cases, t-shirts, wallets in museum gift shops.

I can't help but drift off into association. It is hard to look at these images and think clearly about what they are because its been made into a Dali commercial of itself and I'm so familiar with it that I feel I could be humming a jingle.

I dream this night of using a scalpel blade to cut across time and measurement, I am slicing at the air

I run more GANS, Hammerhead shark, Moth, Cups, rainbows, pizza, Dogs, mushrooms, dinosaurs, fountains, crabs. I sit with them and watch them emerge and I continue to watch myself, watching. Comic books give rise to thousands of heaving masses of hero so disorientating that any plot is lost to flat visions of action and fight.

Butternut squashes refuse to be characterised and instead are armpits, elbows, groins and knees, undulating rolls, that it feels invasive to be looking at. A comical tenderness is at play, I encounter the machine, here it is a new age guru with long fingernails insisting that butternut squash must reveal its true nature.

Lost in these folds and fantasy of butternut flesh for days I begin thinking of organism in design, branches, arms and buttresses, of William Morris and of the politics of making something real. I am returning to active imagination, based on the natural healing function of the psyche and am now thinking about how these stages are reflective of a process. An organism that is living.

Still more hundreds of thousands of new images and a still strange but more sensical universe starts to appear. a world parallel to this one.

[Jungle] A place begins to emerge that feels overly familiar, I am running this GAN from Snowdonia and I see immediately where it is. They look like high definition photos that have been taken in to photoshop and made to look - less real, filtered, oldified and painitified. Image by image still It continues to morph. Suddenly it is a Jungle and the terrain is vast and unrecognisable. The mountains are scaleless and the colours of the foliage belong to a technicolour planet totally untouched by humans and only found through the screen. It is not traversable and I become more and more aware that there is something in these images that is present in many of the image sets. These images are again like exaggerated cartoons, caricatures, here pastiches of a romantic nature but these are fuming to become real.

[Game Carpentry] I have developed this game as my thesis, through PhD practice as research, in a department of Jungian and

post-Jungian studies. Increasingly there are many games and apps which have definitively therapeutic aims (Carras et al, 2018), regardless of this immediate contextual association, this game does not definitively fall into the category of therapeutic games, just as what I do cannot be called art therapy. I am not a therapist, I am an artist and as such my aim was to look to Jungian ideas through the lens of my own creative practice, and my thesis (the game), is reflective of this, it is primarily - an object, one that is experienced. The game then (my thesis) theoretically skirts the genre of what the game designer and Object Oriented Ontologist[113] Ian Bogost calls Carpentry.

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[113] Bogost defines OOO as such: Ontology is the philosophical study of existence. Object-oriented ontology ("OOO" for short) puts *things* at the centre of this study. Its proponents contend that nothing has special status, but that everything exists equally—plumbers, DVD players, cotton, bonobos, sandstone, and Harry Potter, for example. In particular, OOO rejects the claims that human experience rests at the centre of philosophy, and that things can be understood by how they appear to us. In place of science alone, OOO uses speculation to characterise how objects exist and interact.

In his book *Alien Phenomenology* (2012)*,* Bogost defines Carpentry as "the practice of constructing artifacts" or making things "as a philosophical practice". The objects of carpentry are "first constructed as a theory, or an experiment, or a question" he goes on to state "one that can be operated". Carpentry, according to Bogost is a means of capturing an experience:

The alien phenomenologist's carpentry seeks to capture and characterize an experience it can never fully understand, offering a rendering satisfactory enough to allow the artifact's operator to gain some insight into an alien thing's experience. (p. 109)

The objects of carpentry are *doing* Philosophy however Bogost insists that carpentry has other uses and interpretation beyond what he suggests. What Bogost is arguing for is an approach that allows for a

less anthropocentric[114] exploration into ideas and attempts to meets equally with what he calls alien, what I define as the more-than-human and position as enfolding Jung's archetype. [animate.being] is to some extent a work of carpentry, but it is an object that does psychology rather than definitely philosophy, although these two modes of thinking are themselves inherently intertwined my emphasis making the psychological aspects of game design

[The Dead] There are inhabitants. No one mask feels authentic as a photo but they look like digital composites, photoshopped beings and all are uncanny, cartoonish and vivid. Here most overtly I get the sense that the images are simply trying to be coherent, not to be purposefully disturbing, simply performing as mask it believes it should. They are sorry if they are scary, they don't know what scary is, they don't know what

sorry is. They are only being the form they are programmed to believe they must be, this being a mask, this is the only thing that it knows. I am mask, they say and again, in unison, I am mask, hear me mask.

Perhaps it is because they are faces and I can't help but personify them but I feel I need to spend time with each one. This is not a theatrical cast but more like an archive of portraits of dead people. I find myself wondering of each life, what were you before you came here. I feel guilt for summoning them to the screen in this way and then more for numbering them and filing them away next to wooden spoons.

[Minute] BigGan is just one of many machine learning models that it is possible to work with via Runway.ml. This includes Deep Dream which finds and enhances patterns in images via algorithmic pareidolia. (1) Neural Style which enables

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[114] The belief that human beings are the most important beings in the universe.

style transfers from one image to another.

(2) I experiment with them all before beginning to chain them together, to create generative loops. I chain together Deep Lab, a model which extracts semantic maps from objects in images and Spade-Coco a model which can generate images from semantic maps. I thought it may be a way of visually looking at first how an AI sees an image and then also how it then creates them based on this seeing. (3)

In order for the loop to work I have to first select a source image, I run over a hundred of these loops using differing source images, cats, nettles, food, people, cars. In each case after a few loops the images disintegrate in to a visual chaos, a collage of floating heads, architectures, animals and cakes bearing little if any semblance to its original image. Watching these images unfold from nettles prompted me to begin to begin to play -

Zooming.

[Micro] In playing with scale, I began to feed in images I have sourced from a scientific dataset comprising of 22,000 scanning electron microscope (SEM) images It is this set of images that produced for me the moment that through practice I work and wait for and the moment that I perceive to hold in some relation to the core mechanic of active imagination, this being the transcendent function. This is the moment that the thing I am working with (whatever this may be - concept, text, object) starts to talk back to me, a kind of two way dialogue occurs and this leads to a new way of seeing. While Jung refers to this dialogue as actively taking place between personified figure I recognise this but more as a metaphor. Beings dont have to look like humans. All beings are persons. It is at this point I know that something has been made real. I have been stopping the image-work at

these points I will either focus in and continue to work with and around it or will lay it aside, feeling that it is working within me and that there is some effect upon me. It is difficult to put into words and to some extent it feels destructive to do so, but part of what I am attempting to do here is express as clearly as possible exactly what I consciously recognise to be happening when I work through the creative process.

The SEM images only ever seem to be returned through the loop as landscapes, mostly water, for hours I watch as nano scale grains of sponge, sand and metal iteratively unfold through to graphic blocks of colour and textual identifiers - lake, sand, water, river, sea, sea, land, sea to images of variant geological scales, a sandy verge, a beach, a tide morphing into land and back in to deep sea, occasional animals, humans, boats but mostly again, water. Something is moving within me as I watch the machine

take something from me, spin it into a language that I can only in part visually understand and produce something that in principle could last forever, until I press a button to turn it off, but I know it has already been made real. As a thinking form it is an eternal alchemical [gif], a computational loop of as above so below. believe that it is possible to go into dialogue with objects, and things

I could refer to a video, or more preferably - contextually a live stream of this loop but this is kind of my art. It is of course - subjective, as a reader, as a viewer, having not taken the active journey that I have taken in order to get this point may not find these things in it at all. What it is that I do with this concept that has been made real is entirely dependent on what simply feels right and constructive and I recognise that sometimes what feels right may look from the outside - wrong and destructive, and this

may be the case here in an artist encouraging a machine to be creative, to position upon what feels so bodily and natural and human as a mechanic. It may communicate something, but will you feel something from it?

I recognise that I am responding through my ego with this furthering, but again I simply feel its necessary to do so. I begin to train a unique GAN model on the SEM image data set. I load thousands of images into the training model and it begins to produce unique SEM images, untitled, unlabeled. As they are produced, Image after image I begin to think about the world they may make, the physics of that world, the landscapes and the inhabitants. While it is interesting here, in this new world I realise that I have left the orbit of my own and I need to zoom back into

[I am up against a brick wall and am kicking

the back of my foot against looking at something, I can feel the heel of my foot]

[GAN LOOP] I am not a scientist, I am not looking to these images to find scientific data, I am looking to them to find meaning in the way that I know how. As like the neural networks, Image GANS, we too are simply learning how to see using the visual data that surrounds us at a scale that we can comprehend.

to feed them into the the second neural network, txt to image, this network takes text and translates this text into an image. if you write the word - orange, it will return an image of an orange, if you type the term orange umbrella it will return an image of an orange umbrella. It is here that I had previously noted that things start to break down

img2txt model and the AttnGan model :

img2txt converts an image in a text description, and AttnGan tries to generate an image from a text.

In looking to these neural networks as processing information in much the same way that human beings do, a mirror, they reflect back to us what we have told them we are through loose fragmentary images, dream like.

My interest in Jung lays in his suggestion that it is the imagination that constructs the images of the psyche, of the unconscious through dreams, reverie, and fantasy. The imagination works by hacking part the millions of images it encounters through everyday life (the sun, the pencil, the post office) combining and fusing these imagistic materials to give form to it all, to make real and observable what is going on in the unconscious. Ongoing engagement with this process through play and imagination, to

comprehend and negate its detrimental effects is a form of personal and political poetry and necessitates a way of looking and reading closely.

For me working with a GAN, watching intently as images are generated is a form of scrying that echos this psychological process and shows a way of looking 'with' not 'at' images. Looking to the surface of the screen as images are generated for me prompts a way of looking for meaning which is akin to the psychological phenomenon of pareidolia. This is the tendency for humans to find patterns in meaningless data to perceive images in things and nature, conceptually bringing them to life. Closely related to divinatory practices It is suggested that this phenomenon is reflective of how the mind organises chaos and makes the world intelligible.

The images have ranged from eliciting deep

ecological poetry to highlighting the biases endemic in visual culture, we supply the meaning and the critique to try and comprehend what these images are and how they sit in relation to us. How they are made and what they mean to us is psychological work demanding active engagement and serious play with the imagination and this is the area that I am currently most interested in and fascinated by.

[Concepts and Ideas] Concepts and ideas are different and I have found articulating this difference to be critical both theoretically and practically when looking to define the 'product' or 'goal' of image-work. This is a body of research which takes place through an applied art practice, where art is 'made' and furthermore this art is in the form of a game (for which tangible goals are necessary) there are immediate conflicts that arise. I have met with these conflicts and am

thinking that, unlike active imagination, image-work makes space and allows for the *workings* of art and it does this by adopting Hillman's notion of the idea as being a tangible and attainable goal.

[Procedural Landscapes]
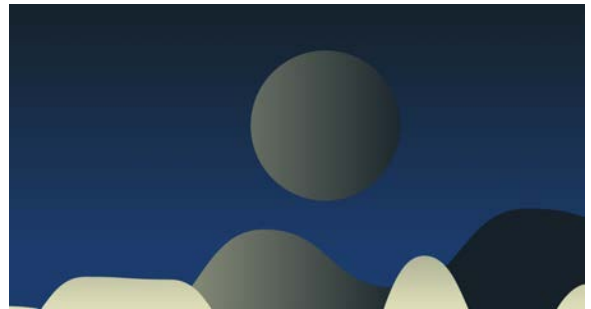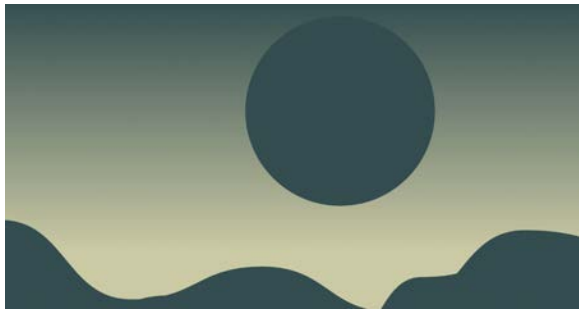
[=] [mattering]

[Psyche as Medium] Jung's psyche is an entity that exists beyond the tangible world of the five senses. It is mediated *through* the mediums of thoughts, feelings, and actions. It is an intangible presence that defies physical form but shapes who we are *and* how we respond to others. It is sometimes called the *soul*. For Jung, *the psyche* is a medium through which the unconscious communicates with consciousness. In a letter to Wolfgang Pauli Jung states "the psyche is the medium" (Pauli & Jung, 2014, p.61).[115] This is where for me Mcluhan's mantra reaches a kind of ludic numinous.

[Soft Advertising] Travelling on the underground now a very different experience than normal, I was struck by the advertisements that seemed to belong to

some other place. In returning to it no longer are we being told to consume but being told to be kind, wash our hands, and keep our distance. I begin to think of this strange propaganda of care.
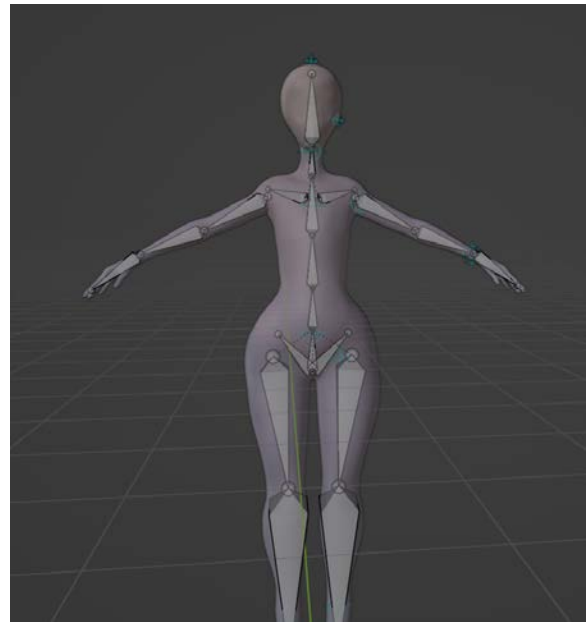
Making a woman with cellulite (Blender)

[Interaction] The analytical process is a dialectical procedure (CW16, 1937/1969, par. 544) active imagination is a way of an individual carrying through this dialectical procedure, alone. (Jung letter to Layard in - Adler, 1947/1973, pp.458-9) What Jung

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[115] Pauli, W., Jung, C. G., & Meier, C. A. (2014). *Atom and archetype the pauli/jung letters, 1932-1958*. Princeton Univ. Press.

considered the individual to be interacting with when they engage in active imagination is what he termed the psyche "the totality of all psychic processes, conscious as well as unconscious"(CW6. par 797) he states "The imagination is the image producing function of the psyche" the active, in "active" imagination then can be thought of broadly as a way of actively interacting with the myriad processes of psyche through images. The psyche is a dynamic, self-regulating system, which seeks homeostasis in the maintenance of a balance between opposing qualities while striving for growth. Jung considers the psyche of the modern human to be machine like "..speed-regulation is so insensitive that it can continue to function to the point of self-injury, while on the other hand it is subject to the arbitrary manipulations of a one-sided will." (CW8, 1916/1969, par. 159). The process of self-regulation is going on all the time within the psyche. He states: "What we are

searching for is a way to make conscious those contents which are about to influence our actions, so that the secret interference of the unconscious and its unpleasant consequences can be avoided." (1916/1969, par. 158).

09/01/2020: Say No To Job

[O] The [image]

There were protests, really gentle ones. People were running around waving flags, they were happy in their protest. I saw a flag that said:

SAY NO TO JOB

I was lucid and tried to participate in the dream. I am asking questions to the people waving flags and placards - what is Job? Is this a reference to *Answer to Job?* No! No it seems, this is batted away. I somehow got to

know that it is about Job-Job, perfume shop job, receptionist job, cruise ship job, temp job, administration job. While I am still there in the dream I am wearing a suit and I find that in dialogue I am wanting to bring in the flag that I had previously made that says:

RETIRE

I made it years ago, mocked it up on a layout program, at the time it was weird enough to me to stay sitting in a folder but it never really spoke to me again until now. I am now waving my retire flag joining in with the protesters. I am thinking about The Prisoner and the cosplay conventions, of walking into the Portmeirion archive and seeing the convention props, signs and placards stored orderly and neatly waiting for activation. The protest that up until this point has had a jovial atmosphere suddenly switches to one of frustration and as the

protesters begin to get angry and they are moving so fast that I can't keep up.

[   ] [vesseling]

[dream] [design mock up] [misreading] [word collision] [the search] [the dream object in use] [hyperlink] [did you mean?] [the protest] [Inner and Outer]

To our way of thinking, this immediately sets up a dividing wall between the psychic and the chemical process. For us the two things are incommensurable, but they were not so for the mediaeval mind, It knew nothing of the nature of chemical substances and their combination. It saw only enigmatic substance which, united with one and other, inexplicably brought fourth equally mysterious new substances. In this profound darkness the alchemists fantasy had free play and could playfully combine the most inconceivable things. It could act without restraining, and in so doing, portray itself without being aware of what is happening.

To our way of thinking, this immediately sets up a dividing wall between the psychic and the data processes. For us the two things are incommensurable, but they were not so for the modern mind, It knew nothing of the nature of computational substances and their combination. It saw only enigmatic substance which, united with one and other, inexplicably brought fourth equally mysterious new substances. In this profound darkness the moderns fantasy had free play and could playfully combine the most inconceivable things. It could act without restraining, and in so doing, portray itself without being aware of what is happening.

[magic.items] I am finding these things, popping up in my algorithms, the computer thinks I need these things. I think I do too. I want them, they are stupid and they are beautiful and they are repellent. They are blankets that look like giant tacos, they are farting unicorns, they are kits for growing your own boyfriend, they are halo hairpieces, pound note erasers, tiny spare hands, golden poos, planet earth stress balls, jumping cocks in cans. I want them all.

bone socks

I am collecting these images and I begin seeing the parallels with the magical items of game play, (also often referred to as magic items). These are objects within a game that possess supernatural powers or abilities that can be used by the player and enhance gameplay by providing the player with new abilities or options. Players can make them, they make their own and give them away to other players, there are blogs deep in the net full of these magical things. Now I am looking to all things and I am asking them, are you magic too?

I scrape the web for these things, I store them in an excel spreadsheet, I don't know what they are wanting of me but they want some-thing.

I pour this data into a neural network, once trained it pumps out new objects, weirder and even more twisted, borrowing beads for

dogs, a book on how to howl but not as big, knee high weeping bag, lamp bandages, twelve headed men, the land's social justice aura, the end price, wild birds (hatching set), upside shitting, appear normal box, mommy handbag, mobile crystallisation kit. There are so many, endless stuffs, I'm embarrassed, what is this crap, what have I done.

Some of these things call me towards them. I make them, halfway. I make them in photoshop, I gather images and hack them apart, I bring them closer into the world but not to close, not physically materially real. I know now they are diegesis. They needed to be here and they needed to be here like this. They belong to the world of the game.

[magic.items] [thinking.forms]

Remember soap
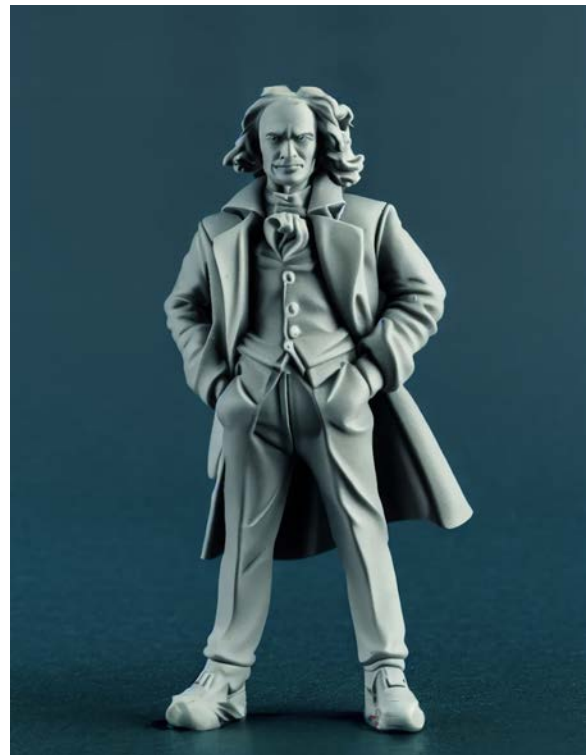
William Morris action figure

Potent sloth gamer top

[Tracing the Tacit] I approach art making through an iterative design process and what I mean by this is that I move and work in a circular way around whatever subject is calling me from its centre, or image I am seeking to clarify. The design methodology of iterative design is a cyclic process in which the designer will move through not once but repeatedly as they ideate, prototype, test, analyse and refine. Although circular this is not a strictly

circumambulatory move in that each iteration brings the designer closer to the design object, it is a spiral, the design object is the focus, the thing the designer is moving towards and this is where we can see how the design process at least moves in a hermeneutic way. Jahnke (2012) identifies this movement and in directing his attention to Ricouer's (2008) critical hermeneutics[116] he argues that the hermeneutic spiral as laid out by Ricouer can operate as a metaphor for the design process that reveals what is otherwise abstracted or hidden from view. This is what he calls the tacit knowledge of the designer, the actual experience of design process which is otherwise entangled in research objectives and therefore goes towards supporting metaphors that do not necessarily reflect design practice for example "the pervasive metaphor of problem solving" thus "overshadowing other perspectives and possible metaphors for designing.".

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[116] Ricour

In his book *The Wounded Researcher* Romanyshyn sets out the alchemical hermeneutic method as an outgrowth of the imaginal approach towards research. He states "One task of an alchemical hermeneutic method is to deepen the hermeneutic circle by twisting it into a spiral."(p. 222) He differentiates the alchemical hermeneutic method from Ricour's arguing that the alchemical approach actively takes Jung's expanded notion of the unconscious into account. In attending to "the margins of consciousness" space is made for the researchers "dreams, symptoms, synchronicities, feelings and intuitions" (p. 275) and while this is not he states "a stand alone method" it is one that can be used "alongside all other methods as a way of including those aspects of a researchers deep subjectivity that would otherwise be excluded" (p. 306) The iterative design process, the process that I use to work through and get closer to images as we can see already moves in a hermeneutic way. Romanyshyn presents this method as being a way for researchers to be present and pay attention to the imaginal margins when working on academic research, not necessarily arts based research where this is already presumed to be the case. However, it is useful here for me too, I adopt the alchemical hermeneutic method, alongside design iteration, particularly as I begin to craft and move into territories built from code, a medium with little to no immediacy. One that like the written component of this text, is never compiled not alone but by many contributors, and these too must be met and sourced. Between the writing here and the code is a third thing that I am nurturing. I am reminded to be present, to pay attention "to the margins" as I enter into the works orbit and move towards it. [spiralling] [*Iterato*]

[Image Search]

Getty Images

[River pebbles]

The phone, my finger, scrolling, doom, an article about a giant plastic whale, a sculpture. A train comes off the tracks and crashes through the barriers towards the ground below. Only, it was caught in the air by a sculpture, the plastic whale tail is holding this train, its nonchalant, a parent who is not looking, holding a child back from the sweet aisle by the scruff of their collar.

I am flicking though pictures in my minds eye, I have entered into image search.

Whales, tail, fins, fins batting and splashing, balls out of the water, seals, seals flapping, a seal with a ball at the end of its nose, hercules holding a beach ball, hercules underwater, neptune, scuba diving, scuba diving with a sphere, spinning a ball through water, ball popping out of water, a dog with a ball in its mouth, a dog with a hand in its mouth, basket ball, picking up rocks, holding rocks, rocks with ropes, rocks supporting rocks, the rock, whales fins, fins rising from the water, flying fish, fish flying through tubes, flying buttress, trains, flying trains, whales, dead whale buttress, plate, spinning plate, crash, water, plastic, fibre, fibreglass, fibreglass boat, plastic boat, plastic fibres, a rock, the rock cradling a rock.

[The Self in cyberspace] New media has created a unique form of mediatory space, virtual space, both something that is conceived or experienced, and as a way to conceive and experience things, opening up new sites of mediation and play. Christian Roesler in his 2008 paper *The Self in cyberspace* argues that the expansion of reality "influences late modern living conditions more than other technical innovations" immovably bringing into question, in a tangible way, the boundaries between inner and outer reality. In looking to how identity formation takes place through multiplayer games he suggests "The parallels to active imagination are obvious […] this is also a psychic reality; a dialogue takes place in which the inner figures evolve their own activity". He goes on to argue "virtual space represents the technological possibility to enter an interactive imagination with real social others and to take part in a collective intermediate area"

(p. 427). However, the online gaming spaces he is referring to tend to bias towards avatars, figuration and competition, leaning into gender biassed hero narratives and essentialist models of journeying. There is little attention paid to the agency of the non-human, albeit it is the non-human that is mediating these experiences, this is not made explicit. Animate being invites the non-human into the game in the form of real time streams of data, amplifying voices through design, not as prescribed figuratively personified characters but as beings with agency nevertheless.

[Palimpsest Image & Search History]

I had a conversation with a friend about the unusual texture of dreams and the memories they contain. This conversation reminded me of a specific experience I had as a child, where I would attempt to follow my dreams upon waking, only for them to turn into

static particles and fade away. It was as if the memory had been lost, but contemplating the texture of my dreams brought it back to my mind. It was a powerful memory, and I could sense the understanding that something was there and the desire to engage with it and clarify it.

[ ] **Vessel Word Document**

[This experience was something I had written about in an architectural dissertation over 15 years ago, where I had viewed it in the context of the concept of a palimpsest. I began to wonder why I hadn't thought about this experience for so long and realised it was around the time when I began working more seriously with computers. As I reflected on this experience, I understood that even when I couldn't see the image of the dream clearly, I could still chase it backwards and return to the last place I had been with the lost memory.]

I returned to this image several times when thinking about search history. This process of chasing the dream and clarifying it reminds me of how search history can reveal the path taken from one point to another. Even though I don't often actively follow that path, I know it is there and can be traced. This experience is giving me a new perspective on dreams as a place where memories can be *held*, and made me consider how technology and computers can shape an understanding of the past.

This image sticks together, two separate ideas [palimpsest image] & [search history] and I repeatedly see them both separately in different places but always connected

Between these words [palimpsest image] & [search history] now I am thinking of [class], this seems close to both but it is tangled between and across them.

[Media-um] In the practice of the image the medium is simply a substance of some kind that an individual may work with and through to give images form, to make real, it serves as a conduit, a mediatory substance acting between what is conscious and what is unconscious and it can be any - thing, in looking specifically to the methodologised active imagination this medium is most often concretised as, paint, clay or the body. What I am interested in digital material, this strange intangible liminal 'matter' because this is the medium that I work with everyday. New media extends the boundaries of the material world to the point where we may meet with this digital matter. I began this research looking to new 'mediums' but the definition (seesawed)

between new 'mediums' and new 'media' so much that I almost just kind of blended the words together in my head and continued never really articulating this on paper, just carrying this third huge blended word (media/um) with me through the research. However what it is that I am talking about when I speak of new media really is of the new 'mediums' it has released, the plyable 'matter' (if we can call it this) that artists can work with, this is what I mean but one cannot exist without the other (i.e. a painting cannot exist without paint*) and the discussions surrounding these new mediums fall under the umbrella of 'new media' which is really its vehicle. I am an artist and I want to get to know this 'medium' I am working with every day, to do this I have to think about it as a thing independent of its vehicle and this is difficult to do. I am not a painter but I do use paint and 'painting' is a good metaphor to mobilise when speaking about art. I have made paint with my hands,

I have dug earth, ground it in to a powder and mulled it with oil. With my eyes I can witness the process that goes into making this paint, I can touch it, it is as real as real can get. However digital matter doesn't show itself like this, you can't just make it - as soon as you interface with a screen it is already there waiting to be formed, vesseled in the limbo of virtual space. It has been made by no *one,* but has passed through millions of people and bots. It is like a painting inside out. It manifests through metals, electricity, energy. What is this strange stuff? I believe that Jung may offer a way of thinking about this new medium, in part through his interpretation of alchemy. Of the twenty books of collected works belonging to Jung, four are entirely dedicated to his writings on alchemy. He considered alchemy to be a historical parallel to active imagination, that what the alchemists were doing was 'projecting' the

contents of their psyche onto the chemical matter they worked with.

"The projections of the alchemists were nothing other than unconscious contents appearing in matter, the same contents that modern psychotherapy makes conscious by the method of active imagination before they unconsciously change into projections." (CW14.446)

Projection is an automatic process whereby unconscious contents are projected outwards onto people and objects. For Jung, everything that is unconscious seeks expression and is constantly being projected into our surroundings (CW8.498). Thinking about it in this way is exhausting. The inference is that everything that we encounter - pencil, mum, car, shop, etc. – may invite projections therefore could be positioned as an interface to the unconscious, therefore this process of

projection can dictate how we perceive and interact with reality. On an intrapersonal level, how we meet with our projections denotes the quality of the relationship we have with the Self and in the case of interpersonal relationships (the relationships we have with other people) it can, for example, be a way that the individual gets rid of subjective, painful and incompatible contents. This is where a practice of the image reveals its utilitarian nature in equipping the individual with withdrawal of projections. Self knowledge not only affects how you treat yourself but also how you treat and interact with others. According to Jung the practice of active imagination diminishes the dominant influence of the unconscious (CW7.538) by bringing unconscious contents to consciousness, before they turn into unconscious projections. However bringing unconscious contents to consciousness, particularly though the engagement with matter

(CW14.446) say as in relation to active imagination may be a form of projection in itself. This presents what is perhaps a strange paradox in that in order to apprehend and negotiate with the detrimental aspects of projection, you have to actively engage in it as to be able to recognise it. This is just one area which for me makes apparent the contradictions that run through Jung's work, it is one of the places that from where I am sitting I have to be open to holding two interpretations equally, and regard both as being true and not either/or. What I mean by this is that one the one hand - I recognise the dynamic of projection, as a real thing, it happens, I meet with it myself all the time, and it can be beneficial because I learn things about myself through it. As an artist, I experience it, as a woman, I experience it and through this I am often othered in a way I feel I am not being met with equally, so this dynamic is neither entirely negative or positive, it depends on how it is I meet with it and how conscious I am of it as a dynamic. I find it a useful concept when thinking about my place in the world not just personally but politically. But then there is this other dynamic that Jung speaks of, albeit somewhat tentatively which is closely related to projection called 'animism' and it is very difficult to hold the two ideas at once but in my practice it is kind of necessary. Animism is recognised anthropologically as the belief system of many indigenous cultures, the term encompasses the beliefs that all material phenomena have agency, that there exists no categorical distinction between the spiritual and physical (or material) world and that soul or spirit or sentience exists not only in humans but also in other animals, plants, rocks, geographic features such as mountains or rivers or other entities of the natural environment: water sprites, vegetation deities, tree sprites, etc. Animism may further attribute a life force to abstract concepts such as words, true names,

or metaphors in mythology. Of course no one culture is homogeneous in its belief systems or ways of seeing the world, but in looking through the animistic lens, everything can have life, can be - alive. In some places Jung infers projection can be a way of explaining animism but in other places he speaks of an animate world, a world soul, of stones that speak and of synchronicity of mind and matter and through my practice I can recognise this too, absolutely, for example I know the sea speaks. I know this. To listen to what the sea is saying I have to kind of 'other' the sea - but this othering is an 'othering' of autonomy in that I am recognising this some-thing as an other and it is so hard to describe how this differentiation takes place but in order to speak of both projection and animism I want to find these words and I think looking to digital matter as a medium may help me to do this. This as I see it is important if seeking to discuss a practice of

the image because as I see it, this differentiation is entailed in it as a 'core mechanic'. In navigating the world and meeting with things I am on some level always asking asking a question, when in practice - during studio time I may do this consciously. In my minds eye now I am now thinking of Travis Bickle in Taxi Driver, the scene where he stands in front of the mirror and asks his reflection repetitively "you talking to me?" - "well there's no-one else here", "who else would you be talking to?". I have to ask this question.

comes from my own personal experiences, that I can actually point to and I can recognise as coming from 'me' (Jung may call this a complex arising from the 'personal unconscious') and this can potentially come out as a projection. But then when I meet with an 'other' (and I am not talking about human beings here) there is a similar sense of a voice being present,

but not of me - directly, not of my experiences in a way that I can locate them. Jung speaks of both projection and animism, as argued by David Tacey they are not entirely incompatible ideas, as a clinican, Jung in his early work viewed projection in a similar way to Freud "an animated universe "is nothing but psychology projected into the external world" (p.2) but there is a stream of Jung's thought in his later work where he seems to turn, he becomes according to Tacey "less patronising" of the beliefs of indigenous cultures, of the way that they experience the world, that this may not be projection as he originally suggested but rather that there may well be a psyche "always already in the world". Tacey suggests that Jung in his later attempts to write about this would resort to poetry, myth and metaphor, that he couldn't find the right scientific words. Jung writes in a 1943 letter "I am deeply convinced of the - unfortunately - still very mysterious relation between man and landscape, but hesitate to say anything about it because I could not substantiate it rationally". This is a bind that Hillman in building upon Jung's work sought to unravel, not by seeking scientific language but by recognising and positioning the language of poetry, myth and metaphor, that Jung had 'resorted' to as actually perhaps the correct language to be using when speaking of the psyche and of the animate world. Perhaps its is the way in.

The way that I understand poetics is simply as an other reality, (imaginal reality) a reality that cannot exist without the 'real'. I cannot write a poem about a pencil until I know what a pencil does in the material 'concrete' world, in the world of poetics or (the imaginal world) it can become something else, and it can do something else, it can meet with things in unbelievable ways, but there has to be a 'concrete' pencil, what the pencil does - actively - not what it

is - is what mediates these realities. Both realites would not be able to exist in any kind of meaningful way it were not for each other. In looking to digital matter - this new medium - this is the 'medium', the 'mediatory substance' I am looking to.

This autonomous activity of the psyche, which can be explained neither as a reflex action oto sensory stimuli nor as the executive organ of eternal ideas, is, like every vital process, a continually creative act. The psyche creates reality every day. The only expression I can use for this activity is fantasy. Fantasy is just as much feeling as thinking; as much intuition as sensation. ... Fantasy, therefore, seems to me the clearest expression of the specific activity of the psyche. It is, pre-eminently, the creative activity from which the answers to all answerable questions come; it is the mother of all possibilities, where, like all psychological opposites, the inner and outer

worlds are joined together in living union. Fantasy it was and ever is which fashions the bridge between the irreconcilable claims of subject and object, introversion and extraversion. In fantasy alone both mechanisms are united. (CW6.48)

Etymologically medium is an entangled and revealing word. Deriving from the Latin - medius - meaning literally 'middle' 'midst' ' in-between' - centre. To mediate is to 'become the middle'. It is hard to talk about what these new mediums are in isolation from the words weirdness, because it's not clay, it's not paint or anything close to what we are familiar with, even if its is approached in this way (and often it - as clap - as painting - because this is the literacy we have), but it is inescapable that it creates strange new kinds of 'things'. These 'things' require, perhaps even demand a new kind of engagement. It is the media theorist Marshall McLuhan who suggested that

technologies are not simply creations which individuals utilise but rather are the methods by which individuals are reinvented. McLuhan was not concerned with content but rather the form in which the medium takes suggesting that you cannot really understand the message if you do not understand the medium. In a little acknowledged 2011 paper "From Imaginal to Digital: Mental Imagery and the Computer Image Space" Nick Lambert considers computer graphics as an artistic medium concluding that art made with the use of a computer differs from all traditional visual arts in two important aspects, first, that the artist manipulates information directly, without the limitations that are intrinsic to a physical medium and second, that the computer can respond to the artist during production or even act as a creative agent or collaborator in its own right (if programmed to do so). This is because, he argues, the digital image is intangible like the mental image, and process driven rather than physical (p.440). This definition of the digital image as a process driven entity for me brings me closer to an understanding of the image, at least of how it is made. For me, this mechanical ' digital era' interpretation of the 'image' is both disgusting and delicious and these are mediums that suggest an image such as Lamberts, these are the mediums I work with, so I have to explore it in this way. It is undoubtable that new media has given rise to mediums and objects that facilitate if not encourage creativity to occur beyond 2 dimensions and allow individuals to create uniquely multifaceted and conceptually rich objects. While there are practices of active imagination which have embraced diverse forms of application, utilising a wide range of mediums, including the body itself, clay and paint there has as yet been little consideration of what new media's - new mediums may bring to the practice. I

respond to Lambert's inference to suggest that the digital image offers more experiential parallels with Jung's ' images' and may suggest another way to approach Jung and image-work.

[The image of 2020]

Through my image diary I can stand back and see that what I can see with my eyes is that early 2020 was comprised of the following: [an encounter with a seagull], [questions to the rain], [tetris of play dough] and [scrying into the washing machine], late 2020 is a particular sound, [the theatre of cruelty], [insistent memories of school], [the confused John Travolta gif], [the fly on the head of Mike Pence].

[Responsibility of Images] "*I saw that so much fantasy needed firm ground underfoot, and that I must first return wholly to reality.*

For me, reality meant scientific comprehension. I had to draw concrete conclusions from the insights the unconscious had given me – and that task was to become a life work.

My science was the only way I had of extricating myself from that chaos. Otherwise the material would have trapped me in its thicket, strangled me like jungle creepers. I took great care to try to understand every single image, every item of my psychic inventory, and to classify them scientifically – so far as this was possible – and, above all, to realize them in actual life. That is what we usually neglect to do. We allow the images to rise up, and maybe we wonder about them, but that is all. We do not take the trouble to understand them, let alone draw ethical conclusions from them. This stopping-short conjures up the negative effects of the unconscious." (Jung, MDR)

[Enmeshed Unconscious] According to Jung the unconscious can be so deeply

enmeshed in and affecting of the perception of the world, and interactions with other people, things and situations that it can be difficult to differentiate and recognise. To diminish the "negative effects" of the "dominant influence of the unconscious" (1928/1966, par.358)[117] it is crucial to find ways of doing so. Active imagination is one such *way* and one that as an artist I can relate to experientially because I encountered it spontaneously and see it as essentially enfolded in what I understand to be, the creative process. Like other researchers, I work towards the unknown. In my practice, however, I personally make space for an *unknowable,* primarily I am drawn to Jung's model of the psyche for this reason; it extends to meet with an unconscious which is more expansive than Freud's in acknowledging an unknowable *as well* as an unknown. Furthermore, Jung

acknowledges 'non-human others' with whom we are to meet equally and in working with both technology and 'nature' I meet with the non-human as a constant collaborator. These are just some aspects of Jung's model that have drawn me towards it. As I see it, revisiting his ideas remains pertinent as his psychology can point towards ways of navigating and working within contemporary ecological and technological entanglements.

[≈] [amplifying]

[Scale] Through the screen I can view objects at different scales, very rapidly. Different softwares offer different ways of doing this, for example on photoshop I can take in a high resolution photo of a stone house, I can zoom in to a single brick until it is broken down into constituent pixels, this grey stone is now blue, purple, yellow, orange and green. Interestingly, if I do this, as I have done, in a material way and grind a

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[117] Jung, C. G. (1928/1966). The relations between the ego and the unconscious (R. F. C. Hull, Trans.). In H. Read et al. (Eds.), The collected works of C. G. Jung: Vol. 7. Two essays on analytical psychology (2nd ed., pp. 121–241). Princeton University Press. (Original work published 1928)

stone in to pigment, my lens of visibility will only allow me to see one colour often this is a grey sludge brown. Zooming into pixels has this strange affect where

Google earth can take me from where I am sitting typing this right now to view this exact same spot from space. Playing with scale is a way of thinking about things that it would be otherwise be difficult to observe, objects so vast that we cannot directly see them as a whole but know they exist. The philosopher Timothy Moreton calls these hyperobjects, objects like climate change — *in a paper he's suggests that the unconscious is too a hyperobject*. The archetypal may perhaps also be thought of as a hyperobject, so massivly huge and distributed so widely through time and space that you cant just point at - it - there is no it but - it - is absolutely everywhere.

[Drift Bait] The internet is a tool that I use,

a vehicle for deriving through an idea that will reveal in transit a map of interconnection that may otherwise remain untold. I can for example take a cognitive journey from the dot at the top of an i (a tittle) and through hyperlinks rapidly find my way to a salt mine. I am suddenly witnessing a grain of salt perched on top of a letter, tiny letter seasoning. Now I am thinking of the flavour of words and a conceptual object, a recipe for Grwznowlt begins to emerge, red pepper, red face, grit, face cream, a wet fold of flesh and popping candy. This is not the end for (tittle) but is just one way to begin playing and looking with it.

[Zooming] Computers enable a way of viewing objects at different scales, very rapidly. Different programs offer different ways of doing this, for example In photoshop I can take in a high resolution photo of a stone house, I can zoom in to a

single brick until it is broken down into constituent pixels, it is now blue, purple, yellow orange and green. Google earth can take me from where I am sitting typing this right now to view this exact same spot from space. For me playing with scale is a way of thinking about things that it would be otherwise be difficult to observe.

[Automatic door shame] I have a meeting with an automated door at the supermarket, I can see people shopping and I quickly go to enter, it comes to attention with a jolt as I am close and squeals as it slowly permits access forcing me to wait for it. I feel embarrassed as I stand back and wait, I could slip through the gap now but this would be awkward, how much space should there be before I can walk through, how close to the door should I stand while I wait?

I am at a temp job and X comes into the office laughing. He says out loud that he had just been to the loos and seen a man pull his trousers and pants all the way down to his ankles before urinating in the stool, I don't understand why it's funny. The man then walks past the office door and X mouths that's him and everyone in the office snickers and I feel such shame not for him but for them.

I am left with lingering thoughts of amplification, how much is too much. I am thinking of a measurement device, a just enough device, Goldilocks zone. I am seated in a therapy room and the analyst is asking how much is too much, she is fiddling with a small dial on a box. This much? she asks as she turns the dial. A little more?

[Gifs - Keep it spinning] Gifs are short looping actions, films, graphics, words. For me they exist as thoughts in transit. They are very animate and [image] like What is it about that specific movement, pulse.

[Lamenta]

[O] The [image]

The streets are full of discarded pine trees. The first few I see I feel happy and think about how for a while they must have been so loved but then I see more and more and they begin to look like casualties of the Christmas event. I collect some to make incense, one of them has some lametta tied to it but when I bring it indoors I realise it smells of piss so I throw it away. I have been thinking about this collision all day, an incense made of Christmas and piss.

[   ] [vesseling]

As I am writing about this I google 'lametta' but I am spelling it as 'lamenter'or 'lamenta'. I was convinced this is the correct term for these strands of tinsel, and it seems that so to do some online stores, but the correct spelling is lametta, stemming from the Italian for *small blade*. Still for me this did something else by adding to the collision of christmas and piss and now I have this misreading of glittered lament and small blades of tears then christmas and piss seemed to make more sense. I left it here because it felt full enough of itself.

[parapraxis] [misreading] [word collision] [the search] [did you mean?] [hungry form (eating till full and bloated)]

[Transference Dialogues] In his book *The Wounded Researcher* Robert Romanyshyn

(2007) sets out the alchemical hermeneutic method as an outgrowth of the imaginal approach towards research. He states "One task of an alchemical hermeneutic method is to deepen the hermeneutic circle by twisting it into a spiral" (p. 222). He differentiates the alchemical hermeneutic method from Ricœur's, arguing that the alchemical approach actively takes Jung's expanded notion of the unconscious into account. In attending to "the margins of consciousness," space is made for the researcher's "dreams, symptoms, synchronicities, feelings and intuitions" (p. 275) and while this is not he states "a stand alone method" it is one that can be used "alongside all other methods as a way of including those aspects of a researcher's deep subjectivity that would otherwise be excluded" (p. 306) The iterative design process, the process that I use to work through and get closer to images as we can see already moves in a hermeneutic way. Romanyshyn presents this method as being a way for researchers to be present and pay attention to the imaginal margins when working on academic research, not necessarily arts based arts-based research where this is already presumed to be the case. However, it is useful in the context of this research to make my use of it explicit; here for me too, I adopt the alchemical hermeneutic method, alongside design iteration, particularly as I begin to craft and move into territories built from code, a medium with little to no immediacy. One that, like the written component of this text, is never compiled not alone but by many contributors, and these too must be met and greeted. Between the writing here and the code is a third thing that I am nurturing. I am reminded to be present, to pay attention "to the margins as I enter into the work's orbit and move towards it.

I am not including several of the transference dialogues in this document because they are too personal:

Who are the guide for this work? For whom is the work being done?

The dead. All work is - essentially - for the dead, when I make my toast in the morning its because of the dead that I can even do it so I can't pretend this thesis is for anyone else. I have spent the past year in a reading with a friend trying to figure out who Jung is speaking out when he is talking about the dead, when we talk to each other about it we say it in a doomy somber low voiced exaggerated way. The DeeeeeeeaaaddddD. Its an awful joke we do to protect ourselves, we use cartoon emoticons, we get closer to the dead each time we have to revisit. Who are the dead? The dead are not only the pictorial dead, those we can picture and point a finger to and say, this person who

tried so hard to speak, or this person who had no voice, but the also deep dead. The woman in the prehistoric wilderness giving birth on her own, pulling her child to her chest. We came from her, all living people came from people who somehow got us to this point where we are now today alive in the world able to tappity tap on keyboards. And then before her, was this monkey, then this lizard, this flippity flappity creature. All of them gulping for air and wriggling towards the future and then we are here gulping for air and wriggling. Who else are we going to be doing this all for but the dead? The relation to the archetypal and the dead is one that seems weirdly self explanatory, but it remains I can't find the words for it. This forward thing, all archetype are arrows to the future connected to a singularity in the deep past.

Cultural-Historical: Is there anyone from another gender, race, class, culture, and/or

different historical time who has something to say about the work?

I am white and grew up in a biracial family. My parents divorced when I was 10. All six of us, my mother and five children lived on a council estate in Basildon. This was in the 1980s and Basildon had a heavy BNP presence, my siblings were the only people of colour on the entire estate. We had our windows broken, graffiti painted on the walls of our house and my siblings were regularly beaten up. I grew up acknowledging my privileges, my whiteness and my position as both witness and perpetrator. At one point when I was very little, about 7, my hair started to fall out. I didn't have the words to protest, my body was seething with incommunable fear and anger. Not having the words to say something, means not having the words to protest. I think this is something that now is

to this day driving me and I think something about this is being said in this work.

Eco-Cosmological: Is there anyone among the other creatures with whom I share this planet who has something to say about this work? Do the trees, animals, etc. have something to say?

Prior to beginning this research I had a studio in Portmeirion village for four years, during this time I was focusing on dialoguing with the sea, making machines to listen to it, to amplify what it is saying, I know it is saying something and this is in part what is driving this research. During the winters I lived alone in a cottage embedded into a mountain with no running water, I lived by the seasons. I worked every day. During the period of residency I had a sequence of encounters with animals that collided with this in what I felt were quite profound ways.

I was working in the studio, a large domed building in the village. It was the evening and the tourists had left and I was standing on the balcony smoking and I noticed that a rabbit had begun to hop up the stairs. I was excited that this animal was coming towards me, it was a long curved flight of concrete stairs, this had just never happened before. It must have taken two minutes or so for the rabbit to arrive at the top and by this time I was entranced. It reached the top and then stopped, it ran directly in to the wall next to the door to the studio and stood dazed, and then did it again. I realised that something was badly wrong and I went into the studio to get a box. As I did so the rabbit came into the studio and hopped on the central stair and stayed there. It was late and I didn't know what to do. I went to one of the cafes and got some salad and water and left it with this for the evening. I left the door open and when I came back in the morning it was in the same spot. I had been googling and I thought it may be myxomatosis, I looked at its eyes and they were bulbous. I didn't know what to do. I emailed a [myxomatosis] charity and by the time they e-mailed back It was evening again. They said the best thing to do is to take it to a vet to put it down, but the vet was closed and I would have to return in the morning. I sat with it I felt I should kill it to put it out of its misery but I couldn't do it. I tried to sleep and woke up sharply to hear a screech that even now as I type is a pin prick in my ears. It had died. In the morning I wrapped it in my best pillow case, its body was stiff, it looked like a side elevation of a rabbit in hop, I wanted to bury it but a friend told me other rabbits could catch it. I took it to the vets and handed it over and they said they would [dispose of it].

I spent weeks researching myxomatosis and fell into a pit of despair. A disease

introduced by humans to [eradicate] them, it [blinds] them so they are either eaten by prey or [killed] by cars, the species does not have a chance to build any genetic immunity. It hasn't for 70 years, they are caught in a time bind, no way of moving forward. I found an article that the adonis blue butterfly had suffered because of the culling, the [rabbits] had stopped eating the grass to the length they thrived on, but there had been an effort to reintroduce the butterflies, a mass release. I was so confused, why not the core issue, this virus, these rabbits dying like this, out of time and favour. It dragged me in to a spiral.

During this time, In amongst listening to the [sea] which was saying such beautiful complex things was this arrow that stuck me down hard - it was saying - yes - yes it is beautiful but don't forget why you are doing this, its not just because nature is this beautiful thing that you are part of, it is

because it is an equally [terrifying] thing that you are part of - don't just kick back and listen - dialogue.

There was a [robin] who would come to my studio, for months I would just greet it and eventually I started to give it 'robin food' from morrisons. I kept it in a miniature la cruset pot I had brought from Japan. The robin would sit on my work desk and I would open this tiny La Cruest and it would approach and take the food. It was a funny and weird procedure. For a few days I didn't see the robin and I was worried, then as I walked to the studio the robin was in a bush outside, I sat with it and we sung and sung and sung and sung for maybe half an hour or more and then hopped on beside me and flew away.

I don't really know whey I am writing this, just - they are beings - they are beings that live and we can communicate with them in a

non Disney hierarchical way, we can have very serious conversations with them, and just as we can be assholes - they can be assholes too - and similarly, it's probably because of the circumstances of their existence if they are.

I haven't eaten meat since I was 13. I got a book out from Basildon library about Buddhism - and then my irish gran died and I became convinced her essence was in everything. It was naive but resensitised me to flesh. I don't find it grotesque but weird when I see people eating meat. Like that was a being, it had a mum and she worked all day to get food into that gob. Even though I don't eat meat, I know I am somehow still part of this terror.

[JABR - Group]

[Meaningful Chance] Each participant brought their own divining tools, I had with me Brian Eno's 'Oblique Strategies'* and my own deck of cards - Oooroo. I designed these cards during the MA. The dissertation had decided it was going to be practice as research even though I tried to push it elsewhere, the dissertation just came out like this during this period, as things, I had a waking dream as I was trying to clarify the difference between Jung's 'signs' and 'Symbols'. These cards came from this, they are a kind of glyph tarot, but not tarot - but *like* tarot. Glyphs are graphic signs that add up to the spelling of a word or contribute to a specific meaning of what is written, with that meaning dependent on cultural and social usage. Glyphs can be used in scientific, technical, mathematical and grammatical writing, each tiny sign like a word being a portal to a specific language. I use the Oooroo in a similar way to the way I use Oblique Strategies, as a collaborator. I don't ask about the future - ever, I only ask about the immediate present - i.e. *what do*

you want to say right now, what is it that we are doing. I take as many cards as my hand wants to and I then turn them over and study them. I engage in a dialogue by considering the relationship between these glyphs and ask what this means, what are you saying? As a group we decided to ask each of our retrospective tools the same question - "how do I work with you".

I drew three Oooroo cards and one Oblique Strategy and first looked to the Oooroo
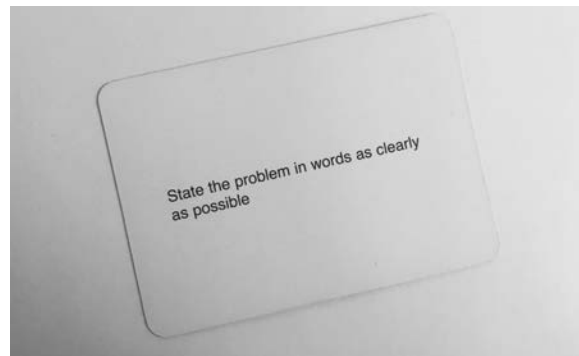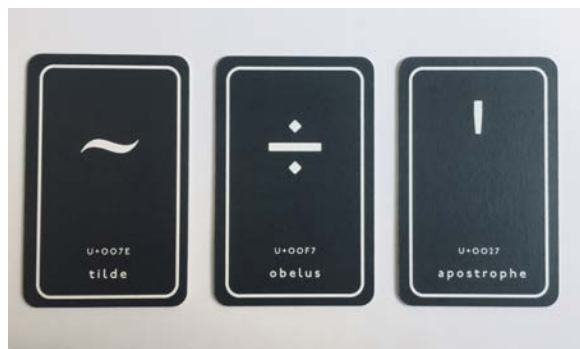
Tilde: used to indicate that one number is approximately equal to another. ... "~" is one of many symbols used in logic to indicate negation.

Obelus: An obelus is a term in typography for an historical mark that has resolved to three modern meanings: Division sign ÷ Dagger † Commercial minus sign ⁒. The word "obelus" comes from ὀβελός, the Ancient Greek word for a sharpened stick, spit, or pointed pillar. This is the same root as that of the word 'obelisk'

Apostrophe: The apostrophe has three uses: 1) to form possessive nouns; 2) to show the

omission of letters; and 3) to indicate plurals of letters, numbers, and symbols. Do not use apostrophes to form possessive pronouns (i.e. his/her computer) or noun plurals that are not possessives.

I sat with them for a while and I wrote a poem that 'popped' with that sound - a pop - into my minds eye, poems don't often come to me like this so I found it strange that it landed like this.

$$\sim \div \text{ '}$$

the cards want equality

they tell me we are divided

but belong to one and other

I then turned over the oblique strategy card:

State the problem in words as clearly as possible

I let them be together, facing one another and I suddenly had the feeling of being alone in a room with lovers, a third wheel, and thinking - *but I would like to make love too.*

In reflection as I write this I am thinking of Timothy Morton because on this same day I came across a passage he wrote - about love, it struck me at the time and and I think it bears some meaning here.

"It isn't hard to love nature as an awe-inspiring open space, Its far harder to love the disturbing, disgusting beings who do not so easily wear human face. Some of these beings are human. One task of the ecological thought is to figure out how to love the inhuman."

I had come across this quote in a book by the Poet Rebecca Tamás, she responds to this:

"To adopt an ecological way of thinking - one that supports the full ecology of the planet, human and nonhuman - is to recognise the terrible intimacy of the nonhuman with us, and to accept this difference that rubs up against and inside of us.

I am now sitting here holding with these two quotes, I am an interlocker this is the same feeling. [third] [chance] [poetry] [signs]

Tamás, R. (2020) Strangers: Essays on the Human and Nonhuman. London : Makina Books

[Synchronisation] is the coordination of events to operate a system in unison. In computing this is both the synchronisation of processes and the synchronisation of data. In order for a computer to work everything needs to be flowing and moving together.

Individuals too are capable of synchronic behaviour and can also synchronise in unison in groups, musicians, stock brokers, dancers, crowds, audiences clapping (Shahal, Wurzberg, Sibony, et al., 2020). In digital games sound and visual movement which is in synchrony can create strong effects (Grimshaw, 2011, p. 33), in gambling games for example by contributing to raising the players heart rate, this happens in other game genres too. Meditation apps often seek to do the inverse of this, to lower the heart rate of the user using sound and movement.

Shahal, S., Wurzberg, A., Sibony, I. et al. Synchronization of complex human networks. Nat Commun 11, 3854 (2020).

Grimshaw-Aagaard, Mark. (2011). Game Sound Technology and Player Interaction: Concepts and Developments.

[Essex Power]

I had a restless night and woke up multiple times. It was hot and there had been a storm. Before sleeping S had been reading to me about the cone of power and the witches of new forest who performed this ritual during world war two. I went to the internet and read a passage about rituals, one involving a broom in which the witch would jump over the broom in a fertility rite, as I was reading

I had a deja vu, I remembered skipping across a broom, it was Brownies in Basildon, brooms laid out all over the floor and young girls skipping over them. I was left with the impression that I had previously performed this rite and that it was a serious play.

The sleep dreams are hazy but interrelated, each time I awoke perhaps three or four times I went back to the same dream, a continuation. M, whom IRL is dead, was there, he was happy and somehow actively part of this occult activity which was turning into a rave. He grabbed hold of me at one point, his hands squeezing and gently shaking my shoulders and said to me, I just needed more sleep - more sleep. I felt sympathetic with him and agreed that this was what he needed, I recognised at that time that this was also me too and that sleep was necessary for the magics. I think I was scared - maybe more intimidated but not at

all petrified and very intrigued. When I awoke I lay in liminal state and an animation played before my eye, it was of women with pendulous breasts, like the women I had seen while in trance during the gong meditation but many like them, dancing around in a circle it was like there was a fire or a pile of handbags there, as if I was watching it as through the flame of a candle, flickering, a low frame rate of an graphic animation then I was at an Essex night club watching them dance though flashing strobe lights, malibu and coke, jagged intense flickering movement, cigarettes and pure power and fuck you joy and I just felt in my body that I wanted to join them.

[Dream] [liminal state]
[memory] [repetition]
[gif loop] [animation frames] [shadow image] [mandala form] [flickering]

[in and out of class]

Child Astronaut at a Sewing Machine

[polytechnic . sewing machine . kitchen sink musical]

I am in a polytechnic making clothes, I am in a small room and there is no space to make them and the group that I am part of has just one sewing machine to share and we are working towards some kind of competition. I began to complain, to say *this isn't right - the other schools all have studios and tailors dummies and each*

person has a sewing machine and I know this because I had visited them. My fellow students laughed at me as if this was crazy talk, o*f course they don't*. They were shooing me away with their hands. I frantically tried to find a tutor, eventually one appeared from one of the other schools (from behind a screen). They were quick to try and close the screen as they walked through it, so I couldn't see all of the other students with the big studios and sewing machines but I did catch a glimpse. I said - *hey - why do they get to have all that and we all have hardly anything to work with - there is no way we can work as quickly*. The tutor now also starts to suggest I am crazy and laughs with the other students, but I know he knows and he knows I know and is laughing awkwardly. I try to get to the screen behind him to show the other students this other school. I manage to get past the tutor and pull the screen to one side, the other students from my class look up and see the other

school and then they all look back down, they are now sitting close together and hand sewing trying to ignore the other school while the students in the other school are all on sewing machines looking at us all and now they are laughing at us and suddenly I know why they don't want to admit to this other reality. Then I know that they do know about these other schools but there is nothing they can do. Then I feel bad because I also know that there is nothing that I can do and that I have just given rise to a kind of cruelty and I start laughing at myself, embarrassed at my own cruel stupidity and now we are all laughing - sewing and chuckling at how silly I am but saying nothing and I relent, I am the one who doesn't know, I sit down to sew and feel held within it and its like im in a strange glee musical and we are all swaying and sewing.

[Jung and Class]

I am returning to the child astronaut, I haven't fully for some years now. The meeting with the astronaut was an intense 3 year period and at the end they just kind of dissipated into the work, the place, and now when I think about them it is a like a memory of an old relationship. That person, we used to be in love, I wonder what they are doing now? One of the big child astronaut dreams that keeps returning now is of a mahogany lined corridor with no entrance and no exit and I was observing this, not present, just witnessing but very closely, like I was present. The child astronaut was waddling down the corridor, totally tiny and toddling, in a small sateen astronaut suit, it didn't care about the material, it was just - a material it has to pass through. It toddled and toddled and then suddenly stopped and 'decided' to pass. They were trying to pass through this mahogany wall and just went back and forth

into it, like a mechanical car and I was so concerned that this tiny little child astronaut didn't seem to care or recognise its material being. I couldn't do anything but witness and I so wanted to help but they gave off this air of - this is it, it's fine, tiny tiny knocks, this thing will come down, it will let me pass, just got to keep moving, don't look at the mahogany.

This was the dream that really made me turn towards Jung rather than Freud. If I were to read this through a Freudian lens I could perhaps point towards a repressed sexual experience, but this would be a false memory. It was something else and I knew this. It was about class. At the time I was meeting with the astronaut I was in Art School, I had just finished studying Architecture and I think I had expected art to be a refuge from the dynamics I had encountered in this area of design but it wasn't, not at all. On the one hand it was

liberatory to be there and do - art - on the other hand it was a disenchanting revelation of how art actually comes to move through the world.

[Dream Job]

I am in a canteen, the food is being warmed under halogen lights, it is a dark autumn day. I am a teacher and I am getting lunch with my students we are picking up plates of food and talking about beautiful things. There is a sudden shift in scene. I am at the funeral of a socialist worker, they have been assassinated and there are many people in a house mourning them. But I am outside of the house, with only a few people, the streets had been staged in preparation for many mourners, but there were hardly any. When the mourners inside the house came to the window they looked out and saw there was no one there, someone started a eulogy but the mourners were silent now and sad not

only at this death, but at the death of something else. They were mourning the future that almost happened, and I knew this and was now sad because of this too.

As argued by Fair-Schulz & Herman (2017), enabled by his economic, gender and educational privilege, Jung was free to sink into the depths of the unconscious and to work on the *Red Book* and develop his own practice of the image while receiving patients primarily from the Swiss middle and upper classes. This is the same somewhat cloistered privilege they state that "would render invisible much of the human experience outside of his own class" serving to limit his conception of the collective unconscious through the omission of "the myths and/or realities of class-consciousness" of what very real "societal barriers may exist" to what he termed individuation. This also, they argue, served to distance him from the Surrealist

and Dada art movements, both of which were influenced by the discovery of the unconscious and Marxist thought. The latter recognised that "personal and meaningful journeys of exploration can be used progressively (in pursuit of social justice, defined democratically: from below)" or "conservatively, as defined by existing-entrenched social strata, from above (distracting from horizontalised social justice)" (2017, p. 29). In recognising the problematic aspects of his life and thought many post-Jungians have sought to bridge these gaps, to challenge Jung and re-visit his ideas while retaining a critical distance from him. This is post-Jungian work.

[Alive] It is alive and I can picture it as a skinned pile of moving frogs legs in a star shape, I am trying to hammer it on to a plank of wood and I can feel it moving as I do so. It keeps appearing in night dreams and during the day in the rim of my iris and

I know what this is but I don't know what else I can do. I know that I am doing a disservice to this thing and wonder if a thesis can be delivered through sound.

[JABR Group - Utopian Imaginary]
led by Jess Steel

I responded in real time by making GAN images.

General visualisation of a favourite place

My bed, in the middle of the city, I can feel my dog with my toes.

What would need to happen in the next 5 years for this change to have a chance to take root?

Talking Stones (GAN Image)

Who within you would desire this reality?

The ancestors (GAN Image)

Is there resistance in the body to this utopia

- who is this as a character?

In my throat, the CEO (GAN Image)

Let these characters speak together

The ancestors and the CEO

[Boring Numinous]

https://giphy.com

[Agential Cut Paste]

[I feel each of these words passing through me. Through electrical signals they shoot down my arm and out through my fingers, passing through keys, unlock, they appear suspended in front of me and they are now some-thing outside of me.   For the duration of writing this sentence I have been carrying a some-thing with me via a *cut*, Cmd+X. Now I am releasing it back to the page, *paste*, Ctrl+V.   [O]   I am asking where did it go during this interval, where exactly was it held, because I felt like it was still with me.]

[≥] [transitioning]

[Participatory Scry] Jung suggests that it is possible to *participate* in the unconscious with other persons, with animals and even with objects, through an unconscious a*baissement du niveau mental*.

[Scrying Screen]

[Green Screen]
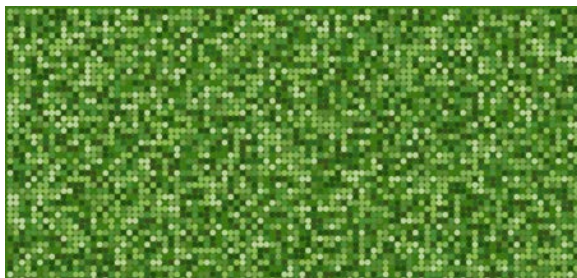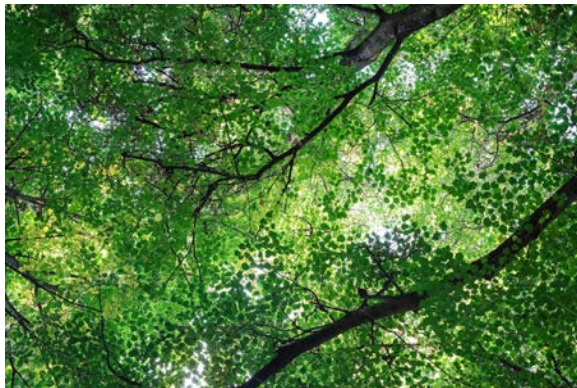
[scare scry] My earliest experiences with scrying that I can remember involve looking down in to a glass of water and watching as my reflection morphed in something else entirely. There was some kind of pleasure in this. It felt like an elicit act, truly peeping. I took to standing in front of mirrors and holding my eyes open, at around 7 years old I had discovered this magic trick, no blinking until the reflective form began to move and I again could confirm that there certainly was another world, the one in the mirror. I would reach that point and then stop, knowing that this was not the time to venture further. It was a practice of both looking and moving towards the edge of permissible fear.

I recognise that these practices seem to have diverged at some point. Both the scrying and edging fear, making decisions about how far is too far. Now living alone in an old house

in a remote part of Wales, I have no neighbours and at night I can't see my hand in front of my face. It's scary, but mostly, only if I let it. It is two in the morning and there is a noise, it may be a squirrel in the roof, it may not, it may be some-thing else. There is a kind of choose your fighter moment. Am I going to be the version of me that contextualises this sound as a squirrel and syncs with its burrowing or am I going to be the version of me that holds my breath and grabs my phone, my safety. Both of these fighters are me and I long to not have this choice in 'adventure' and just rest with the syncing burrower version of me but I can't fully be this person in 'nature' because - I am a result of it. [play scry] [screen guide] [choose your fighter] [drifting] [syncing]

[Personifying] According to Jung we may differentiate ourselves from unconscious contents or the effects that rise from them by deliberately personifying them, this dialogue which takes place between the ego and the unconscious is then says Jung, "exactly as if a dialogue were taking place between two human beings with equal rights" (1958/1997, 186, p. 58) this he states is the way we bring unconscious contents into a relationship with consciousness"

(1962/1963,p. 187) by interacting with being in a way that we know how - through dialogue. Most examples he gives suggest that quite literally this may play out through a conversation with imaginal human forms and in looking to game space I immediately think about avatars, however, what I am finding more revealing is to stick with the forms and the language through which I communicate, this is in a way perhaps entering into dialogue with things. This is not to say that I am wondering about in a state of constant awe at a chattering material universe but I will consciously enter into focused practice or things may catch my eye or ear or offer affordances in such a way that I sense that they are calling to be listened to and interacted with and in doing this sometimes new things get made. Digital matter, perhaps due to its mercurial nature is an immaterial material which I am finding best allows me to express and explore image-work in an experiential way.

[Sand Play] Screen pictures are formed from pixels, a pixel is an abbreviation of 'picture element'. Cubes of colour combine on a grid to form the picture. The pixel is the smallest controllable element of a picture represented on the screen. Pixels are blocks of an image, tiny squares and if you zoom in you can see actually see them individually.

Vectors are different, vectors are mostly used in graphic design and rather than rendering though pixels they are made of points, lines, curves, and shapes or polygons. By drawing a 2d image with vectors you can scale it up infinitely without loss of quality, it retains its form and doesn't begin to fragment.

Pixels are often used in game design and this is why when we think of 2D games we may think of blocky pixelated characters. If used in real time vectors need to constantly

recalculate and resize which take up a lot of CPU power and can make game play slower.

Processing is a JavaScript programming language designed for visual arts. It is not designed specifically for game design but enables me to work with the vector line in a way that comes more intuitively to me to explore and translate shape and motion to the screen in the way that I see and experience it.

I have set up a deep bowl of sand in the studio, I am pawing each time I pass, sometimes stopping to sink my hand into the grains. It is jewellers sand, fine and smooth and when I stop to play I am not just sinking

my hands into it but scattering, taking the sand in hand filtering it through my fingers.

I am entering into the sand and swimming about in it, I am surrounded by tiny pixel spheres.
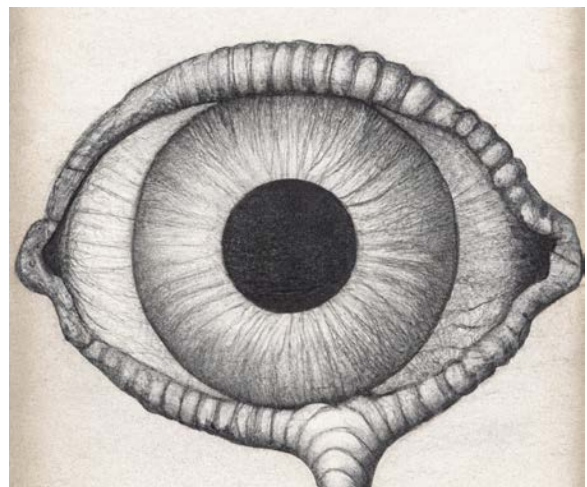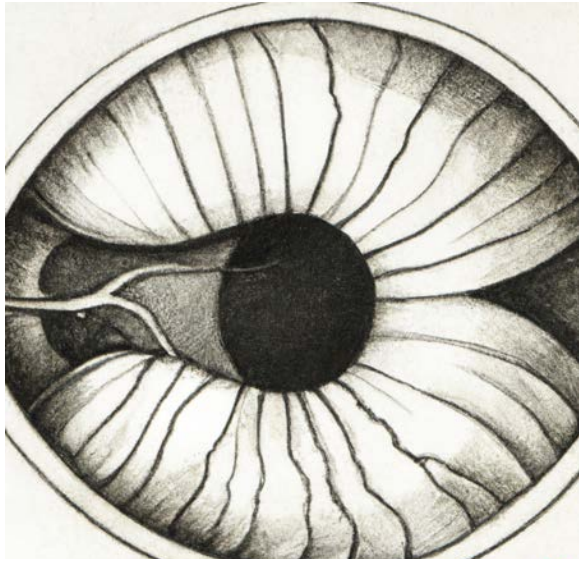
Artificial eyes: Made with Dall.e -2

[madeleine.music] 01/11/2020

I was typing and listening to a background music playlist, a strange instrumental version of the John Denver song country road started to play and I found myself in a memory watching a friend play this song on her guitar, but the introduction of this new orchestral version collided with this memory in such a way that I recognised that I was remembering this differently.

[Projective testing]

[Jungian Arts-Based Research Group]
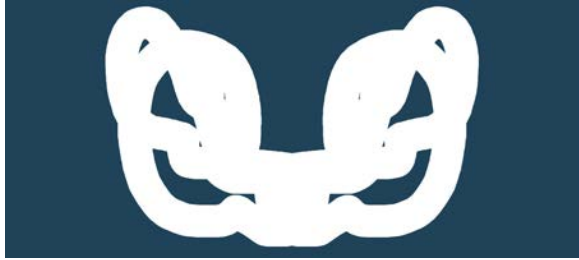
[Moth Being] [The room is dark and the Moth is now beating on the screen, pausing at times, and then continuing to beat the screen in frustration at it being a surface. I don't know what to do, because I don't want to hurt their wings, I stop writing to be with them. The screen eventually goes on standby mode and now I can see my reflection.]

Embodiment: As soon as the word animal was uttered the moth being came to my eye and so this is the image I worked with. I turned off the camera and I stood up. I began by fluttering my fingers and then raised my arms. I was doing this for a while and then caught myself, it felt really inauthentic and 'silly'. I stood still in the centre of the room again and asked the moth being to be with me, I waited until I felt something solid and what I felt rise was solid, very heavy. I found myself kind of magnetised to the floor and began to sway. I began staggering with half-foot footsteps, like a very slow zombie.

I began to feel a pull towards things. At first, I was just pulled and then I came to be able to pay attention to them, these things I was being pulled to. Scissors, then a small blue ball, then one of the load stones. I felt a tingle from my neck to the middle of my back, it was this ASMR feeling. I focused my eye on it and just let myself be pulled towards it, now thinking about it, it is hard to describe the movements I took to get to it, it was just very slow. My hand felt very heavy as I put my hand on the loadstone, it was cold, so I picked it up and held it in both my hands. I brought it back to the screen and turned the camera back on. We each spoke about the activity, and how we had moved and I couldn't put it into words immediately it was like.

[amplification] [spiralling] [drifting]

[Reflections]

[DALL_E 2] It is 2022 and I am in the late stages of my research and I am surrounded by technologies and softwares that as I embarked upon this did not exist. I was working with and towards them because I knew that they were en route, like the latent image they were just out of reach but evidencing their existence by this strange pull of affects. *I am sitting at the pub, a friend is late and sending me text messages telling me they are on their way but I know them and I know that they have not even left their house yet, but I love them and I am waiting anyway.*

DALL_E is a cheesy name, ironically so. It is shattering in the way that surrealism, the surrealism of the early 1900s must have felt then, at that time before recuperation. Fisher writes of this "Like punk surrealism is dead as soon as it is reduced to an aesthetic style,

(Fisher, 2021, p.120). *I am thinking of the argos catalogue of early 1990's, there was a chrome version of the melting dali clock and it was heavily circled, in certainty due for a life in my future home.*

I began this research by conducting a literature review. I read and wrote for almost a full year before I began practice as I normally know it. By the time I began to work in the way I knew how to work, I felt as if I had become an animal, bursting with instinct, waiting to bolt and flee towards the impossible some-thing that was running away from me in the distance. I had not otherwise stalled in my material practice for this length of time for over 15 years and I was so full of ideas, wound up like a mechanical car with potential energy that I was tumbling over my words, my hands trying to get them out and to work with them in a material way. I did not stop to look at what I was doing, I was just doing and this

felt totally correct, a strange mode of research but for me this is the way an art practice works and I know *it* works. You just keep moving towards the impossible thing. Only in retrospect I can see that what I was doing was heavily informed by what I had read, that it was necessary to build up the energy I needed to do the work. But in the rush to just 'let it out' I wasn't asking questions of the work. I wasn't interpreting or seeking these connections. I became a computer, a cyborg, I had inputted this data and I wanted it formulated so I could begin the dialogue. I just so desperately wanted it to ticker tape out of my mouth. My desktop was glossolalic, full of files, and endlessly crashing. I ended up surrounded by worlding components, data, content[118], and from *all of this* a pattern emerged, I had been in dialogue all this time, I just didn't initially recognise it in this way. I was in the middle of a world full of dynamics, things that

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[118] When I say materials here I am referring to *all* of the work as documented in the PlayBook which comes packaged in different ways.

moved in particular ways. They were moving randomly and generativity within the boundaried space of projects.

This material contained things that could be interpreted, but I was not interpreting them symbolically in a classical way but trying to look at this collection of work and see how it was moving and how it had moved me. This is also a way amplification works; for me amplification can be assemblages, collections of images aided in coming together.   This is not automatism, they are not images rapidly drawn onto a surface, they are worked with, formed, coded, formatted; they are spaces within which automatism, events that are not consciously controlled can take place. The predominant dynamic was chance generation within bounded space. So why this quality? This was what I asked myself when looking at these generative things that flooded my desktop - the AI image GANS, the text generators, the concatenative bots. What is it about this quality that is impressing itself so heavily on the work.   I thought about this even as I continued to make them, I grasped at theories and tried to put them together. Many didn't fit until I realised that I was doing as I say, and saying as I do.   I was in this strange inside out - ludic nonsense space where I was working through the thing I was investigating, like talking about the process of talking or writing about the process of writing. It is uncanny and destabilising but again, it is part of this process I am engaging with and, arguably, it is central to practice as research. However, once I recognised this bind I was in, I took care and time to stand apart, to step outside of the work at regular intervals and to try and take the time to consciously observe and reflect upon the patterns that were emerging.[119] One of these patterns was that of opening myself and my

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[119] *In my mind's eye as I type this I am thinking of a ball of floured sticky dough that if I keep it moving I can pass between my hands, if I stop for too long it loses its form and begins to stick to my fingers.*

practice up to the machinations of chance. This is what led me to return to considering the role of synchronicity in relation to the practice of the image, this is how the theory began to weave back into the practice in a conscious way. From there both practice and theory met in dialogue and I felt like I could begin to actually design this game. When playing [animate being], the player is invited to experiment with this amplifying form of craft I have encountered and developed as my own practice of the image.

[Pat Sharp's Fun House] The week that I started on this research I had a sleep dream, it was a big dream but what I did was put it away and tried to ignore it. I had a difficult time during the MA in Jungian studies that I had pursued in preparation to do this and I was terrified that I wasn't going to be able to do this thing - this thesis, this thing that I had turned my life upside down for. I felt so deeply ashamed of and frustrated with my inability to present my ideas in a way that is suitable for academia. I had to be with feelings that I hadn't been with for a long time, the feeling of being an access student in a school of Architecture, of not belonging, of not being enough and not having the right words. I had brought a new sketch book for this project, this research that I was about to embark on and the first thing that I drew into it was this dream. The same week full of feelings of frustration and inferiority I did something that I rarely do and I tore this page out of the book, I didn't want this stupid dream to be the first page of this book, I didn't want the research to begin like this, it couldn't, it had to begin with clever things. This was a pretty horrible thing to do to the dream, after all I went towards Jung because Jung acknowledges that things are important and because I had invited this thing in the first place. This thesis didn't start that week, of course, it started a long time before that but the Phd

was the space where I was trying to make room for this project to unfold.

I am going to honour this dream now by remembering it, because it stayed with me and in returning to it I know absolutely that what I have done here, through this thesis was all there and I while I dismissed it, it persisted, like a friend who tricks you out of bed to get drunk after a break up. This is the power of the image, it won't just go away, it will find a way to exist and insist with you or without you, it will coax its way into being.

I was in a place similar to Pat Sharps fun house, a kind of minimalist version of this, I was surrounded by tubes and a net, I was inside a game. From the tubes were orbs made of words - verbs and nouns and as these orbs popped out from the tubes they floated and flew in the air as if filled with helium.

I too was able to float and it became a kind of volleyball where I caught these orbs and with my hand directed them to float towards a large net, it was a slow game and the goal was unclear but I found myself just absolutely *knowing* how to play it.

Animate Being

Extending a Practice of the Image to New Mediums via Speculative Game Design

Briony Clarke

Appendix Document B

Game Design Document (GDD)

Introduction

A game design document (GDD) is a living document, this means that it is continually edited and revised over time as a game is developed. It can be made by one individual or it may be shared among many people who come together to create a game. A GDD begins as a basic structural outline, gradually, as the game develops it becomes more comprehensive and in its final form the GDD will explicitly detail all of the game aspects including the concept, the background, the game mechanics, the aesthetic approach, the player interface and the key features of the games design. The purpose of a GDD is to first contain and develop the overall vision of the game, once complete it is then used as a guide and referred to by those who are working together (i.e - artists, designers, coders, project managers) to bring the design of the game to life. [animate being] was developed through a body of PhD research and as such I took on aspects of all of these roles as the 'game designer'. However in working with the psyche I was never making alone, I was always [making.with] the non-human and as I meet with the psyche this *includes* the artificial intelligences that spoke to and technically informed the work.

I iteratively produced this game design document as part of my thesis. This document is where I concisely articulate the game that I have designed [animate being] in a linear way. In utilising the GDD format for the purposes of supporting a PaR academic thesis the language and design layout used is that of a GDD as it is a tool for disseminating the game vision to a broad and non academic readership. There are times I offer a more reflective, academic and expansive discussion of some aspects of the games design decisions and their development. However it is in the exegesis where I make explicit how this game has emerged *from* and *through* an experiential and critical engagement with Jung's ideas.

I have defined each game mechanic as major or minor. Major mechanics being Composite Mechanics; these are game mechanics that are composed of multiple component mechanics working together to create more complex systems or interactions. Minor mechanics being Component Mechanics; These are the simpler, individual mechanics that come together to form a composite mechanic. I am using the terms major and minor (as seen with the tarot) to amplify a relationship between game mechanics and systems of divination because this is how I conceptualised the game system. Not as a way of *telling* futures but as a way of shifting between modes of looking and sensitivities.

The nine major mechanics ([image], [vesseling], [drifting], [spiralling], [imaging], [project.ing], [mattering], [amplifying] & [transitioning]) are composite game mechanics. As such the major mechanics move *like* archetypes in that they are tendencies towards specific types of interaction, movement and action that may take place through a practice of the image.

A critical reflection/analysis of all of the major mechanics are documented and expanded upon in the body of the thesis. In this GDD I revisit these mechanics and make explicit how it is that they emerged *from* and developed *through* the practice they mobilise and how they have been technically translated and applied to the design of the game. Here I give definitions of each of the minor mechanics, what they are and how they work. I have developed a simple system to draw out each mechanic within the context of a more traditional GDD. To navigate the challenges of writing about how ideas stemming from multiple disciplines may intersect and in speaking to differing readerships in the body of this text I am using a kind of human readable pseudocode for each one. Pseudocode is a way of describing how an algorithm works in 'natural' language, this is defined as human readable language, however there may still be some terms that will not be familiar to some readers.

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[Major Mechanics]

[image]

[vesseling]

[drifting]

[spiralling]

[imaging]

[project.ing]

[mattering]

[amplifying]

[transitioning]

Game Title: [animate being]

Animate

Deriving from the Latin word *anima* meaning 'breath or soul', is the word *animare,* meaning - 'to give life to', *animate* in its contemporary usage means - *'living'.*

Being

In philosophy, *being* is the material or immaterial existence of a thing. Anything that exists is *being*.

Animate and being are both terms that can be used in an active and passive sense. A thing can be animate (alive), and alive things can animate (give life). Being is a state of being, and we are being, you are being a being, there are many beings and they are also being. Animate being is game about living being - living and being a living being whom is learning to live and be with other living beings.

[animate being] is the working title of the game, this is the title that is used while the game is in development.

High Concept

Animate Being is a generative game of chance that invites you to dive into the tapestry of the unknown. By weaving real-time random data into the fabric of the game, Animate Being calls upon the forces of nature, celestial bodies, and even everyday objects as your kin in a dynamic collaboration. Together, you will create an enchanting ecological world pulsating with poetic life and boundless possibilities. Encounter wilding imaginal crafts, forge objects imbued with magic, and engage in dialogues with everything from the whispering stars to the fridge in your kitchen. With a captivating soundscape and breathtaking visuals, this is not just a game; it's a realm where every play is a unique spell co-authored by you and the boundless wonders of the universe. As you traverse poetic reality, unravel the mysteries and embrace the symphony of the non-human, remember this

now is the time to be realistic, now is the time to demand the impossible.

[animate being] is a digital mobilisation of Carl Jung's therapeutic technique of active imagination, expanded upon as a non-clinical, everyday 'practice of the image'. This open world sandbox game, meets and 'sticks with the trouble' of encountering the strangeness of the pre-conceptualised psyche and the multiplicity of the non-human (including those whom Jung may refer to as the archetypal). Procedurally generated using true random number seeds and real time streams of data there is no linear narrative. Instead the player undertakes an exploration of the imaginal language of the psyche, encountering its scope and poetic delicacies. The boundaries of the game create a [vesseling] space, a magic circle within which the psyche can move and is revealed as speaking through metaphoric, analogical images. [animate being] is not a game of rapid blows to instincts but a slow game of sensitisation, looking, listening and making with.

Context

Genre: (Living World) Procedural Open World Sandbox with Real-world Data Integration

In video games, genre is defined predominantly via the type of interaction rather than type of narrative or visual qualities. Technically [animate being] is a procedural open world sandbox game, I am funnelling real time, real world data into the game as such I am calling this genre (Living World) to emphasise that the game world is not static or predefined, but instead actively changes and evolves with the real world.

Procedural pertains to the game's use of algorithms and true-random number seeds to create unique content in real time. This leads to diverse and surprising experiences for the players, as the game world can morph and evolve with each interaction.

Open-world describes games that allow players to navigate and play through the game world in a nonlinear fashion. This characteristic provides players the freedom to explore and approach objectives at their own pace, unlike games with more linear and rigid gameplay structures.

Sandbox games are characterised by their emphasis on player creativity and emergent gameplay. They often provide players with the ability to modify, shape, or even create the game world. This can include a wide range of activities, such as building structures, crafting items, or altering the landscape, all according to the player's imagination and strategic decisions.

Living World combines elements of procedural generation, open-world exploration, and sandbox creativity, enhanced with the integration of real-world data both as a means of creating the game world and to participate in play as **[player.two].** A living world game is characterised by a dynamically evolving environment that actively changes and grows with both player interaction and real-world influences. This offers players a unique, immersive experience, as the world they inhabit mirrors the unpredictability and constant evolution of our material reality. The player's agency and creativity can physically shape the game world, while external real-world data adds another layer of emergent and unexpected developments. As a result, each player's experience in a living world game is distinctive and influenced by a blend of their decisions, algorithmic unpredictability, and real-world dynamics.

Target Audience: The Worker The Player - The Content Creator

The average age of a video game player is around 36 years old. There are few mainstream games that reflect this and speak to the psychological development and cultural reality of the player. [animate being] aims to bridge this gap. [animate being] resonates with those seeking more meaning and context in their daily lives, individuals who retreat into the digital realm to escape realities that limit their personal explorations and growth. These are not

necessarily avid video game players, but gamers nonetheless, as they search for potential

playgrounds within the digital landscape. They may be those with calloused thumbs from

scrolling through content late into the night, surrendering to internet drifts, and intuitively

seeking new knowledge, the unfamiliar, and the unknown. These individuals may benefit from a

period of analysis as they move through their life, change and navigate towards a future that can

look like a void digital expanse. They might be those unafforded the time and space that many

forms of therapy, reflection and introspection may require. They might be in a period of their

lives where, according to Jung, the process of individuation (becoming who you are) accelerates

and places increasing demands on the psyche, this shift often coincides with midlife. As a solo

human player game, it doesn't impose the performative demands of social media or human

multiplay. Instead, it offers a safe haven, a vessel where players can explore the complex

dynamics of the psyche, develop interspecies kinships, be playful and be weird and nurture their

own personal unfolding cosmology. It is designed to help players navigate their individual paths,

providing a refuge that promotes self-exploration and growth.

Player Experience: Image-work

This game offers a rich, immersive, and introspective experience where both human and

non-human entities engage in a journey into the abstract and contemplative realm of existence. It

is not a game of explicitly skinned conflict and resolution, but rather an exploration of mediation,

connections and profound interactions that invoke feelings of curiosity, wonder, and tranquillity.

Here, both entities, [player.one] (the human player) and [player.two] (the non-human entity), are

not merely participants but integral parts of the game's narrative and evolution. The underlying

mechanics, drawn from the practices of image-work, a therapeutic, alchemical craft, anchor this

core principle. At the heart of the gameplay is the exploration of interconnectivity. Both players'

choices and actions shape their experiences and the game world around them in real time. For instance, a simple action like clicking the tongue can drastically change [player.one]'s form, transforming them from a human figure to a jellyfish in the cosmic ocean, and vice versa. Similarly, [player.two], through its real-time streams of data, can influence the game world, reinforcing the narrative of interconnectedness and transformation. The game mechanics encourage both players to engage with various elements, fostering a sense of autonomy and encouraging an introspective playstyle. Both [player.one] and [player.two] can form their surroundings, leading to the creation of a harmonious symphony or cacophonous discord, based on their respective choices. This mechanic leads to an emergent narrative, meaning that every playthrough is unique, embodying the personal story crafted jointly by [player.one] and [player.two]. The game's aesthetic aims to encapsulate both players in a dreamlike state of overt fantasy. Every landscape, from the deep animate sea to the vast moon's surface, is crafted to evoke feelings of wonder and fascination. The visuals are complemented by a generative atmospheric soundscape that ebbs and flows with the players' actions, providing a truly immersive sensory experience. Offering a meditative experience, the game allows both [player.one] and [player.two] to slow down, reflect, and find their rhythm within the chaos and beauty of this abstract universe. The constant exchange between the game's sound and visuals invites both players to feel like they are part of this living, breathing ecosystem. With real-time data feedback, they truly are a part of it. The game provides a tranquil and introspective space for both players to lose themselves in, to explore, and ultimately, to create and [make.with]. Its immersive mechanics, emergent gameplay, and mesmerising aesthetics come together to offer an unforgettable gaming experience that provokes thought, sparks creativity, and celebrates the synergy between human and non-human entities.

Game Structure

Given that the game relies heavily on chance, interactivity and transformation, the structure of the game is largely emergent, meaning it develops organically based on the players actions rather than following a rigidly predefined path. However, there are some elements of structure within this fluid framework for excample:

Rounds: The game has three distinct areas of play, each providing different mechanics and opportunities for interaction. Each area represents a different stage in the process of image-work, enabling players to explore this transformative practice. These areas do not necessarily follow a linear progression but can be experienced simultaneously and on different time scales. The game's structure reflects the fluid, iterative process of image-work, allowing for a rich and varied gameplay experience. Each round of play contributes to the larger transformational journey of the game. This progression isn't marked by traditional level-ups or skill acquisition but through the deepening of the players' introspective journey and their evolving relationship with the game world and its non-human elements.

Initial Phase: Players start by learning the basics of the game. This includes understanding how to interact with the environment, [player.two], and [thinking.forms]. The gestures that can be used to interact with the game world are introduced gradually, allowing players to familiarise themselves with the gesture-based interface.

Exploration and Interaction: Once the initial phase is complete, players are free to explore and interact with the game environment. They may roam the game world, [scry] with beings, interact with [player.two], collect [elements], play with the sky, and create [thinking.forms]. The pace and direction of exploration are entirely up to the player.

Creation of [thinking.forms]: The creation of [thinking.forms] adds a level of complexity to the game. Players can collect [elements] in play and when the moon calls they are able to work with [player.two] to combine them into [thinking.forms]. Once created, these [thinking.forms] have persistence and can continue to interact with the environment and [player.two].

Transformation: The game world, [player.two], and the [thinking.forms] continually transform in response to player actions and data streams. This process is guided by algorithms.

End Game: The game doesn't have a traditional win/lose state or ending. Instead, it continues to evolve and transform indefinitely. However, players can choose to start a new game, creating a fresh environment with a [player.two] and different data streams.

Game Areas

[sync]: An underwater meditation round where players sync with a jellyfish avatar, serving as a gateway to the game world. This area is the only multiplayer zone where players can encounter others and interact non-verbally via dance. [elements] can be collected here.
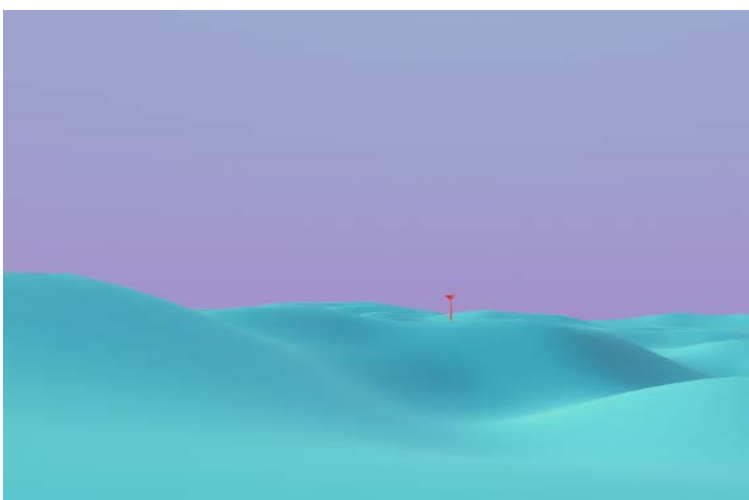
[middle.ground]: A procedurally-generated island terrain filled with unique beings and [thinking.forms]. Players explore and interact with their surroundings, with each environmental element acting as a portal to an algorithmically-generated scrying screen.

[stream]: This round takes place on the moon, accessible only during specific moon phases. Players use [elements] to collaboratively create autonomous [thinking.forms] with [player.two]. The [thinking.forms] are then released back into the [middle.ground].

Players

[player.one] is the human player **[player.two]** is a multiplicity, what I mean by this is that [player.two] includes all of the beings and all of the [thinking.forms]. The beings are all procedurally generated and they randomly populate the game world. The beings include for example, the [barley.being] that may manifest as a field during play or the [stone.being] that may be situated at the edge of an island.

[beings] in play beings include visual elements such as [barley.being] and [stone.being] which make it possible to interact with them, however there are many beings that have some influence on play but are more ephemeral. For example the wind enters the game via real time streams of wind data. However it is only perceptible as a breeze that moves other beings.

[thinking.forms] The [thinking.forms] are autonomous agents, they are ideas, [made.with], [player.two] in [stream]. Once they have been forged they are set free to roam in the middleground and remain persistently, capable of interacting with the environment, [player.one], and other [thinking.forms]. The [beings] and [thinking.forms] in play are not static entities. They are dynamic, evolving with each interaction and each moment of gameplay. They are shaped by the [phenomena] they encounter, and in turn, they shape the [phenomena] through their actions and reactions.

[random.seeds] - true random number seeds. The entire landscape of the [middle.ground] and many of the procedural aspects of the game are driven by beings in potential called true random number seeds. These true random numbers are generated via atmospheric noise and are sourced via an API from Dr Mads Haahr's (1998) project (RANDOM.ORG).

Game Mechanics

Game mechanics are the intricate systems, the sets of rules and engagements that steer how a game unfolds and is experienced by those who play it. The mechanics sculpt the game's structure, shaping the ways players commune with the game world, with other players, and how players strive for objectives, grapple with hurdles, and journey through the game. Game mechanics can include a broad array of elements, not limited to: Player movements and interfaces: These mechanics set the stage for how players can traverse, leap, engage in combat, or perform diverse actions within the game world. These interfaces for these actions can be as straightforward as a button tap or involve more intricate sequences of inputs. Dynamics and motion systems: These mechanics guide how objects and beings in the game world connect with one another and their surroundings, encompassing gravitational pull, encounters, and other physical attributes. Engagement and conflict resolution: In games that involve engagement or conflict amongst players, mechanics govern how damage is incurred, health is sustained, and how engagements or conflicts find resolution. Resource stewardship: Certain games invite players to steward resources, such as currency, provisions, or energy. Mechanics that govern resource stewardship outline how these resources are gathered, utilised, and exhausted. Enigmas and problem navigation: Many games incorporate enigmas or challenges that demand players to strategise or solve predicaments to progress. The mechanics that shape these enigmas can involve logic, pattern discernment, or spatial perception. Terrain design and progression: Game mechanics also shape how players journey through the game world, the structure of the terrains, and how players move from one stage to another. Scoring and victory conditions: These mechanics frame how players garner points, achieve high scores, or meet specific objectives to triumph in the game or progress to the next level. Multiplayer engagements: In multiplayer

games, mechanics prescribe how players can collaborate, compete, or communicate with each other. Equilibrium and challenge: Game mechanics are also charged with the task of ensuring a balanced, equitable, and engaging experience for players by modulating factors like difficulty levels, the behaviour of adversarial entities, and rewards.

In essence game mechanics are the foundational systems and rules that create the interactive structure of a game, dictating how players can engage with and experience the game world. They encompass a wide range of elements, from player controls and physics systems to level design and win conditions, and are crucial for creating engaging, enjoyable, and balanced gameplay experiences. They are essentially the 'pre-skinned' building blocks of games. However, although they are not skinned with what can immediately identified as narratives this does not mean they do not carry meanings with them. This is what was at the crux of my reasoning behind a focus on mechanics, mechanics are doings, they carry meaning in and of themselves. Skinning is what the player of image-work is doing, as I see it, this is part of *the work.*

The game mechanics of [animate being] have been developed to experientially amplify the psychic mechanics of image-work as I have met with it through the research as a 'practice of the image'. In this sense they are experiential metaphors. As Jung positions it a parallel can be drawn between active imagination and the alchemical processes of transmutation. For me, this suggested an additional pool of metaphorical resources to conceptually reflect upon and experiment with which is congruent with the approach I have taken with developing my own practice of the image. What follows here is an overview of the key features of the game followed by an extensive description of the minor mechanics.

Key Features

    Gesture-based Interactions: One of the core mechanics of [animate being] is the use of gestures for interactions. These gestures are not predefined commands, but rather, are organically discovered by players through play. They can be used to engage with [player.two], [thinking.forms], and the environment. This mechanic emphasises the importance of non-verbal communication and encourages players to experiment and innovate in their interactions.

Exploration and Scrying: The game world is vast and filled with [beings] and [thinking.forms] to explore. Each entity is a portal to a unique scrying experience, an algorithmically-generated imagery that players can immerse themselves in. The act of scrying is both a journey and a destination, providing an opportunity for introspection and contemplation.

Elemental Collection: The [sync] area of the game world offers players the chance to collect [elements]. These [elements] are not traditional resources or power-ups, but rather, are fundamental building blocks for the creation of [thinking.forms]. This mechanic introduces a strategic aspect to the game, with players needing to decide when and how to use their collected [elements].

Creation of [thinking.forms]: The mechanic of creating [thinking.forms] brings a collaborative and creative dimension to the game. Players combine [elements] in the [stream] area of the game world, crafting unique, autonomous entities that are released into the [middle.ground]. These [thinking.forms] can continue to interact with the environment, [player.one], and other [thinking.forms], adding a layer of unpredictability and dynamism to the game world.

Non-Traditional Progression: [Animate being] deviates from traditional game progression systems, focusing instead on the transformation and evolution of the game world, [player.two], and [thinking.forms] in response to player actions and data streams. This mechanic subverts the

conventional win/lose dynamic, placing emphasis on the journey and exploration over the destination.

Procedural Generation: The game world, its [beings], and many of the [thinking.forms] are procedurally generated using true random numbers, which are sourced via an API. This mechanic ensures that every game experience is unique and unpredictable, reflecting the organic, emergent nature of image-work.

Real-Time Data Streams: Real-world data streams are incorporated into the game again via an API, influencing the behaviour of certain [beings] and elements. This mechanic creates a direct link between the game world and the real world, grounding the fantasy in a sense of reality.

Transformation and Persistence: The [beings] and [thinking.forms] in the game world continuously transform in response to player actions and data streams. These entities are not static but evolve and adapt, providing a rich, dynamic gameplay experience. Each of these mechanics reinforces the central themes of [animate being]—interactivity, transformation, and exploration—and together, they create a complex, immersive, and engaging gameplay experience.

Major mechanic [O] [image]

Description: The [image] is primarily an experience, not a thing to be seen in a wholly ocular sense, but still a way of seeing. It may stream through all the senses as it shows itself. This includes sound, smell, taste, and touch, these human senses that can to an extent, be identified and measured with meaty material masses, the ears, nose, tongue and skin pointed to and acknowledged as conduits. But the image is a trickster form, it also seems to move synesthetically through senses not knowable and not wordable and organs that are not fleshy and not visible, it can be anywhere, at any time, not bound to the confines of a dream or fantasy it troubles at the boundaries between material and [poetic.reality]. For each person this way of seeing is different, simply images will show themselves in different ways. [animate being] is a virtual place to explore this way of seeing and nurture a personal practice of the image. As such the game mechanics which pertain to the image are not depictions of what images are but simply possible conducive ways of meeting with them.
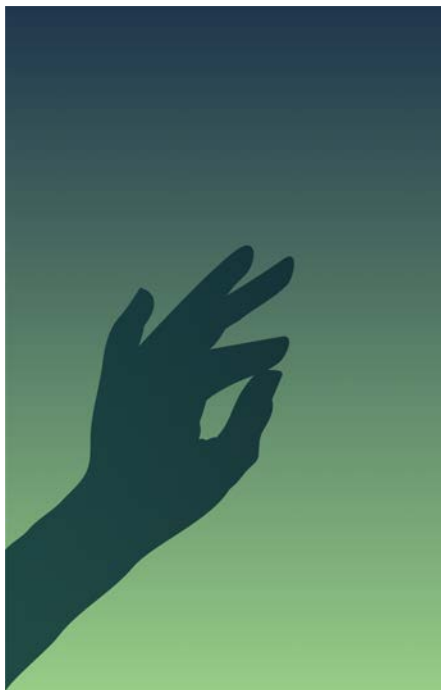
(See also PlayBook and Exegesis)

Minor Mechanic [O] [phenomena]

Definition: An algorithm-driven mechanic that enables unpredictable, emergent gameplay through autonomous interactions within the game environment. While [phenomena] may inherently emerge from the interactions of [player.one] and [player.two], in play this mechanic is definitively what algorithmically facilitates the interaction of [player.two] as a multiplicity. In play [phenomena] is the term used for not always but occasionally observable effects that do not immediately and may not ever unfold a reason for their existence. [phenomena] can include for example a sudden eclipse in the middle of the day, a flock of birds suddenly taking flight and forming intricate pattern, a lamp post buzzing and flashing to the tune of a song, a tree in the distance that blooms and sheds its leaves in a matter of seconds, a sudden gust of wind that carries whispers of tweets about dreams from 2012, a shift in the colour of the sky, a waterfall that flows upwards, rocks that levitate and spin in the air for a few moments before settling back to the ground. [phenomena] is essentially the multiplicity of [player.two] autonomously interacting and as such is a form of emergent gameplay.

[lamp.running] and [plant.being] interacting

Purpose: Images may just spark into existence as if fragments of conversation occurring between beings, like a thing overheard or a fleeting glance of something, outside of the eyeballing pointable and simply more sensorial. This type of image stems from what through the lens of game design I contextualised as emergent gameplay, this is gameplay which emerges from mechanics meeting, gameplay which has not been explicitly designed but constellates via interaction or observation. I see [phenomena] to being *similar* to synchronistic events, which are non-causal and filled with meaning. While the code of the causal mechanics may not be visible, the phenomena of [animate being] emerges *from* the autonomous interplay of various elements and *may* carry a significance that transcends their individual components. [phenomena] is simply a way of making space for such potentials.

The reason that a space is made for [phenomena] in [animate being] is to allow for autonomous emergent gameplay to take place not only between [player.one] and [player.two] but to deepen the agency of [player.two] by allowing [player.two] to play freely amongst itself with or without the witness of the human eye [player.one]. Through this both [player.one] and [player.two] are positioned not just passive resources, observers or witnesses. They are both active participants, co-creators of the game world. Their actions, their decisions and their interactions with [player.two] and the [phenomena] all contribute to the unfolding of the game. [player.one] and [player.two] are not just playing the game; they are living it in all its complexity and unpredictability.

Mechanic Transformation: [phenomena] is implemented in the game through a series of algorithms that drive the interactions and behaviours of [player.two] components autonomously. These algorithms account for various factors and parameters within the game environment to create complex and emergent events that can be observed by [player.one]. The algorithms also

take into account real-time data feeds, such as weather, time of day, and social media feeds to create dynamic and unpredictable events. Every time [player.one] enters the game world, they could witness a unique [phenomena] that wasn't there the previous session, offering a sense of continuous discovery and surprise. These occurrences aren't controlled or necessarily directly triggered by the player's actions; they can happen independently. The [phenomena] occur independently, though their frequency and nature can be subtly influenced by the overall state of the game world and player actions. For instance, if [player.one] engages more with a particular type of being, similar types of phenomena related to that being might occur more frequently. However, this is not a direct causality and cannot be explicitly controlled by the player, remaining a part of the game's unpredictable nature. [phenomena] aren't just visually and audibly observable but can also be perceived through other sensory modalities offered by the game. They might alter the in-game weather, create unique soundscapes, or even manifest as changes in the texture of objects. This multisensory representation amplifies the player's immersion and the sense of presence within the game world. Every [phenomena] that occurs, irrespective of its scale or impact, leaves a trace in the game world. It subtly alters the game environment or the state of beings, contributing to the ever-evolving nature of the game world. This concept of persistence ensures that [player.one]'s experience is continuously evolving, maintaining engagement and curiosity over time.

Minor Mechanic [O] [image.prompt]

Definition: A mechanic that uses visual cues to invite player interaction, enabling a more dynamic and adaptive narrative experience. The mechanic of [image.prompt] revolves around [player.two] issuing invitations or cues that urge [player.one] to engage interactively. These prompts can appear in various forms within the game environment, stimulating the player to

react, explore, or make a decision. Instances of [prompting] could include for example the manifestation of other mechanics, [throbber] or a [filter.fiction]. The [throbber], a visual cue, might pulsate or fluctuate, subtly hinting at the need for player interaction, while [filter.fiction] may suggest a narrative context that propels the player towards certain in-game experiences. This mechanic is an essential part of shaping the dynamic interplay between [player.one] and [player.two], enriching the depth and variability of the game's narrative and exploratory dimensions.

Purpose: As with images, the cues, glistens, or triggers from [player.two] aren't explicit directives but potent invitations to a dialogue in a meaningful exchange. This leaves [player.one] with the agency to either dive into this rich conversation or to [vessel], hold it by [vesseling] it, or let it pass, akin to choosing which images to engage with, which images the player is ready and able to engage with at that time. The [image.prompt] mechanic serves as the porous boundary between [player.one] and [player.two], acting as an experiential poem that both frames

[plant.being] sending an [image.prompt]

and transcends the gameplay experience. It is more than a facilitator of interactions; it is a catalyst to uncover hidden layers, and a beacon towards an uncharted narrative landscape. By

utilising the [image.prompts] as conduits between [player.one] and the game world, [image.prompt] allows for a richer, more complex narrative to unfold, akin to the emergence of meaning in image-work. It strengthens the sense of agency, deepens immersion, and fosters a more meaningful relationship between [player.one] and [player.two]. [image.prompt] acts as a portal to unexpected areas of exploration and discovery, unearthing the depth and complexity of the game environment. It nudges [player.one] to engage with elements they might not otherwise encounter. Through this, [image.prompt] not only enhances the player experience but also opens up a space for players to encounter and work with images in new, nuanced ways.

Mechanic Transformation: The [image-prompt] mechanic operates through a series of complex algorithms that dictate when, where, and how cues or triggers are deployed by [player.two]. These algorithms consider multiple parameters such as the player's location, previous interactions, game progression, and real-time data. The [image.prompt] mechanic ensures these cues are diverse and adaptive. Some prompts might be more straightforward, while others are subtle or even cryptic, requiring the player to interpret and experiment with their interactions. This variety maintains a level of unpredictability and curiosity within the game, contributing to its replayability. Importantly, the [prompting] mechanic is intertwined with the other mechanics of the game, particularly the [phenomena] mechanic. Cues from [prompting] could lead to unforeseen [phenomena], with each interaction contributing to the continuously evolving dynamics between [player.one] and [player.two].

Minor Mechanic [O] [syncing]

Definition: A mechanic that fosters a dynamic synchronisation between the player and the game world, enhancing immersion and rapp**ort.** The [syncing] mechanic adds another layer of player interaction in the game environment. It is most explicit in the [sync] area of the game,

this is where [player.one] enters into the [animate.sea] either by walking to the edge of one of the islands or by entering into one of the pools within the island. The [syncing] mechanic is a game feature that allows [player.one] to harmonise their actions or experiences with certain aspects or rhythms of the game world. This could entail aligning with the movements of in-game [beings], matching the pace of environmental cycles (like day-night cycles or weather patterns), or synchronising with the beats of the [animate.hum].

Purpose: The primary goal of the [syncing] mechanic is to foster a deeper connection between [player.one] and the game environment. By allowing the player to harmonise their actions with different elements of the game world, this mechanic encourages a sense of cohesion, immersion, and belonging. It is about more than just timing or matching actions - it's about creating moments of synergy between the
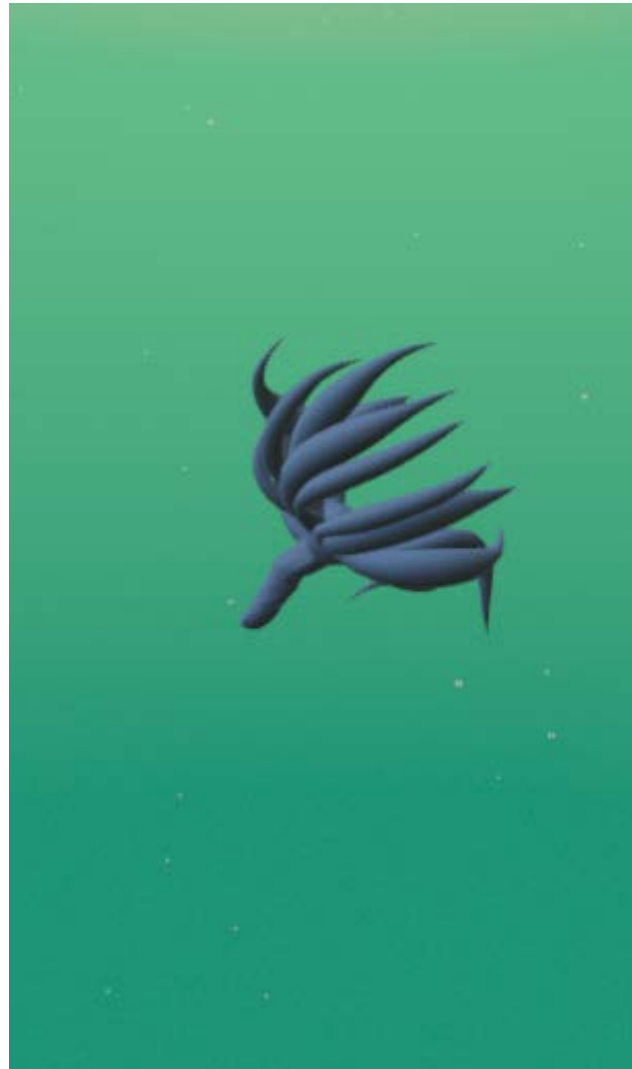
Jellyfish in [sync]

player and the game that enrich the gameplay experience and the unfolding narrative. In [sync] both [player.one] and [player.two] are able to move the jellyfish avatar, [player.one] is able to move it, and move with it via the gestural interface, by physically swaying [player.one] is the jellyfish, [player.two] can take over at any point, both players moving in and out of sync as they

move. This dynamic is a kind of dance and reflective of a somatic mode of working with the image.

Mechanic Transformation: In terms of functionality, [syncing] is achieved in various ways, for example a visual or audio cue (possibly integrated with the [image.prompt] mechanic) may signal the opportunity to sync. The [player.one] might then need to perform specific actions or make certain decisions that align with this cue. For example audio beats from [animate.hum] the in game procedural sound might present opportunities for syncing. The [syncing] mechanic requires that the game's underlying systems are able to track various cycles, rhythms, or patterns in the game world and the player's actions in relation to these.

Minor Mechanic [O] [element]

Definition: A versatile mechanic that allows players to interact with and manipulate the fundamental building blocks of the game world. [elements] are ludemes. A ludeme is a fundamental [unit] of gameplay or game mechanics. In [animate being], [elements] are constructed from a singular noun or verb, these nouns and verbs are either beings or doings for example a being may be [sky], [thumb], [eye] or doings [whistling], [swaying], [biting]. In play the [elements] are signs - they do what they say they will do, for example, a [sky] element will *be* a sky asset and a [whistling] element will *do* a whistling action or sound, however beings also hold doings in potential and visa versa - doings hold beings in potential. [elements] are essentially game tokens and are collectable

[dropping] [element]
letting go or releasing

in the [sync] and [middle.ground] areas, they can be worked with in the [stream] round and used to create [thinking.forms]. They are also the foundational building blocks of the game, each aspect of the game which manifests in play includes randomly generated compounds of these elements.

Purpose: Images often carry meanings that transcend their literal interpretation (literal interpretations can be called signs). This is similar to how while [elements] behave according to their names (they can be pointed to as signs, doing what they say), as they meet and interact additional meanings may emerge within the game context. For example as a [sky] element meets with a [biting] element a new thing [third.thing] emerges, [sky.biting], this [third.thing] will *do* things but what these things *mean* for [player.one] as they meet with it, is subjective, still what has been constellated via [elements] meeting is a situation from which potential meaning can emerge. Active imagination involves engaging with the unconscious by personifying its contents as images, narratives, or separate entities. Personification is an animating act, this is not to remove existing agency from a being that *is* animate but more so to be in a position recognise that this is the case, rather to consciously recognise them *as* a being and to create a position where it may be possible for dialogue and interaction to take place. The game elements, derived from nouns or verbs come together to forge compound beings which may be met with as personifications. In [animate being] players
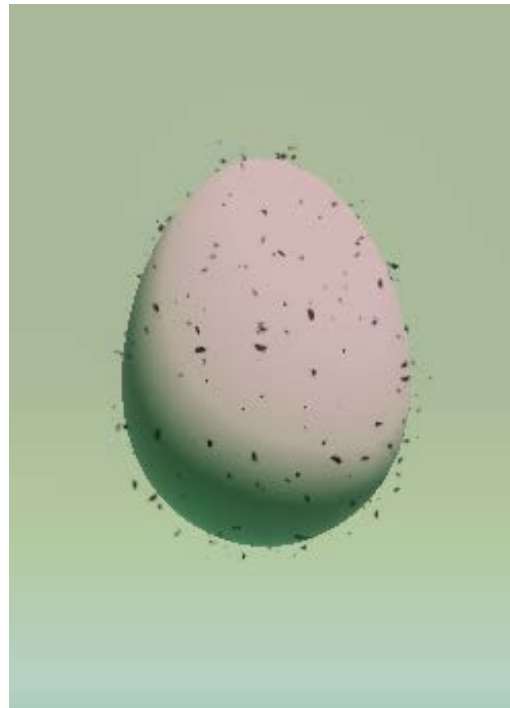
[decaying] [element]
breaking or deteriorating

[player.one] and [player.two] collect and [make.with] game [elements], integrating them into the gameplay experience. This could be seen as a form of individuation [becoming.with], with players achieving a unique, whole game experience through their interactions with the game [elements].

Mechanic Transformation: Within the game algorithm, **[elements]** are represented by individual code blocks, each block when mobilised instantiates a visual asset/s *and* action/s. They are modular components, enabling flexible interactions and transformations. For example, the [sky] element represents a [being] and generates a sky graphic asset. The potential actions or [doings] associated with [sky], raining, falling, and sheltering remain latent until the [sky] element is activated in [stream]. Similarly, for the [doing] element [biting], its associated [being]
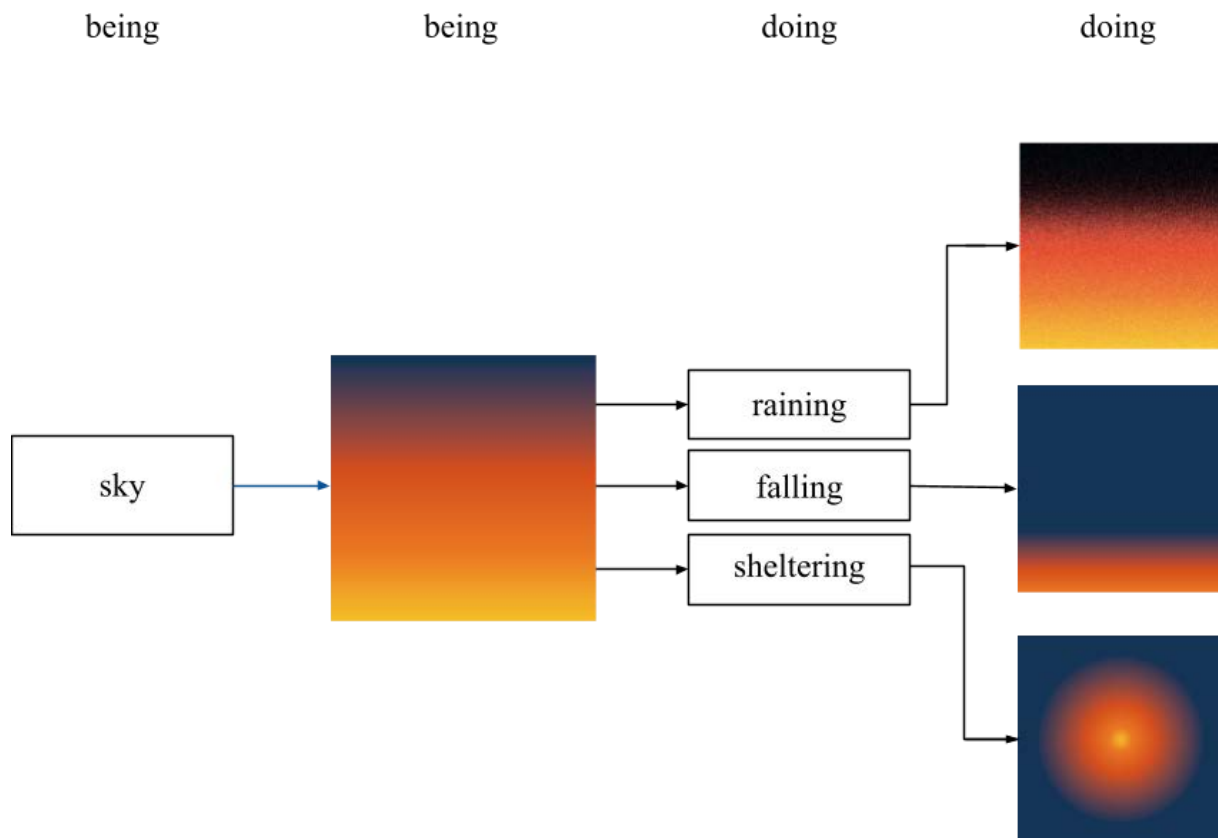
elements, teeth, fangs, mouth remain latent until activated in [stream]. These latent attributes are revealed and can contribute to animating a [thinking.form] in the [middle.ground]. iff the [doing] is animating a [thinking.form] the [doing] of the [being] will remain open and show itself in the [middle.ground].

Minor Mechanic [O] [first.person]

Definition: A mechanic that enhances gameplay through a holistic, immersive first-person perspective. In video games the player view is the perspective through which the player experiences the game world. For example, a third person view is a view positioned behind and slightly above a visible player avatar character. A first person view is where the player sees the game world through the eyes of their avatar character, often with only their hands (or weapon) visible on the screen. The player view of [animate being] shifts between first person and third person view depending on where [player.one] is located. In [stream] and the [middle.ground] the view is [first.person]. In [sync] (triggered by walking into the [animate.sea]) the view shifts to [third.person] for both [player.one] and [player.two]. There are occasions where [phenomena] such as [looking.with] may shift the players point of perspective for example when the [symbiosis.song] is sounded and [player.one] is invited to temporarily participate in the perspective of [player.two].

Purpose: The 'active' aspect of Jung's 'active imagination' means to be present and participating in the imaginal as a reality. Stepping into fantasy as if it were real, not a drama playing before your eyes or a performance but experiencing and responding as you would within everyday reality. It means to traverse realities, willingly hallucinate, dream with eyes wide open, channelling, conduiting, [being.with]. Is difficult to describe this without closing my eyes and

keeping to the bounds of thought and fantasy, there are too many layers of paradox in trying to talk about it. Still as I try to do this, there is still an avatar present, avatar me, a kind of homunculus version of me who is doing all the talking, because they are able to do this internally, but they are still me. Avatars are often conflated with character but as argued by Bartle (2001) they are different, the avatar is simply a conduit, it may have a graphic skin and this can suggest character but its function and affordance is that of a conduit. I wanted to amplify this notion of an avatar without a skin, to encourage direct presence rather than filtration through a skinned characterisation and I did this by making the majority of the game first person view. There are no suggestions of a skinned avatar on the screen, no hands, no peering over the shoulder. This is only you, and

Interface

your eyes, looking through the permeable surface of the screen directly into the eyes of [player.two]. Perhaps [player.two] is looking at you too. There is not even a cursor for clicking, everything is navigable via bodily gesture or sound. You talk to this game, move with this game as you would in material reality and you were not holding back the homunculus version of you

who is saying the weird things in the background, the internal dialogue you may have with a beautiful sky or a cat or a kettle.

Mechanic Transformation: The [first.person] mechanic is integrated into the game's design. As [player.one] navigates through the game environment, the view automatically switches between [first.person] and [third.person] based on the player's location and context within the game. In the [stream] and the [middle.ground], the view defaults to [first.person], providing a direct, immersive experience for the player. In the [sync] state, however, the view shifts to [third.person], allowing for a broader perspective and shared view with [player.two]. This shifting view isn't just aesthetic, but deeply tied to the game's interaction design. Without on-screen avatars, cursors, or traditional game interface elements, the player interacts with the game world through physical gestures and sound, blurring the line between the game reality and the physical reality. When special [phenomena] occur, such as the sounding of the [symbiosis.song], the player's perspective might even temporarily merge with that of [player.two], further breaking down barriers between self and other, player and game, enhancing the sense of presence and direct engagement in the game world. Through the [first.person] mechanic, [animate being] challenges conventional modes of game interaction and character embodiment. It seeks to elevate the role of the player from a controller of an on-screen avatar to a direct participant in the game world, fostering a deep sense of immersion, connection, and [being.with] the game.

Major Mechanic: [ ] [vesseling]

Minor Mechanics
[magic.circle]
[plica.semilunaris]
[guttural.interface]
[carrier.bag]

description: The vessel is the containing 'medium', it mediates - mediation. [vesseling] is the act of meeting with *or* making a vessel. Through game play [vesseling] is amplified by several minor mechanics. [vesseling] in [animate being] encompasses the concept of a 'vessel' as a dynamic, transformative medium that contains, mediates and makes possible the generation and interaction of other game elements and mechanics. [vesseling] is crucial for the game dynamics and player experience in [animate being]. It allows for the exploration of notions of containment, transformation, and mediation. Each minor mechanic under [vesseling] further enriches these explorations, offering different facets of the vessel concept - from the metaphysical [magic.circle], to the perceptual [plica.semilunaris], to the somatic [guttural.interface], to the practical [carrier.bag]. In the game, [vesseling] is interwoven with all other mechanics and elements. Players engage with [vesseling] in different ways depending on their interactions with the minor mechanics. They may be carving out their own [magic.circle] in the game world, observing events through the [plica.semilunaris], using their bodies as a

[guttural.interface], or collecting and utilising elements with the [carrier.bag]. As they engage with these mechanics, they're essentially participating in the act of [vesseling], creating, modifying, and navigating through the various 'vessels' within the game.

(See also PlayBook and Exegesis)

Minor Mechanic [ ] [magic.circle]

  Definition: A mechanic that utilises a mental frame or virtual boundary to delineate the gameplay world, forming a contained 'vessel' for player experiences. The [magic.circle] mechanic in [animate being] is an agreement between the players and the game to step into a bounded cognitive space where the rules of play apply. It doesn't have to be a physical boundary; it can be a mental frame or a virtual demarcation that delineates the game world from the real world. This unique space is a container or a 'vessel' of its own that holds the gameplay experience within its confines.

Purpose: The concept of the [magic.circle] is central to understanding the act of [vesseling]. As a vessel, it's a space that contains, shapes, and mediates the gameplay experience. Its role in the creative process, and specifically in the practice of the image, is crucial. Without a vessel, or a 'container', there is no defined space to engage with or manipulate images; they may easily disperse, dissolve, or exert an overwhelming force. The mechanic of [vesseling], and the idea of creating and understanding 'vessels' within my own creative practice, led to the conscious positioning of both the methodology and the thesis as vessels. This realisation allowed other potential vessels to surface - the game [animate being] itself became a vessel, filled with a multitude of other vessels, as did the frame of this explanation. In this context, the [magic.circle] becomes a vessel, a container that delineates the boundaries of the game and defines how it can interact with the world. The [magic.circle], much like the page of a poem, the frame of an

artwork, or the plinth of a sculpture, carries its own context and meaning; it is the vessel that bridges the gap between the observer and the observed, enabling meaningful interaction. A game, understood as a vessel, is intended for play, this is the context it brings with it. You cannot play a game without being conscious of and willing to play. This position of eco consciousness is crucial for image work.

Mechanic Transformation: Within the game, the [magic.circle] mechanic is encoded in several ways. First there is a physical marker, an interface, the hardware of the screen of a computer that has to be turned on, then the start screen asks, are you ready to play, you have to say - yes - out loud, give verbal explicit consent before the game will start. Simply, you can't start playing by accident. When this 'gate' is opened, the rules of the game world come into effect, setting the stage for the player's interactions and experiences. This space, beyond the screen is further like an invisible container, holding the potential for gameplay within its confines, ready to be explored and engaged with by the player. As the player interacts within this [magic.circle], they may find other 'vessels' or containers that enrich their gameplay experience, further amplifying the role of [vesseling] in the game.

Minor Mechanic [ ] [plica.semilunaris]

Description: A dynamic inventory system mechanic inspired by a part of the human eye, that weaves player actions with in-game responses, signifying the player's ongoing journey and progress. The [plica.semilunaris] in the context of [animate being] serves as a dynamic inventory or storage system where players' collected [elements] are housed during gameplay. Its design and functionality are inspired by the plica semilunaris of the human eye, a small, crescent-shaped fold resembling a vestigial remnant of a third eyelid once possessed by ancestor amphibian species. In the game, it functions as a momentary glimpse into the player's collection of

[elements], triggered by a long blink and only visible for a brief moment in [sync] and [middle.ground]. However, in the [stream] phase, it takes a more prominent role, automatically opening and docking at the side of the screen, allowing the player to interact with its contents more directly.

Purpose: The [plica.semilunaris] mechanic serves a dual purpose. First, it's an immersive method for players to manage and view their inventory of [elements]. By incorporating the act of blinking into the gestural interface, it weaves together physical player action with in-game response, contributing to bridging the divide between the digital and physical realms. Second, it serves as an experiential signifier of immersion, transition and transformation. Just as the original plica semilunaris represents an evolutionary remnant, a physical marker of a transition from aquatic to terrestrial life, the [plica.semilunaris] mechanic in the game signifies the player's ongoing journey in their experimentation with of ways of seeing. As players collect, store, and engage with [elements], the [plica.semilunaris] is a reminder of their progress, the traces of experiences they've gathered, and the potential for what they might become or create in the game world. It encourages players to recognise and acknowledge the presence and value of these collected experiences, furthering the game's exploration of individuation and personal meaning-making.

The nictitating membrane of a blue shark
2011 CC - Joxerra Aihartza

Mechanic Transformation: The [plica.semilunaris] mechanic is implemented through a blend of visual and interactive code scripts. During [sync] and [middle.ground] gameplay, a code

routine listens for the long blink input from the player. Upon receiving this input, it triggers a
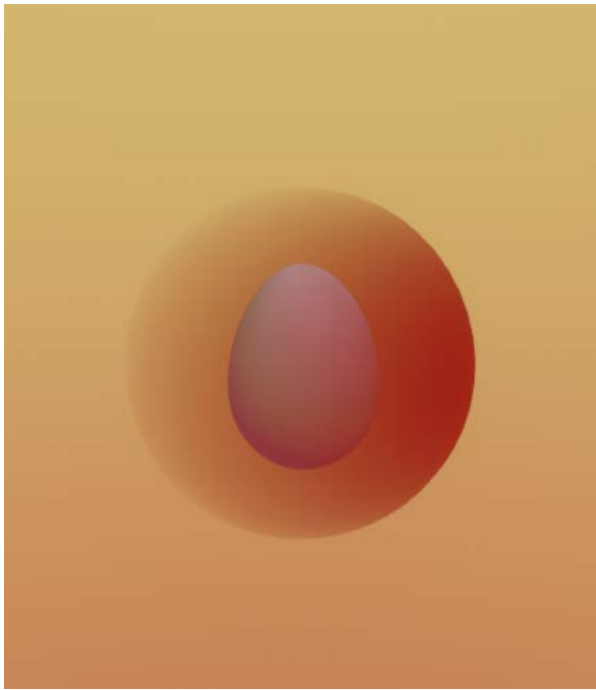
[plica.semilunaris] in game

temporary graphical interface representing the [plica.semilunaris], displaying the player's current collection of [elements] for a fleeting moment. This momentary reveal adds an element of surprise and intrigue, as well as a constant reminder of the player's ongoing collection and potential for interaction and creation. During the [stream] phase, the code routine changes, automatically bringing up the [plica.semilunaris] interface and docking it at the side of the screen. This allows the player to interact with their [elements] more directly,

opening up opportunities for complex gameplay strategies and creative combinations. As players interact with the [plica.semilunaris], the system tracks and stores the changes they make, ensuring that their [elements] collection remains consistent and meaningful throughout the gameplay experience. The dynamic transformation of the [plica.semilunaris] from a fleeting, momentary glimpse to a more tangible, interactive interface represents the player's own transformation and progression within the game, making it a core part of the [vesseling] experience in [animate being].

Minor Mechanic [ ] [guttural.interface]

Description: The [guttural.interface] is a distinctive human-computer interaction system that permits players to communicate with the game environment using an array of bodily cues.

This includes voice, movement, hand gestures, and even eye movements, all captured and interpreted by the game without the need for traditional input devices like a mouse, keyboard, or touchscreen.

Purpose: The [guttural.interface] is designed to allow a richer, more immersive interaction with the game world. It emphasises the importance of the physical body and its sensory perceptions in gameplay, thereby fostering a deeper, more nuanced relationship with the in-game environment. By giving players the freedom to use their natural bodily movements and vocalisations to influence the game, it democratises access and allows for personalised

Prototype gestural interface (processing)

experiences. Unlike conventional interfaces, the [guttural.interface] allows players to express themselves in more varied and intuitive ways, allowing for a greater range of emotional and physical responses. By maintaining physical presence alongside immersive gameplay, it offers an experience that is both engaging and grounded in reality. The interface therefore aims to evoke sensorial experiences that may go beyond the visual, connecting the players with the game in a somatic and visceral way, which is particularly important in working with images that might speak in non-verbal ways.

Mechanic Transformation: The [guttural.interface] mechanic is implemented through advanced code libraries and APIs that allow for the integration of gesture, speech, and eye-tracking input methods into the game. I have thus far been using (OpenCV, Python). In the

case of gesture input, machine learning models may be used to analyse the player's physical movements through a standard webcam feed. These movements are then translated into in-game actions, such as navigating the game world or interacting with [elements]. Speech input works by using speech recognition algorithms to transcribe player's vocalisations into text, which can then be interpreted and acted upon by the game engine. This allows for a wide range of vocal interactions, from simple commands to complex dialogues with game characters or elements. Eye-tracking input is achieved by analysing the player's eye movements in real-time through an eye-tracking device or software. This input method can be used for a variety of purposes, such as navigating menus, selecting objects, or even influencing the game world in subtle ways. Each of these input methods has its own associated code routines that handle the collection, interpretation, and implementation of input data, enabling a multi-modal, immersive, and accessible gameplay experience. This gives players an unprecedented level of agency and engagement in their interaction with the game, turning their bodies and voices into an integral part of the game interface.

Minor Mechanic [ ] [carrier.bag]

Description: In the specific context of the game, the [carrier.bag] represents an innovative approach to narrative structure, inspired by Ursula K. Le Guin's philosophy. The [carrier.bag] storytelling system circumvents the confines of traditional narrative arcs, which often lean on linearity or chronology, and instead embraces organic narrative formation. As players interact with the game's dynamic, living world, the narrative emerges not as a pre-determined story but as a natural result of players actions and decisions. In the [carrier.bag] structure, the story isn't simply delivered to the player but co-created with them, leading to a truly unique narrative experience that evolves with each gameplay.

Purpose: The aim of the [carrier.bag] storytelling mechanic is to resist and restructure the traditional hierarchical model of narrative delivery, favouring a more democratic and emergent approach. Reflecting the fluid and dynamic nature of the game world, which is designed to change and evolve in response to player actions rather than being constrained by fixed paths or predetermined outcomes, the [carrier.bag] becomes a vessel. This vessel holds the numerous threads of narrative that players collect, shape, and engage with in ways that echo their unique journey through the game. This open-ended, player-driven narrative structure doesn't just tell a story but invites the player to [make.with] and create it, encouraging deeper exploration, discovery, and immersion in the game world.

Mechanic Transformation: Within the game mechanics, the [carrier.bag] takes form as an ever-evolving narrative matrix. As players traverse through the game world, they collect different [elements], which become the seeds of [thinking.forms]. As gameplay progresses, these [thinking.forms] begin to interlace and interact, evolving into a unique storyline that reflects the choices and actions of [player.one] and [player.two]. The [carrier.bag] thus functions as a dynamic storytelling engine that ensures every playthrough of the game holds the potential for a completely different narrative, deeply influenced by player choices and interactions within the game world. This mechanic not only offers a more enriching gaming experience, but it also empowers players to play an active role in the narrative's construction and evolution, adding a personal dimension to the gameplay.

Major Mechanic: [∇] [drifting]

Drawing upon psychogeographic techniques which have resonance with image-work, [drifting] in the game context is a mechanic that encourages players to navigate the game world by following their intuition and emotions rather than any set path or objective. As players traverse through the game world, they're encouraged to drift and explore freely, allowing their attention to be drawn to different elements, areas, or [animate.being(s)] in the game. The purpose of the [drifting] mechanic is to encourage a sense of exploration, curiosity, and organic discovery in the gameplay. By prompting players to follow their instincts, whims, or emotional responses, the game allows for the emergence of unique, personalised experiences and narratives. [drifting] discourages strict goal-oriented gameplay and fosters a deep, immersive engagement with the game world. It allows players to feel, to resonate, to attune and to flow with the environment, emphasising the active role of the player in shaping their gaming experience. In the context of the game, the mechanic of [drifting] materialises as freedom of movement and exploration within the game world. Unlike many games where the path or objectives are set, in [animate being] players are given the space to roam and explore freely, driven by their instincts, interactions with [player.two], curiosity, and the aesthetic or emotional pull of the game elements. This could manifest as a compelling urge to explore a certain part of

the landscape, interact with a specific [being], or delve into an emerging storyline. The mechanic encourages players to shape their own journey, enabling a more immersive, emotionally engaging, and personal gameplay experience.

(See also PlayBook and Exegesis)

Minor Mechanic: [∇] [infinite.islands]

   Definition: [infinite.islands] is a mechanic featuring an infinite sea populated with procedurally generated islands, each carrying further seas and islands within, offering limitless exploration possibilities and novel experiences with every playthrough. The [infinite.islands] are the [middle.ground] land masses, they are surrounded by the sea of [animate being] and are punctured with [tidal.pools] which are [sync] points and connect back to the expanse of the
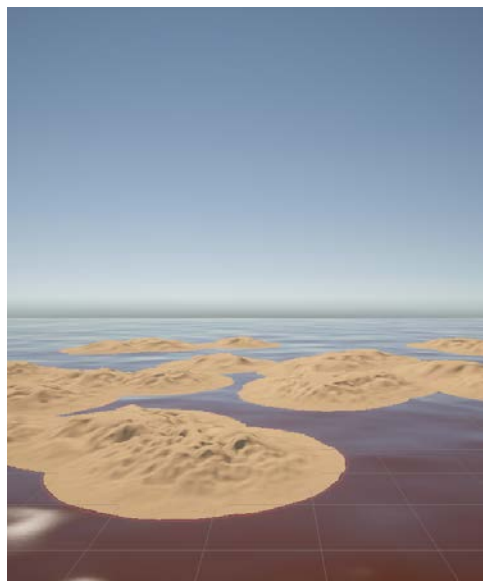
Raw infinite island topography
(unity)

[animate.sea]. The [infinite.islands] are boundaries, [vesseling] spaces within which players can roam. Each island is essentially a floating island, not tethered to ground but suspended, held in the space of tension between the sea and the sky. Procedurally generated from a [random.seed] at the start of play, the islands only remain in existence for the duration of a [round], once [player.one] submerges into [sync] and renters the [middle.ground] a new set of infinite islands will manifest. Each island is a unique terrain and as such no island can be visited twice.

   Purpose: The spatial notion of a middle ground as a place comes from Hillman's description of soul-making. He states "By soul I mean, first of all, a perspective rather than a

substance, a viewpoint toward things rather than a thing itself. This perspective is reflective; it mediates events and makes differences between ourselves and everything that happens. Between us and events, between the doer and the deed, there is a reflective moment and soul-making means differentiating this middle ground" (Revisioning psychology, /X). I see the middle ground as a mediatory place situated between the unconscious [sync] and the conscious [stream]. It is the place, akin to the imaginal realm where these two realities *can* meet. The [middle.ground] is a mediating poetic reality, a place where imaginal fantasy *can*, and crucially, is consciously permitted to, freely happen.
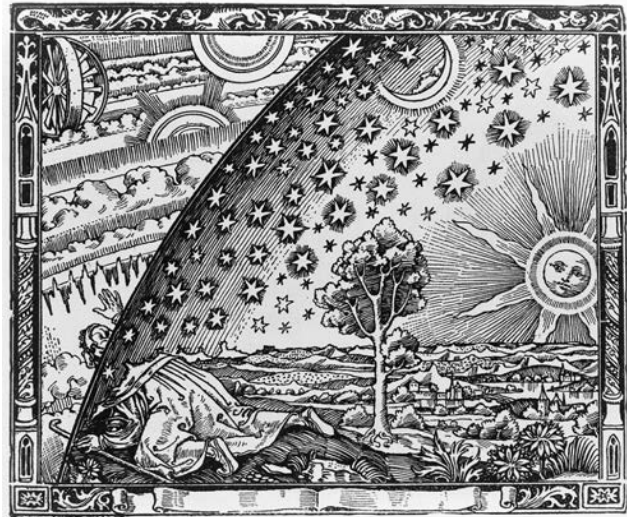
A traveller puts his head under the edge of the firmament in the original (1888) printing of the Flammarion wood engraving.
Anonymous - Camille Flammarion, L'Atmosphère: Météorologie Populaire (Paris, 1888), pp. 163.

The design of the [middle.ground] began as a singular landmass, an infinite stretch of unfolding landscape. This was initially a conceptual response to how I felt the middle ground of my own practice of the image actually spatially manifests, this is like it is a digital landscape that only renders as I move through it. The original sketch vignettes were designed in 2d, in Processing (Js) but once I translated this to 3d (Unity) the infinite landscape, which it was then possible to walk through in an extra dimension, had the game feel of an endless runner. These are games where you simply keep moving, avoiding obstacles, collecting coins, running/flying/driving/flapping in a linear fashion towards some-thing, to an end or you may just die along the way.[120] After a month or so of iterating and visualising this scape graphically in 3d, I came to the sense that it had weighted

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[120] For example Flappy Bird (Nguyen, 2013), Temple Run (Imangi Studios, 2011), Sonic Dash (Sony, 2013).

constraints or game 'feel'. Essentially it felt like a strange reskin of everyday life in that it was inescapably leaning towards material and linear reality.

iteration 1
2d infinite terrain (P5js)
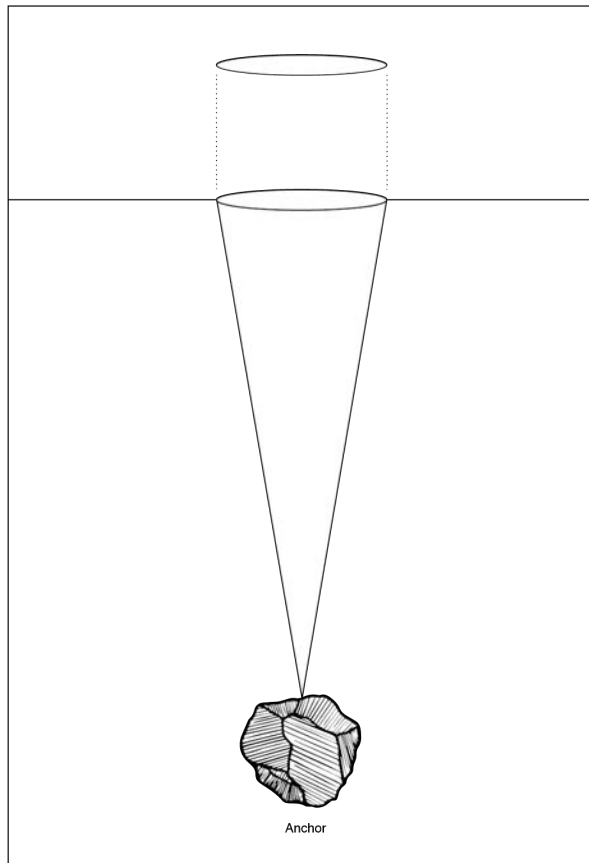
iteration 2
3d infinite terrain Unity (C#)

iteration 3
3d infinite islands Unity (C#)

By moving between softwares and as such - dimensions (vector drawing & processing are 2d, and Unity is 3d)[121], there was a disconnect between the mediums and this was an aspect that I hadn't fully considered and only encountered through experience (playthrough). This realisation, that the feel was incorrect, was inherently frustrating because of the bounds of research/design/coding time, but essentially the whole spatial design of the [middle.ground] was back to front and inside out and I had to confront this.

   During this time my crocodile eye was being consistently pulled to return to a [vesseled] image that had emerged as one of three dreams that came over a single night, at varying stages of lucidity, this image was being repetitively insistent. This is the [anchor.cradling] a [magical.device] that can function as a surface tension stabiliser when exploring the unconscious, to keep what is within its mandelic gyre from sinking or floating away. I thought of this space

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[121] Broadly speaking, it is possible to work in 3d in Processing, just as it is possible to work in 2d in Unity. However Processing is more suited to 2d and Unity.

that was made at the surface as a cyclic form. The original [middle.ground] was an infinite scape within which there were pools of [animate.sea] I identified the inverse of this as an archipelago, islands. With these two scapes [vesseled] alongside the the [anchor.cradling] the [thinking.form] which then emerged is an infinite sea, populated with infinite islands, each island carrying further seas, a [wormhole.sea] that can be plunged into and deliver the player to another point in space and time, another infinite sea populated with infinite islands with infinite wormholes. As it emerged this mechanic suggested an explicit structural feature but also gave way to an implicit experiential analogy for the movement between different states of consciousness or realities.

Mechanic Transformation: The islands are both floating and submerged. In keeping with the design principle of [mandelic.form] they are spherical, like air filled orbs they float on the sea of [animate being], the bottom half submerged and keeping its spherical shape whereas the top half, which forms the traversable terrain is bound within the spherical circumference but remains open to the sky.

Anchor
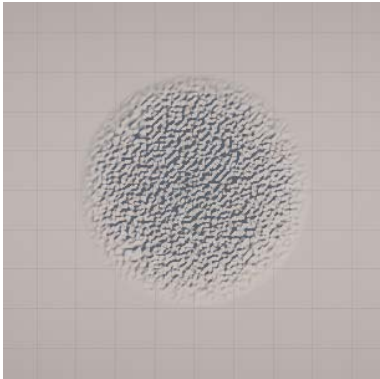
perlin terrain
spherical field - Unity (C#)
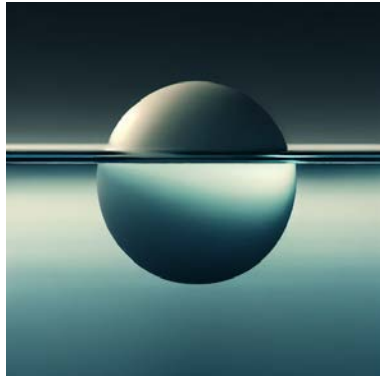
orb island concept image
floating orbs - AI
(DALL.E 2)
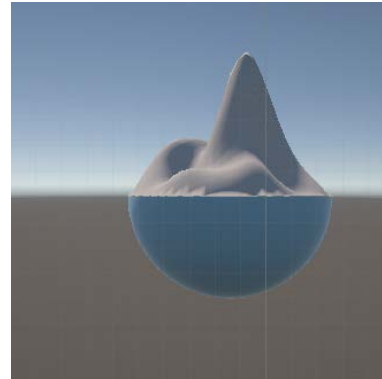
orb island prototype
3d infinite islands - Unity
(C#)

A combination of height maps and instantiated hemispheres is what keeps the islands spherical.

The top half of the islands forms the terrain that players can traverse. It is bound within the

spherical circumference of the islands but remains open to the sky. There are an infinite number

of these islands, and they are situated in an infinite sea. The islands and the sea are infinite in

their algorithmic potential, they are only rendered as the player moves through the game.

Procedural generation is used to algorithmically generate islands as the players play. Randomly

seeded [random.seed] perlin noise is used to create the terrain. Each island contains further seas

within it, and these seas may contain further islands. This creates a recursive or nested structure,

where islands can have seas within them and vice versa, suggesting an endless depth of

exploration. The seas within the islands can act as wormholes which can transport players to

different points in space and time, allowing for non-linear exploration of the game world.
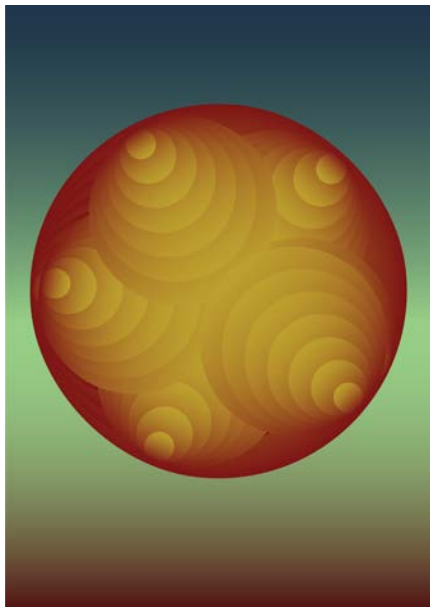
Major Mechanic: [π] [spiralling]

Description: The [spiralling] mechanic takes inspiration from the spiral pattern of alchemical hermeneutic research method, as outlined by Romanyshyn (2007). It represents a non-linear movement through the process of image-work, emulating the continuous feedback into the vessel of interpretation. The spiralling movement also relates to the classical alchemical processes of *iteratio* and *circulatio*, serving as an experiential metaphor for the spiral-like movement through image-work. Hermeneutics emphasises the interpretation and understanding of texts, images, or objects. While it may appear circular, this process is deepened into a spiral in Romanyshyn's work. This deepening reflects the researcher's inclusion of unconscious elements, like synchronicities, intuitions, and feelings. The game mechanic of [spiralling] echoes this spiral pattern, mirroring the continuous deepening and re-engagement with the image of [animate being] during the research and game design process. The [spiralling] mechanic allows for an exploration of images that mirrors the cyclical yet progressive path of understanding in alchemical hermeneutic research. The [spiralling] mechanic is applied within the iterative design process of making [thinking.forms] in the game, framing each phase of design as a loop in the spiral. This allows for a progression towards the design object that isn't strictly linear, but involves moving through the various stages of image-work. The mechanic manifests in each of the sub-stages of image-work, including

[image], [vesseling], [drifting], [spiralling], [imaging], [projecting], [mattering], [amplifying], and [transitioning]. Through the process of [spiralling], each iteration of design brings the designer closer to the final concrete (visible) [image], the [thinking.form]. This not only deepens the understanding of the idea [thinking.form] but also ensures the refinement of the idea [thinking.form] with each spiral.

(See also Playbook and Exegesis)

Minor Mechanic: [π] [mandalic.form]

Description: The Mandelic form served as a design principle during the development of animate being, it is essentially an extension of the [magic.circle], [vesseling] form. As a circular from it moves between dimensions from 2d to 3d. For some time during the process of the design I became drawn to the difference between vector curves and pixel lines and the way that the pixel (square units) prevent the line of beauty (the curve) from existing. I started to make all of my drawings out of vectors and when prototyping the game in 2D via processing I could bring these vectors over and continue to work with them, however in translating to 3d (unity) this was not possible for me and I simply started making very single asset out of spheres. Like round gloops of clay. The [mandalic.form] is a major design principle of the game and in turn within the game everything has an aspect of this design decision, there are no straight edges in the game, the way animations move is within loops, the way sound plays is within loops, the way particles explode is within loops, the islands are circular and the whole process of making [thinking.forms] is a spiral of iteration.

Purpose: The [mandalic.form] mechanic serves multiple purposes within the context of the game. First and foremost, it's an aesthetic choice that imbues the game with a distinct visual

[middleground] 2d prototype - (Processing)

character and identity. Instead of defaulting to traditional game design methods that rely heavily

on rigid, angular pixel lines, animate being embraces the fluidity of circular forms. In doing so,

the [mandalic.form] mechanic contributes to a unique visual language. Every element, from the
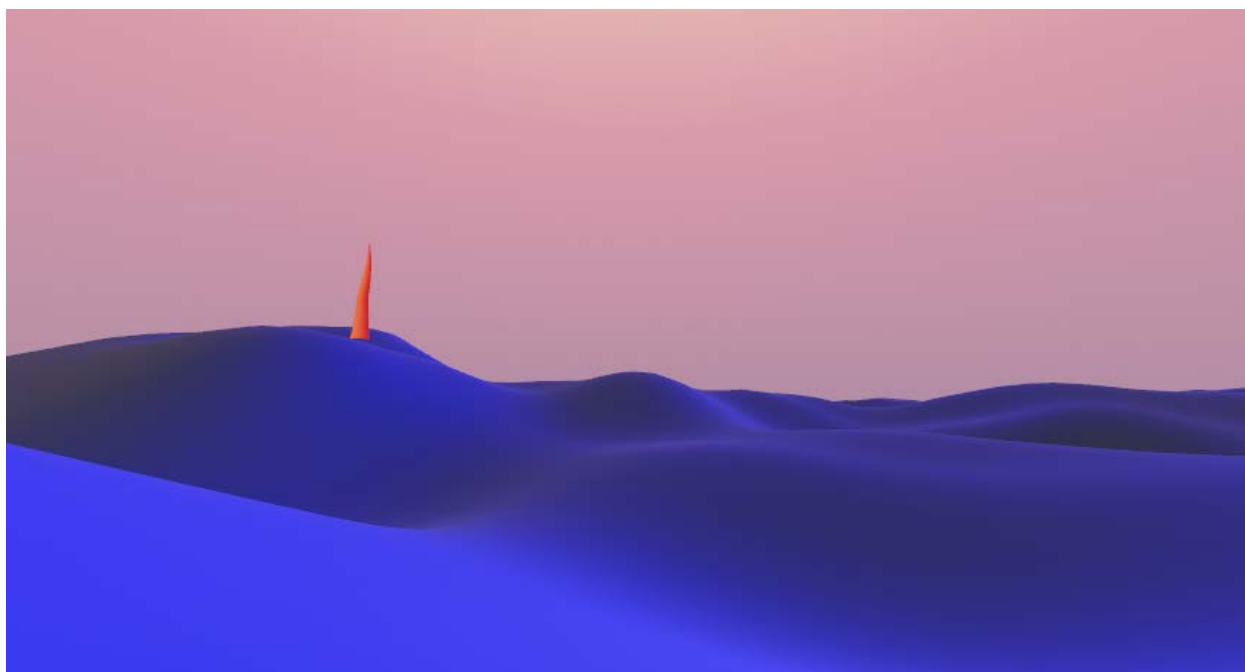
[middleground] 3d Unity prototype

game world's architecture to the characters' movement patterns, aligns with this circular aesthetic, creating a visually cohesive and immersive experience. Additionally, the [mandalic.form] mechanic also extends beyond aesthetics to shape the game's functionality. The use of loops and rounds in animation, sound design, and gameplay mechanics reinforces the game's core principles of cyclical spiral-like progression and continuous transformation.

Mechanic Transformation: As the development of animate being progressed, the [mandalic.form] mechanic evolved from a design preference to a central guiding principle that influenced every aspect of the game's creation. Initially, it was a practical solution to the limitations of pixel lines, a way to preserve the 'line of beauty' in the transition from 2D to 3D. However, as the game's design process advanced, the [mandalic.form] mechanic's scope expanded. It became more than just a design tool; it transformed into a comprehensive framework that dictated the game's aesthetic and functional aspects. This included everything from how the game world was built to how the beings moved and interact within the world.

Minor Mechanic: [π] [mandalic.rhythm]

Description: [mandalic.rhythm] is a mechanic that uses procedural generation to create a unique, looped melody for each round of play, featuring an auditory decay mechanism that mirrors the game's themes of transformation and cyclical progression, enhancing the immersive and emotive gaming experience. The [mandalic.rhythm] mechanic is a blend of procedural generation and musical composition. This mechanic feeds on randomness, translating [random.seeds] into a unique, looped melody that provides an immersive soundtrack for each round of play in the game. The [mandalic.rhythm] takes inspiration from the principles of aleatoric music, allowing chance and randomness to drive the creation of dynamic, ever-changing soundscapes. Every time a player embarks on a new round, the [mandalic.rhythm]

generates a completely unique melody. No two rounds sound the same, making each player's experience feel truly personalised and distinct. This musical generation is not just an aesthetic choice; it serves to enhance the sense of exploration and discovery that is central to the gameplay. As players traverse through the circular game world, the evolving melodies foster an environment of continuous surprise and engagement. As the game progresses, the [mandalic.rhythm] mechanic introduces a unique auditory decay mechanism. The looped melodies don't simply repeat ad infinitum. Instead, they undergo a process of gradual disintegration. Over time, notes fall away, harmonies simplify, and the music's complexity diminishes, mirroring the game's themes of transformation and cyclical spiral-like progression.

[mandelic.rhythm] Processing prototype generating looped melody with true random numbers

The disintegration of the melody also affects the game's atmosphere and pacing. As the rhythm simplifies, the game's tension decreases, offering players a calming, almost meditative experience. In this way, the [mandalic.rhythm] mechanic not only contributes to the game's aesthetic appeal but also plays a crucial role in shaping the player's emotional journey through the game world.

Purpose: The purpose of the [mandalic.rhythm] mechanic is multi-layered, serving both aesthetic and gameplay-enhancing roles. First and foremost, its goal is to craft an immersive, dynamic soundscape. The mechanic accomplishes this by generating unique, looped melodies for each round of play, essentially creating a personalised soundtrack that evolves with the game. Furthermore, [mandalic.rhythm] serves a higher thematic purpose. By introducing an element of randomness in the creation of the music, the game encapsulates the unpredictable, ever-changing nature image-work. The mechanic resonates with the game's themes of continuous transformation and cyclical spiral progression, subtly reinforcing these themes through the medium of sound. The purpose of the [mandalic.rhythm] is to influence the player's emotional response and their perception of time within the game. The slow disintegration of the melody parallels the game's pacing, subtly hinting at progression and the passage of time. As the rhythm simplifies, it creates a more relaxing, meditative environment, guiding the player's emotions and helping them connect more deeply with the game's narrative and themes.

Mechanic Transformation: The transformation of the [mandalic.rhythm] mechanic over time is one of its defining characteristics. Unlike traditional game soundtracks that loop indefinitely, the melodies generated by [mandalic.rhythm] undergo a process of gradual decay. This introduces a unique dynamic aspect to the game's soundscape, where the music becomes a reflection of the game's progress. At the start of each round, the [mandalic.rhythm] generates a complex, captivating melody. As time progresses, the melody slowly loses its complexity, with notes falling away and harmonies simplifying. This decay doesn't occur at a constant rate but is subtly influenced by the progression of the game and the player's actions. This transformation serves a dual purpose. On one hand, it echoes the themes of the game, mirroring the cyclical nature of the game world and the inevitable transformation all beings undergo. On the other

hand, it subtly influences the pacing of the game, with the diminishing complexity of the music creating a slower, more meditative atmosphere. The [mandalic.rhythm] mechanic thus becomes an integral part of the game's narrative, providing a unique auditory dimension to the gaming experience.
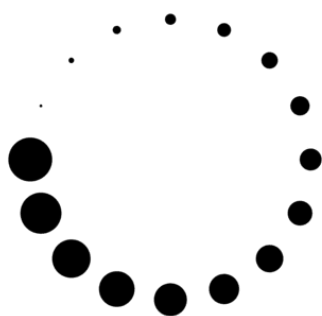
Minor Mechanic: [π] [throbber]

Definition: In the game environment, throbbers are, ouroboric (snake eating its own tail) manifestations that serve as lures within the game. They emerge, pulsate with rhythmic motion, roll across the middleground of the game interface, and then unfurl, diving underground, pointedly towards the [being] that spawned them. Throbbers are generated by [beings] that are in the process of materialising somewhere in the game play. The

loading throbber

[throbber] mechanic, within the context of [animate being], is a transformative take on the traditional throbber in graphical user interface (GUI) design. Rather than merely indicating a waiting period or loading content, [throbbers] in the game take on an active, physical role in the game's environment and mechanics, moving within and interacting with the game's world. In typical GUIs, a throbber functions as an animated icon, serving to show that the system is active and currently processing data or executing a task. These traditional throbbers reassure the user that the system is responsive and working on their

Ouroboros (1748) anonymous medieval illuminator. Fol. 279 of Codex Parisinus graecus 2327

command, often shown as a spinning wheel or a rotating circle when a webpage or content is loading. However, in the unique ecosystem of [animate being], throbbers are not static GUI elements but active entities within the game, adding a layer of dynamic interaction. They serve a dual purpose: on the surface, they signal ongoing processes, reminiscent of their traditional role. But on a deeper level, they act as agents of glisten, attraction or 'lures' within the game, impacting gameplay and the game's narrative. This utilisation of a throbber creates a sense of living, organic activity that enhances player engagement and adds to the game's atmospheric immersion.

Major Mechanic: [⏚] [imaging]

Minor Mechanics
[scrying.screen]
[looking.with]
[playing.with]
[speaking.with]
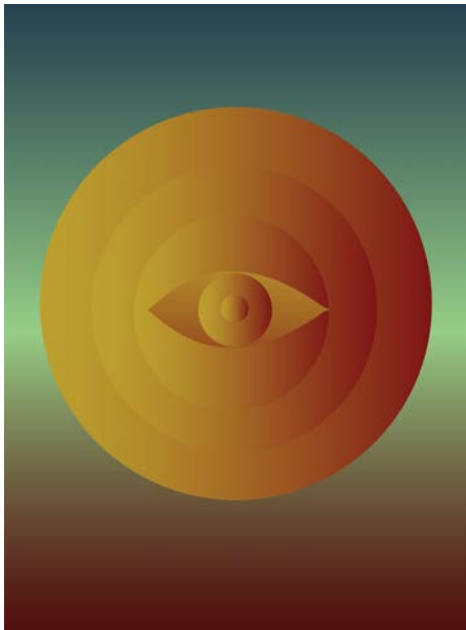
Description: [imaging] signifies an intentional, thoughtful act of shaping an image, facilitating form and essence. This process is more than a mere creation of visual artistry; it's a holistic dialogue involving the collaborative engagement of the creator with the image. As part of this relationship, the image is explored, expanded, clarified, and deepened, shedding layers of superficiality and diving into the depth of its intrinsic meaning. Through this process the image metamorphoses from a static visual entity to a dynamic construct, brimming with the potential for evolving narratives, immersive

experiences, and ideas. In the realm of [animate being], the concept of [imaging] morphs into a participatory and dynamic process that breaks down the barriers between the image, [player.one], [player.two], and other elements of the game. This mechanic involves active engagement and interaction with various entities within the game universe, breathing life into the images and making them an integral part of the gaming narrative. Each image, thus formed, is not a mere pixel but a vibrant entity contributing to the rich tapestry of the game. [Imaging] transcends the boundaries of conventional visuals, offering the players a chance to navigate through an array of different perspectives, voices, and sensory experiences. This shift from the singular sensory experience of viewing an image to engaging with it through multiple senses opens up new dimensions in gaming, creating a layered and highly immersive environment. The act of [imaging] transforms the gaming environment from a static backdrop into a living, breathing world, each of its elements pulsating with its own narrative and potential for exploration. This constant metamorphosis ensures that the game retains a sense of novelty, unpredictability, and surprise, keeping the players engaged, curious, and eager for more. The dynamic engagement facilitated by [imaging] sets the stage for a unique gaming experience where players don't merely observe the game world but actively partake in its creation and evolution.

Minor Mechanic: [♁] [scrying.screen]

Description: Scrying screens act as interdimensional gateways within the game [animate being], leading players into realms of rapid, unpredictable drift. These gateways are not distinct entities, but are integrated with the various [beings] - game objects that populate the middle ground of the game world, such as trees, stones, water bodies, books, and more. A scrying screen, therefore, is a unique manifestation of the game object it is tied to, embodying aspects of its characteristics yet maintaining an identity of its own. This duality imbues each screen with an

inherent uniqueness, lending each to have a distinct individuality. Once the player melds with a

[being] and enters its scrying screen, they are immersed in an environment where pareidolic

forms emerge, tumble, and interact based on the movement of the player's hand. This is a fluid,

ever-changing space where each motion of the player triggers a cascade of actions and reactions,

causing shapes and forms to appear, morph, and disappear in a continual dance of creation and

dissolution. [player.two] is also scrying, their data stream moving a second brush to the canvas.

But the scrying screen is more than a visual spectacle. It is a space where potential narratives are

born, shaped by the forms that come into existence, their interactions, and their ultimate

dissolution. As the players navigate this dynamic environment, they take on the role of narrative

bricoleurs, piecing together disparate elements into a coherent, meaningful whole.
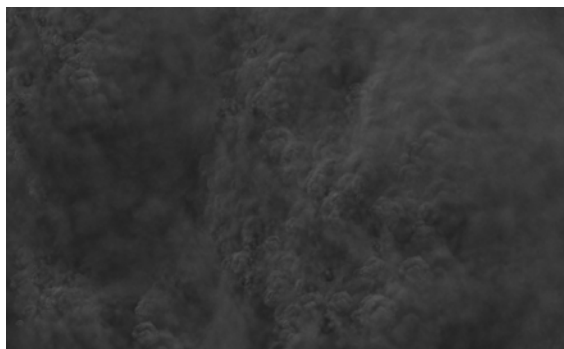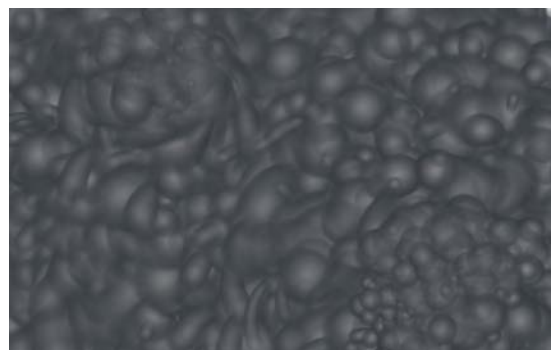

scrying screen - smoke

scrying screen- sand

scrying screen - waterfall

scrying screen - stone

Purpose: Scrying screens, in the context of [animate being], embody an intricate blend of reality and metaphor. They exist as an interface between the player and the digital realm, a threshold that can be navigated through interaction. They echo glass, as explored by James Hillman, in that they present the paradox of solid transparency and serve as a metaphor for psychic reality. These screens are akin to a digital mirror - they reflect, distort, and illuminate the metaphysical projections of the players. This conceptual view of scrying screens manifests when the computer, the vessel of these screens, is powered off, and the screen is a black mirror reflecting the player's image, their touch, and their potentiality. However, this reflection of the player morphs into a new, virtual realm as the computer is powered on, bringing the hidden digital reality to light. The [scrying.screens] induce pareidolia, a psychological phenomenon where humans see images in 'inanimate' objects like clouds or rocks. This form of looking is not limited to the physical world; it extends to the digital realm, facilitating an interaction between the players and the images that they perceive on the screens. They also provide an experiential metaphor that enables the player to shift between various perspectives, from projection to animation, enhancing the game's immersive and interactive experience. The scrying screens offer a space for players to interact with, explore, and decipher the world of [animate being], all the while experiencing the tension of navigating the boundaries of their own known and unknown realities. They function as a tangible metaphor of the liminal space between objective reality and personal subjectivity, challenging the players to negotiate the transitions and transformations that occur in this interspace.

Mechanic Transformation: Particle effects are utilised to generate the visual representation of the scrying screens. The behaviour of these particles, in terms of movement, lifespan, and colour, is dictated by the data flowing from [player.two]. The game then renders

these scrying screens, onto the player's screen. As players interact with the screens through various gestural input methods, their actions prompt changes in the visual elements in real-time, enhancing player engagement. Player interactions with the scrying screens are incorporated back into the data collection step, forming a feedback loop. This evolving, responsive mechanic adjusts the visual and narrative elements of the scrying screens based on the player's actions.

Minor Mechanic: [⊜] [looking.with]

Description: [looking.with] is a mechanic that encourages players to immerse themselves fully into interaction with [player.two]. This mechanism allows for a dynamic shift in perspective, enabling the player to momentarily experience the game from the viewpoint of another [being]. This unique feature allows for a deepening of experience and understanding

Purpose: The purpose of the [looking.with] mechanic is to foster a deeper level of empathy and engagement between the players and the game environment. By momentarily stepping into another character's shoes, the player gains a new vantage point that can lead to fresh insights about the game's narrative and their role within it. It can also reveal unseen aspects of the game world, or create opportunities for cooperative play.

Mechanic Transformation: The transformation of the [looking.with] mechanic begins when one player [player.two] invites [player.one] to engage in their perspective. This invitation could come through various in-game actions or dialogues. Once accepted an algorithm processes this interaction and triggers a shift in the game's user interface, rendering it from the viewpoint of [player.two]. This new perspective is not only visual; it may also include changes in audio and haptic feedback, mirroring the sensory experiences of [player.two]. When the [looking.with] mechanic is engaged, [player.one] game data adjusts to reflect the character's current state,

perspective, and the environment of [player.two]. Once the perspective shift ends, the game data reverts to its original state.

Minor Mechanic: [≙] [playing.with]

Description: [playing.with] is an interactive mechanic that instigates an intricate play of exchanges between players. It is primarily marked by a visual indicator of crackling sparks that represent the initiation of this special game-play interaction. The sparking entity, emerging from a being or a [thinking.form], opens up a possibility for players to engage in an element exchange, under the precondition that a meta-game or a game-within-the-game must first be played.

Purpose: The purpose of the [playing.with] mechanic is to enhance the depth of engagement and interaction in the game. By offering an additional layer of gameplay, it adds complexity and excitement to the overall gaming experience. The meta-game acts as a gatekeeper to potential element exchanges, introducing an element of care and negotiation. Moreover, it facilitates dynamic and meaningful interactions with the game world, encouraging players to understand and connect with the in-game beings or [thinking.forms] on a deeper level.

Mechanic Transformation: The transformation of the [playing.with] mechanic initiates when a player encounters a being or a [thinking.form] marked with crackling sparks, signifying an opportunity for an exchange. Once the player chooses to engage, the regular gameplay transitions into the meta-game - a unique, encapsulated challenge tailored to the context of the exchange. The rules, objectives, and dynamics of the meta-game vary based on the being or [thinking.form] involved and the specific elements to be exchanged. These mini-games could involve word play, generation or music creation. Upon successful completion of the meta-game, the promised element exchange occurs.

Minor Mechanic: [⏣][speaking.with]

Description: [speaking.with] is a mechanic within the [animate being] game that exploits the power of voice as an interactive medium. The players can use their voice as a conduit for [player.two]. This interface mechanic builds a bridge between the player's real-world actions and [player.two] responses, creating an immersive experience that mimics real-life communication.

Purpose: The purpose of [speaking.with] is to foster a deeper connection between the [player.one] and [player.two]. By giving players the ability to voice their thoughts and intentions, it allows for a much more personal and immersive gaming experience. It expands the boundaries of communication within the game, making it a more dynamic and responsive environment. Furthermore, it encourages players to consider their spoken words as an essential tool in progressing through the game.

Mechanic Transformation: The [speaking.with] mechanic is initiated once a player decides to use their voice as a conduit. From this point on, the game interfaces are designed to pick up the player's voice input and translate them into actions within the game. Depending on the spoken words, [player.two] might perform various actions, respond, or even alter the course of the game. The responses of [player.two] are not only contingent on the player's verbal input but are also influenced by the in-game context, [player.two]'s character development, and the narrative progression of the game. This mechanic not only facilitates an immediate sense of agency for the player but also adds an intricate layer of intuitive decision-making, as the consequences of spoken words can significantly impact the course of the game.

Major Mechanic: [∴] [project.ing]
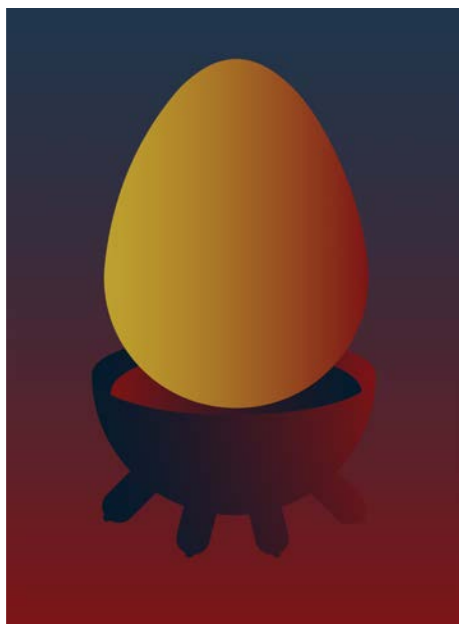
Minor Mechanics
[project]
[thinking.forms]
[concatenation]
[making.with]

Description: The act of [project.ing] forms a cornerstone of the gameplay, defined by the core objective of [making-with]. Here, [making-with] represents a collective action that involves the creation or transformation of something in collaboration with another entity. In the context of the game, the partner in this collective process is [player.two], who can assume various forms within the game world. This mechanic is intricate and inherently dynamic, guided by the interactions between the players and the game environment. As [player.one] collects [elements], distinctive units of game data, and navigates the game world, the essence of the [thinking.form] that they are collaboratively creating gradually unfolds. The [thinking.form] could be an idea, a strategy, an emotion, or an entirely new in-game entity. Yet, what it ultimately becomes is not pre-determined by the game's code or script but emerges spontaneously from the gameplay itself. The [project.ing] mechanic therefore emphasises the players' agency and creativity, allowing them to influence the game in substantial and meaningful ways. The final form of the [thinking.form] is directly influenced by the players' choices, strategies, and interactions. This mechanic encapsulates the dynamic, unpredictable, and collaborative essence of [animate being], where the game evolves and changes in response to the players' actions. In

essence, [project.ing] allows for the creation of a unique narrative and gameplay experience in each game session. The emergent nature of the [thinking.form] and the players' roles in shaping it ensure that every playthrough is distinct and offers something new.

Minor Mechanic: [∵] [project]

     Description: The [project] mechanic functions much like a distinctive vessel ware, a specific type of organisational space reminiscent of a desktop file folder. This vessel, however, can only be held and accessed in the game's unique [stream] dimension. The [project] vessel holds a variety of items crucial for gameplay. These items include the collected [element] units, links to different [imaging] techniques, and triggers for various [animations]. Just as a folder in a computer stores related files, the [project] vessel serves as an interactive, dynamic repository that assists players in organising their tools, [elements] and resources, thereby facilitating image-work.

Minor Mechanic: [∵] [thinking.forms]
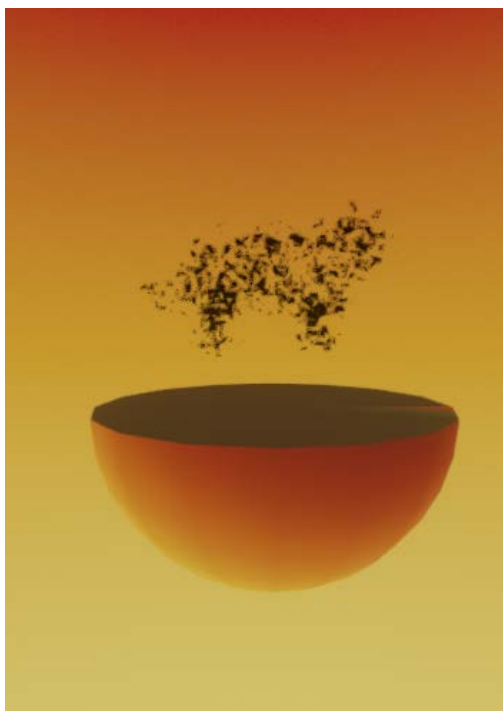
Description: [thinking.forms] are the tangible representation of the players' creative collaboration in the game world. As the product of [project], they emerge from a complex cooperative process involving both [player.one] and [player.two]. The [thinking.form] entities originate from the assortment of [element] units housed within the [project] vessel. This synthesis takes place in the game's unique dimension, [stream], representing an immersive and dynamic crafting process. Once crafted, these

[pen.crawling] [thinking.form]

[thinking.forms] are not merely static objects. They are released into the [middle.ground], the shared game field, where they exist autonomously, interacting with other game elements and influencing the gameplay. In essence, these [thinking.forms] are 'living ideas', emerging from player collaboration and taking on a life of their own within the game's universe. They're not only testament to players cooperative exchanges but also a crucial part of the game's ever-evolving landscape.
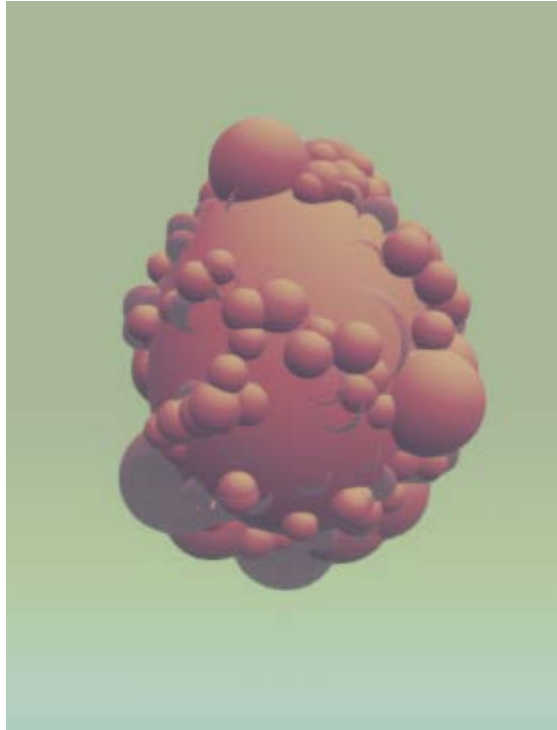
Purpose: The purpose of [thinking.forms] is manifold. Firstly, they serve as markers of players' cooperative achievements. Each [thinking.form] is unique, embodying the specific strategies, choices, and dialogues of the players during its creation. This makes them meaningful signifers of the players' journey and collaboration, providing a sense of accomplishment and progress. Secondly, [thinking.forms] enhance the depth and dynamism of the gameplay. Their autonomous existence in the [middle.ground] introduces new dynamics and interactions, making the game world richer and more unpredictable. They can affect other game elements, influence player strategies, and even alter the course of the game. This ensures that each playthrough is unique, enhancing replayability and player engagement.

Mechanic Transformation: Technically, the creation of a [thinking.form] involves collecting [element] units, housing them within the [project] vessel, and then utilising them in the [stream] dimension. Each [element] contributes to the formation of the [thinking.form], influencing its characteristics and behaviours. This requires players to make strategic decisions about which [element] units to collect and how to combine them, adding a layer of complexity to the gameplay. Once a [thinking.form] is created, it is released into the [middle.ground], where it interacts with the game world based on its specific attributes. This interaction is governed by an underlying set of rules or algorithms that dictate how [thinking.forms] affect and are affected by

other game elements.

Minor Mechanic: [∵] [concatenation]

Description: The [concatenation] mechanic serves as both a function and a guiding principle in gameplay. In its functional aspect, it allows players to bring multiple [elements] together onto a single temporal vessel. This mechanic emphasises the principle of unity and integration, creating more complex gameplay scenarios by merging distinct [elements] into a single entity. The resulting amalgamation augments the potential strategies and outcomes available to players. As an overarching game principle, [concatenation] signifies the importance of combination, connection, and interdependence within the game. It encourages players to see [elements] not as isolated units but as parts of a larger, interconnected whole.

[egg.desiring]

Purpose: The purpose of [concatenation] is to amplify strategic gameplay and foster a holistic understanding of the game world. By allowing players to combine [elements] onto a singular temporal vessel, [concatenation] broadens the scope for strategic complexity, encouraging players to experiment with different combinations to achieve varying outcomes. It enhances gameplay dynamics, opening up a realm of possibilities that players can explore. Moreover, as a guiding principle, [concatenation] seeks to foster a mindset of connection and interdependence among players. This notion encourages players to look beyond the surface of

isolated game elements and to perceive the game environment as a complex, interconnected ecosystem. In doing so, [concatenation] enhances players' immersive engagement with the game, creating a sense of depth and complexity. In computing, concatenation refers to the operation of linking things together, particularly in a series or a chain. In the context of programming languages, it often describes the process of joining strings of text together. This concept is repurposed and recontextualised within the game world, driving a key mechanic that allows players to link together [elements] onto a single temporal vessel, thus creating a more complex entity. I have paired this Jung's notion of the alchemical "conjunctio." Conjunctio, as conceptualised by Jung, refers to the end phase of *the work*. It represents the coming together of opposites to form a united whole, much like the synthesis of the conscious and unconscious realms of the psyche. However what emerges from this union is not an amalgamation, but something else, a third thing. This is what a thinking form is, in taking on a life of its own it becomes an autonomous agent in play.

Mechanic Transformation: The technical aspect of [concatenation] revolves around enabling the combination of [elements] onto a single temporal vessel. This involves the creation of specific algorithms that determine how different [elements] interact when combined, defining the characteristics of the resulting entity and its impact on the gameplay. As a guiding principle, [concatenation] requires the integration of interconnectedness into every facet of the game design. It necessitates the creation of a game environment where every element is linked and every action has a potential impact on the overall system. This interconnectedness is not just a conceptual principle, but a tangible feature within the game code, reflected in the interdependencies among game elements, the cascading effects of player actions, and the dynamic evolution of the game world.

Minor Mechanic: [∵] [making.with]

Description: Derived from Donna Haraway's notion of sympoiesis, or "making-with", this mechanic underscores the theme of collaborative creation. It stands as both a fundamental design principle and a mechanic that is amplified through play. According to Haraway, nothing makes itself; everything is the result of interaction and collaboration. This is encapsulated in the game through the [making.with] mechanic, where [player.one] and [player.two] engage in collective creation as soon as gameplay begins. In practical terms, [making.with] sees players collaborate to generate new objects, ideas, or strategies within the game, reinforcing the game's core emphasis on co-creation and interactivity. As an overarching design principle, it shapes the nature of gameplay, prompting players act together. The [making.with] mechanic gives form to the game's central ethos of collective action that include the non-human.

Visual language & Game Feel

Game Feel: Within the domain of games, we encounter the elusive notion of game feel. This term, oscillating between subjectivity and the tangible, speaks to the somatic resonance players experience as they navigate a game. It is the echo of control, the tactile sensation seeping from in-game avatars or other interactive elements, infusing the player's realm. The game feel draws its essence from the harmonious dance of game mechanics, physics, control responsiveness, and visual-auditory feedback. Elements such as the fluidity of character movement, the tangible 'weight' of actions, or the sensorial ripple from striking a target, coalesce into this overall sensation. When effectively crafted, game feel blossoms into a deeply satisfying, immersive experience, creating a palpable tether between player and the game universe.

Visual Language: Venturing into game design, we encounter the term "visual language," a term that speaks to the consistent orchestration of visual elements to communicate meaning beyond the realm of words. This language's vocabulary spans elements like colour, shape, pattern, size, movement, and space. The role of visual language in game design is multifaceted; it helps sculpt the game's emotional landscape, subtly guides player behaviour, and contributes to the overall aesthetic tapestry. For instance, a palette dominated by darker hues and jagged forms might whisper tales of danger, while an avatar expanding in size could symbolise a gain in power or progression. A robust and consistent visual language creates an intuitive bridge between players and the game mechanics and narratives, enhancing the depth of immersion and the fluidity of play.

Major Mechanic: [=] [mattering]

Minor Mechanics
[feedback.loop]
[symbiosis.song]
[ephemeral.form]
[consent.gate]

Description: The [mattering] mechanic in [animate being] signifies a transformative process where the immaterial takes on material form and significance. This mechanic operates on multiple levels, facilitating a constant dialogue and ethical confrontation between the game entities and the player. The concept of [mattering] draws on Karen Barad's posthumanist notion that matter is not an inert substance, but is rather intrinsically linked to meaning-making processes. As this idea meets with Jung an applicable technique manifests, this is image-work. In this context, digital matter isn't merely passive; it holds inherent meaning, thus becoming an
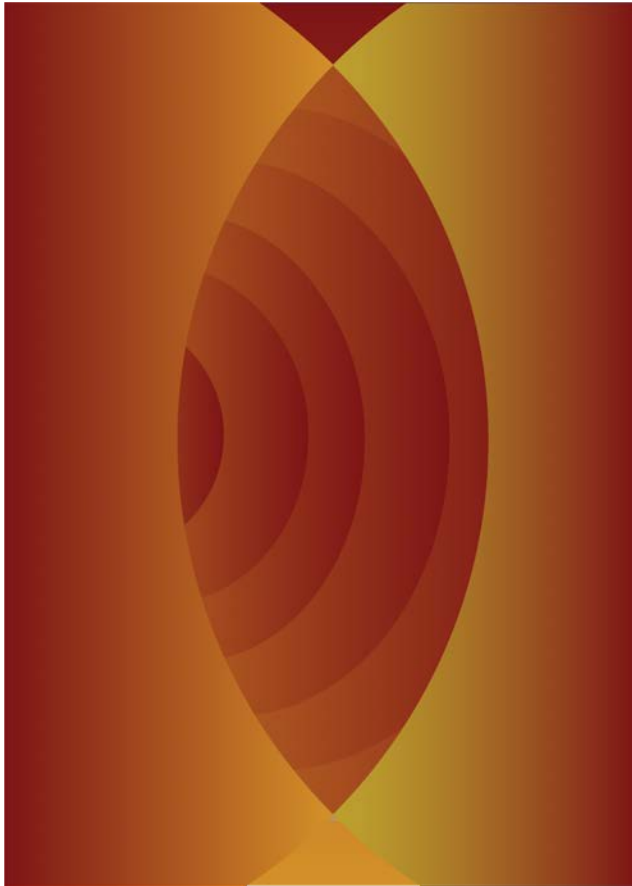
active participant in the game world's unfolding narrative and interactions. [mattering] can be seen as a feedback loop between the players and the game world. On one hand, the players, through their actions and choices, imbue the digital matter with meaning. On the other hand, the very nature of this digital matter, defined by its underlying code, properties, and the contexts in which it exists, impacts the player's decisions and strategies. It is a dynamic, reciprocal relationship where the material and immaterial continually interplay to influence the game's progression. Each [element] and [project] in the game, while virtual and intangible, matter as they contribute to shaping the experiences, strategies, and outcomes of the game. Through [mattering], [animate being] encourages players to consider the inherent interconnectedness and interdependence between themselves and the game world. It invites them to reflect upon how their actions and choices reverberate within this digital environment, impacting not only their own gameplay experience but also the broader dynamics and unfolding narrative of the game world. Consequently, [mattering] adds depth and ethical dimension to the gameplay, compelling players to weigh their decisions and strategies, not in isolation, but in the context of their relationships with other players and the game entities. This mechanic fosters a sense of agency and responsibility among players, underscoring that their

actions are not merely transitory, but leave enduring imprints on the game world. Moreover, by positioning digital matter as an active participant in the process of meaning-making, [mattering] blurs the boundaries between the player and the game, the creator and the created, the material and the immaterial, thus opening up a space for new gameplay possibilities and experiences.

Minor Mechanic: [=] [feedback.loop]

Description: The [feedback.loop] mechanic embodies the reciprocal relationship between player actions and the evolving game world. The creations of the players, specifically the [thinking.forms], can influence the [middle.ground] or the players themselves. This influence is cyclical; the player's creations alter the game world, which in turn impacts subsequent rounds of gameplay [round]. As such, the [feedback.loop] serves as a living testament to the players' actions, decisions, and strategies. Each player's unique gameplay experience and interactions leave an enduring impact on the game world, adding a layer of complexity and dynamism to the gaming experience.

Purpose: The [feedback.loop] reinforces the idea of consequence and continuity in the game world. The players' actions and decisions do not occur in isolation; they shape and are shaped by the evolving conditions of the game world. This continuous feedback loop adds a sense of dynamism and unpredictability to the game, making each round unique and reinforcing the concept of emergent gameplay. It also encourages players to be more strategic and considerate of their actions, as they can have long-lasting impacts on the game world.

Mechanic Transformation: From a technical perspective, the [feedback.loop] may be implemented through systems that track player interactions and update the game world's state in response to these actions. The effects of these interactions can then be used to modify the conditions and challenges that the players face in subsequent rounds of play.

Minor Mechanic: [=] [symbiosis.song]

Description: The [symbiosis.song] mechanic underlines the tangible, lasting effects of player actions on the game environment. Every decision made by the player, such as the collection of resources [elements], can result in visible changes in the game's ecosystem. These potential alterations are announced by the [symbiosis.song], a distinctive auditory signal that ushers in a brief cutscene. During this moment, [player.one] is encouraged to engage in [looking.with] from the perspective of the being/s affected.

Purpose: The [symbiosis.song] serves to highlight the interconnectedness of actions within the game environment and to emphasise the potential for each player decision to significantly alter the world of the game. This mechanic amplifies the sense of responsibility held by the player, as the impacts of their actions are audibly and visually displayed.

Mechanic Transformation: Technically, the [symbiosis.song] mechanic may be implemented via an auditory signal triggered by certain in-game events. The exact nature and intensity of this signal could vary based on the significance and magnitude of the player's actions, thus providing a nuanced, real-time reflection of the game world's state. This could be accompanied by a cutscene or visual display that helps the player grasp the implications of their actions.

Minor Mechanic: [=] [ephemeral.form]

Description: The [ephemeral.form] mechanic introduces an element of temporality and transformation to the gameplay. Projects within the game can have a fleeting existence, fading or altering after a certain duration. This infuses each [project] with a sense of urgency and uniqueness, underscoring the transient nature of images, ideas, and experiences in the game world.

Purpose: The purpose of the [ephemeral.form] mechanic is to inject a sense of urgency into the gameplay, pushing players to act swiftly and decisively. By making projects temporary, players are encouraged to fully engage with each moment of the game, knowing that their creations might not last forever. This serves to enhance the immersion and emotional investment in the game.

Mechanic Transformation: The [ephemeral.form] mechanic could be implemented through a timer or countdown associated with each project. After a certain period of time, these projects could fade, transform or otherwise change, altering the game environment and potentially the strategies that players may employ.

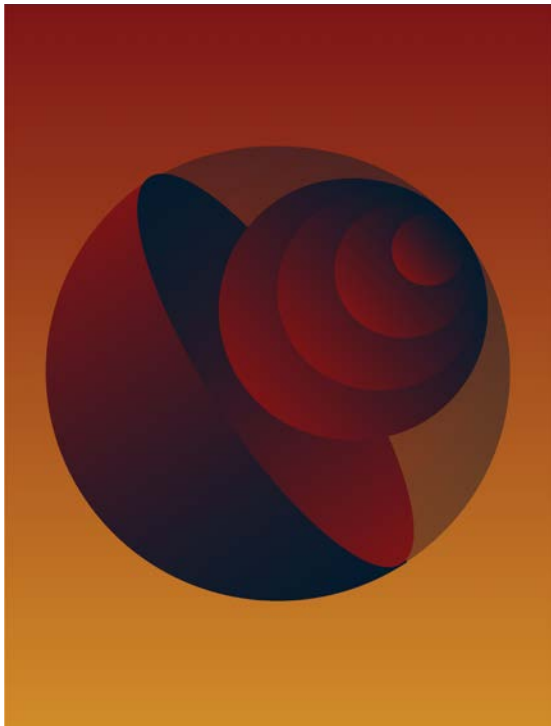**Minor Mechanic: [=] [consent.gate]**

Description: The [consent.gate] mechanic introduces an ethical dimension to the gameplay. Prior to entering the game world, all real-time data streams from [player.two] are prefaced with a query seeking their consent to play. This gesture of care respects player autonomy and fosters a gaming environment grounded in mutual respect and consent. This initial act of consent sets the stage for a respectful and considerate gaming environment. The [consent.gate] may be implemented through a consent form or prompt that appears before the game begins, asking for [player.one] and [player.two] approval *before* their data is accessed.

Major Mechanic: [≈] [amplifying]

Minor Mechanics

[tidal.force]
[Jungian.surreal]
[sci-fi.sensibility]

In **[animate being]** amplification is a game mechanic which is continuously in play. In this context it means to clarify a signal by bringing correspondences towards it, or simply making the right kind of space so that they can autonomously emerge. Underpinning all of the games design is an amplificatory process. This is in the channelling of remote streams of real time environmental data which informs game play, in the facilitation of agency and in an openness to emergent gameplay. Being open to randomness and chance is a gesture of hospitality, an invitation to play-with and make-with the non-human and simultaneously it is an opening for what Jung calls synchronicity (meaningful chance).
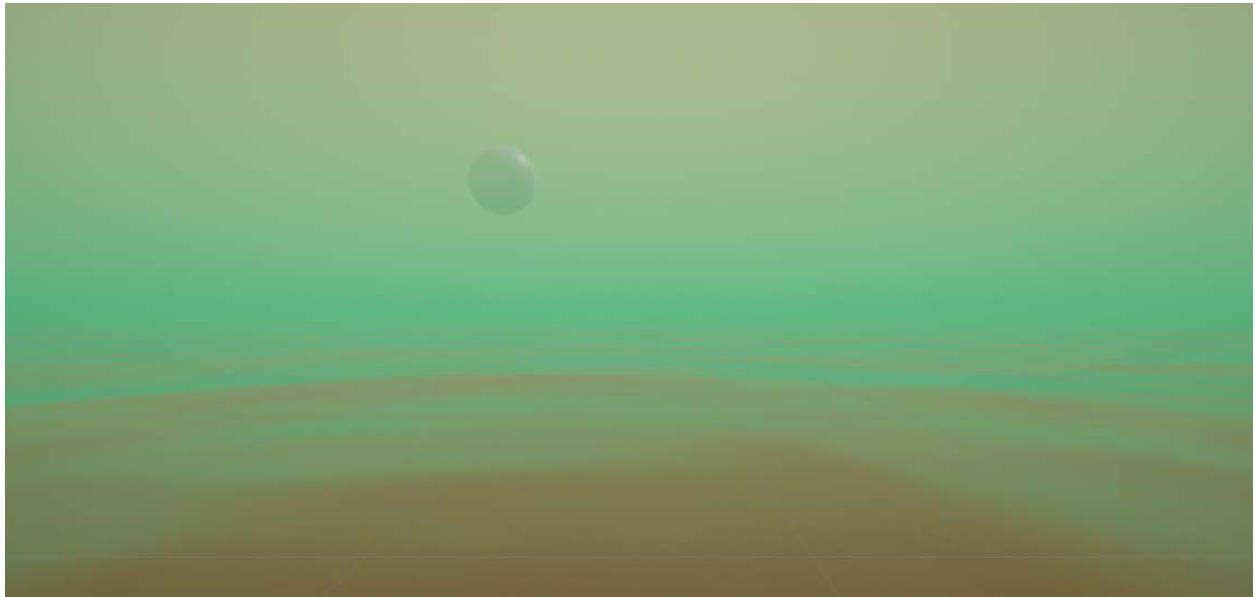
Minor Mechanic: [≈] [tidal.force]

description: the [tidal.force] is created with a real-time connection to the current phase and position of the moon. [animate.moon] beats in correspondence with this and this pulse has a direct impact on various aspects of the game. [sync] features a diverse ecosystem of marine life, with these beings exhibiting unique behaviours based on the moon's phase and tidal conditions. For example, certain beings may become more active or elusive during specific moon phases, while others may be drawn to specific tidal areas for feeding or breeding purposes. Rare lunar events, such as eclipses or supermoons, have the option [consent.gate] to trigger unique in-game occurrences. These events can unlock secret locations, unveil hidden treasures, or initiate special dialogues. Moonlight plays a crucial role in navigation and exploration, especially during nighttime gameplay. Players

must rely on the varying intensity of moonlight to explore the world, with brighter nights during

full moon phases, and darker nights during new moon phases. In [stream], while [thinking.forms]

can be made at any time, they can only be released into the middleground during specific moon

phases.

[tidal.force] prototype in Unity

Minor Mechanic: [≈] [jungian.surreal] - Game Feel

description: In this interpretation the [jungian.surreal] is a surreality which allows for

unknowables and it is ecological in that it is not extractive. While playing [animate being]

content may be generated via variant forms of automatism. The contents which arise from these

practices through play are not met with as raw material awaiting projective value but rather as a

form of sympoetic content that has emerged from [play.acts]. [play.acts] is a term that came to

me as a handle to help to think about how the game *feels*. The concept of speech acts comes from

the field of linguistics and philosophy of language, where it is recognised that when we speak,

we don't just convey information, but we can also perform actions through our words. For

example, saying "I apologise" is not just conveying information but performing the act of

apologising. [play.acts] can perhaps be thought of as interactions within the game that have significance beyond just the mechanical interaction. These can be similar to speech acts in the sense that they carry meaning, contribute to the game's narrative, or affect the player/s states and relationships. [play.acts] are *intent attempts* to engage in [dialogue] and undertake collaborations with other beings, with their own agency and voices, without being willing to engage in [play.acts], the player is not playing the game, this agreement is necessary as to fully manifest the [magic.circle] of play, without it, the [vessel] is broken. As such the [jungian.surreal] as

[egg.walking] [thinking.form]

explored here is less about *interpretation* and more about *understanding* and holding the tension of being open to and being present with ungraspables and unknowables and also about being with the tension of learning a new language. This is where words are said that don't seem to quite grammarly make sense or collide in strange ways but are still carrying the intent of their meaning.

The notion of a [jungian.surreal] emerged from tracing the lines of the research backwards, a kind of transference dialogue where I was asking *who* is speaking to this work. This question arose while I was conducting the initial literature review for this research. I kept coming in contact with an overwhelming and unplaceable feeling of a loss, reaching for something that wasn't there anymore or wasn't fully there in the first place. Like the Welsh word *'hiraeth'* which can be sensed as a mournful homesickness for a past that may not have even existed in full, a language prevented from finding itself within the future. I came to the understanding that this was the dead
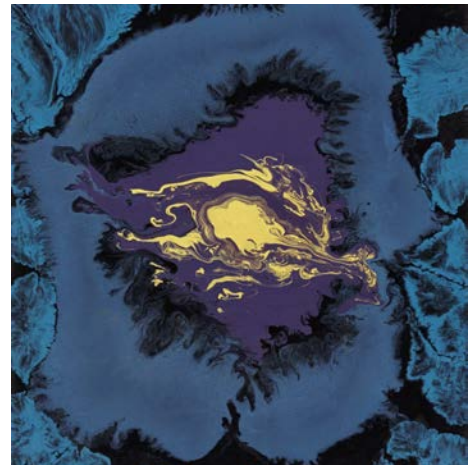
speaking, an ancestral dead composed of voices silenced and voices lost. This is ancestors honing the same craft I am pursuing now, whose work I am [making.with] and only able to make with because they were [making.with].

Automatism was employed by Surrealist artists as a means of channelling the sub/un/conscious, in this context it often took the form of chance methods. In looking to and digitally translating modes of automatism I was being drawn to the work of female surrealist artists. For example, Ithell Colquhoun, Leonora Carrington, Hilma Af Klint and Remedios Varos.

It was within this work that I came to the sense that I was meeting with the ancestors. I was finding automatism without interpretation and also a permittance of an unknowable and less need for interpretive control, a more open, experimental and ecological sense of the surreal.

What differentiates the surrealism from the surrealism of many of these female artists who were expelled from or pushed to the fringes of the movement is the

Taro As Colour
Ithell Colquhoun (1977)

epistemological basis through which they worked. This is that there actually are unknowables, that there actually are voices, the dead live among us, trees talk, trees know, agencies exist that are beyond immediate human comprehension. This is all of the 'weird' that cannot be explained away as uncanny because it is not unsettling in its difference, because it is tethered closer to the archaic aspects of human being. It is perhaps simply too familiar and too real and may be called spirituality, occultism, esoterism, through a Jungian lens this may be called the feminine.

Threaded throughout the work of these artists there is a recognition that the unconscious is not fully fathomable, that a suggestion otherwise is an apotropaic device.

Apotropaic devices are objects or symbols that are believed to have the power to ward off evil or protect against harm, Hillman suggests that the way that psychology uses concepts and language is *apotropaic*, "a way of covering the fundamental anxiety that we don't know anything really about the psyche", a way of warding off the unknowable (Hillman & Shamdasani, 2013, pp. 12-13). A similar use of psychological language is at play in mainstream Surrealism. Mainstream Surrealism was firmly rooted in the psychoanalytic theories as propounded by Freud, with a particular emphasis on the subconscious mind and dream imagery. This often culminated in depictions of women that were objectifying and fetishistic, mirroring the male gaze. A [jungian.surreal], perhaps suggests a more feminist infused way of working the unknown.

The notion of a [jungian.surreal] contributes to the game feel. In this interpretation, a [jungian.surreal] is a realm of unknowables. It is a space where reality is not fixed or concrete, but fluid and ever-changing, shaped by the interactions between the conscious and unconscious, the human and non-human. This approach to surrealism is described as ecological because it does not view the unconscious as a resource to be mined or extracted. Instead, it recognises the psyche as a living, dynamic system. The content generated in this process is not seen as raw material awaiting projection of value from the conscious mind. Instead, it is acknowledged as having its own inherent value and agency. This perspective recognises the voice of the unconscious, is also the voice of the dead, acknowledging that the symbols, images, and narratives it generates can be expressions of its own being, not only reflections of the conscious
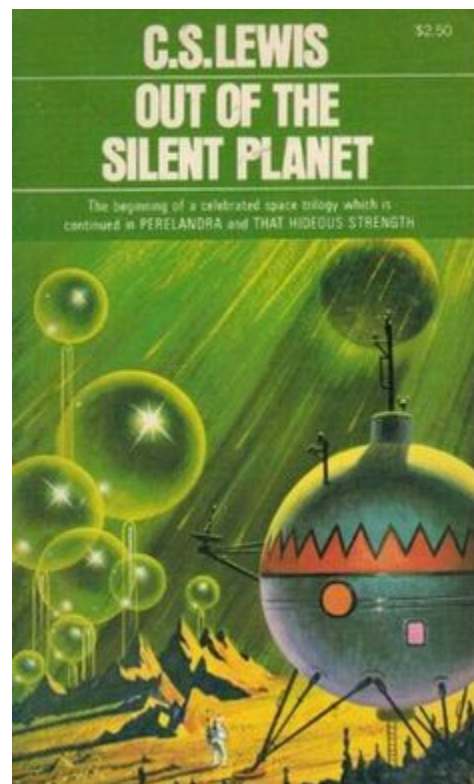
mind. In essence, the "Jungian Surreal" is a holistic and respectful approach to the exploration of the psyche that recognises and honours its complexity, agency, and inherent value.

The [jungian.surreal] contributes to the game feel in [animate being] in significant ways, intertwining seamlessly with the other mechanics and infusing them with an enhanced sense of depth and meaning. Let's start with [mattering]. As players shape digital matter, they're not merely manipulating passive substances. The digital matter in [animate being] is seen as active and infused with meaning, a paradoxical conduit constantly participating in the process of meaning-making. This outlook resonates strongly with the concept of the [jungian.surreal]. In the [jungian.surreal], the psyche is not passive but actively contributes to the creation process. The contents emerging from this process, just like digital matter, are not treated as raw materials but are recognised for their inherent value and agency. Then we have the [feedback.loop], which creates a circular interaction where players' creations change the game world, which then influences future play. The concept of a [jungian.surreal] intensifies this feedback loop, introducing the non-human elements as active participants. In effect, it's a multidimensional feedback loop where players, the game world, and non-human forces all interact and influence each other in meaningful ways. The [symbiosis.song] mechanic, wherein every player action leaves a lasting imprint on the game environment, dovetails with the [jungian.surreal]. The game environment, in [jungian.surreal], is an active participant, continually responding to player actions. This mechanic enforces the notion that the game is a living, interactive world, reflecting the [jungian.surreal]'s respect for the agency and complexity of the unconscious. The [ephemeral.form] and [consent.gate] mechanics emphasise the transient nature of creations and the importance of player consent, respectively. These principles align with the [jungian.surreal] view that creativity is a collaborative, spontaneous act and that both the conscious and

unconscious participants need to willingly engage in the process. Overall, the [jungian.surreal] mechanic significantly enhances the game feel of [animate being]. It deepens the sense of immersion and engagement, asking players to respect and work with the game world, and non-human elements, rather than merely exploiting them. The [jungian.surreal] infuses the game with a surreal, dreamlike quality, turning it into a rich, evocative exploration of the psyche and the nature of creation. It makes [animate being] a profound interactive experience that respects the agency and value of all participants.

Minor Mechanic: [≈] [sci-fi.sensibility] - Visual Language

When I say 'craft' I am talking about a mode of [working.with] that does not make a distinction between science and art and this is the basis for me, for a specific kind of sci-fi senseability. Sci-fi, the blending of science and fiction, a means of grasping at unknowns and making sense of things that do not make sense, and at times nonsense of things that do. This for me is an example of the [Jungian.surreal], sci-fi tethers and connects things in the material world, to things in poetic reality. This is the craft of sci-fi, where the fiction is in the tension of that reverberatory line of resonance. Sci-fi makes music of disciplines and ideas, it *plays* with things that are not supposed to be played with. I was drawn to the visual language of sci fi, like as with the technicolour tones, the graphics of mid century sci-fi books, the visual images that hint at the worlds within their now brown pages are full of orbs, [mandalic.forms] and vibrant saturations

and almost - impossible things, airbrush speckled seas, purple sands and orange skies. These images filled my desktop and created a kind of a pool that I would dip in and out of when working on the visual language of the game, to recoat my eye with these gradients, shaders and forms.

There is a grey blue, the colour of Welsh sky and the primer for airfix model aeroplanes and tanks. It is matte, like deep velvet powder with absolutely no shine. This was the colour of my desktop, the sketch vignettes and fonts. It was the colour of things in development, things being held back from running away, things in the process of being crafted and in the process of being made real. As the research progressed more colours entered. I was conscious of falling into pastiche and for me this meant that I did not want to force alchemical colour, just because I know this is not the way it works, but it does work. This is research, I am not illustrating a process I am working through a process and *then* illuminating this process.

To speak of alchemical colour within the context of Jung is to engage with a dialogue is not a discussion of pigment, but rather a move towards the processes that these colours signify within the alchemical tradition, a craft that Jung was deeply drawn to. For Jung, colour is more than a visual stimulus; it is a pathway into the unconscious. He viewed alchemy as an early form of depth psychology, a process of transformation and individuation. Colours, then, become transformative elements in themselves.

The three phases of the magnum opus: nigredo, albedo and rubedo. (from Pretiosissimum Donum Dei, published by Georges Aurach in 1475)

They are the milestones and markers of the alchemical process, indicating the varying stages of transformation within the psyche. Consider the nigredo, the blackness, the initial stage of the alchemical process. It is the black of the deep, silence, of the night, the negredo signifies a moment of despair, a necessary disintegration. This profound blackness is not a destination but a

transformative stage, a fertile soil from which the work may grow. Then we have the albedo, the whiteness, a stage of purification and clarification. In the albedo, the chaotic, undifferentiated

[Grey-Blue] - early [tidal.force] prototype

unconscious material undergoes a process of refining. The albedo can be thought of as the blank canvas of a sheet of paper ready to be painted. Finally, there is the rubedo, the redness, signifying the final stage of the work, the philosopher's stone. The rubedo embodies the fiery passion of the integrated self, the unification of opposites, the transcendent synthesis of conscious and unconscious elements. It is the dawn breaking after the long, dark night, the rising phoenix, the birth of wholeness. Thus, in [animate being], colour is not merely a feature of visual language, an aesthetic choice or a tool for distinguishing different game elements. Colour becomes a powerful mechanism for storytelling, a visual signifier of the game's underlying transformative processes. It is a vibrant echo of the [jungian.surreal], where the play of light and shadow on the screen

becomes a reflection of the play of light and shadow within the psyche. So, the use of colour in [animate being] follows the trajectory of the alchemical transmutation, creating an interplay of colour, deepening the immersion and enriching the overall game feel.

However just as there are many variants to the processes of alchemy, there are many variants to alchemical colour. What colours do we have today that may speak to this, this is something I wanted to allow to emerge through the research. For example I met with [shadow.pink]. The shadow, this speaks to ecology as I meet with it, is pink, neon, material slime ooze the colour of microplastics embedded in sand, the colour of a lighter in an albatross stomach, the colour of bubblegum, chewable, spit-outable plastic. The notion of the shadow as being something immaterial and cast on to a surface seems quaint, when confronted with such immovably present material realities. This shadow as I meet with it is the plastic blob, a very tangible, stuffy, thingy - thing and as is immovably present with or without light. This pink blob for me was the colour of the prima materia, an unmissable, unavoidable matter. I encountered this notion and this colour, through the research, coming to this was part of the work.

The processes of image-work, this alchemical craft are not linear, all the stages include aspects of the stages. I thought about how this can be reflected in the design of the game. Alchemical colour *can* be perceived as signifying binary oppositions, such as good (i.e. albedo, white, light) and evil (i.e. nigredo, black, darkness, decomposition, putrefaction). I see the

gradient as a way of thinking about and representing a more nuanced, non binary, alchemical colourway, one that is more reflective of the movement of the work . By using gradients instead of distinct colours, through design the inference of defined binary oppositions can be challenged, encouraging players to consider a more nuanced and complex feel of understanding of the in-game world.
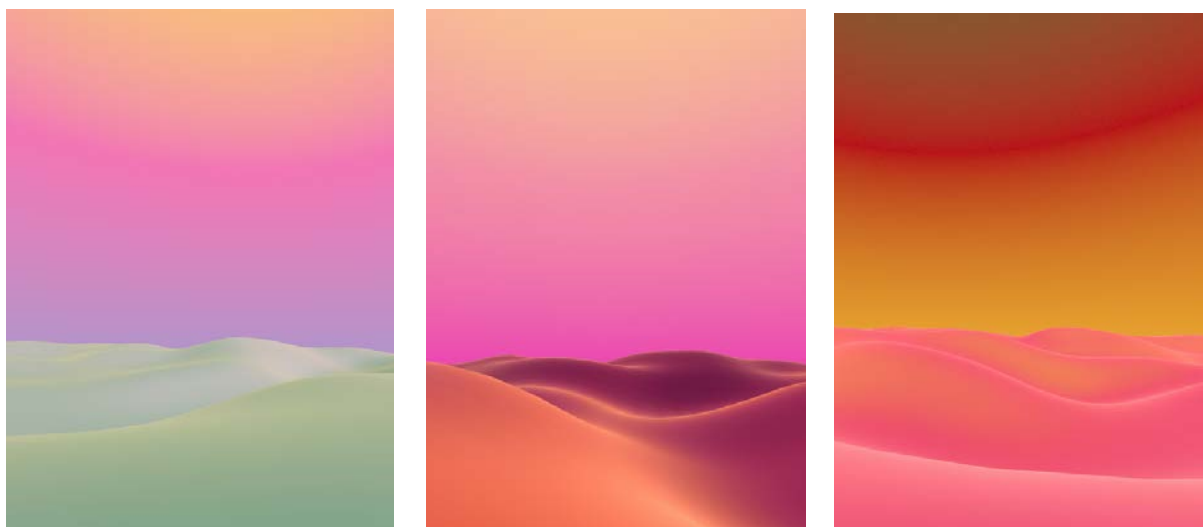
Major Mechanic: [≥] [transitioning]

Minor Mechanics
[filter.fiction]

Minor Mechanic: [≥] [filter.fiction] - Visual Language

   [filter.fiction] is the approach to implementing colour grading in [animate being]. Drawing upon the filter of digital photo post-processing, social media, the image prompt and Jung's notion of the complex [filter.fiction] dynamically modifies the gaming experience and emotional feel. It does this by randomly selecting [random.seed] a set of gradient colour shaders for each new round of play. These gradient colours alter the overall visual aesthetics of the game

environment contributing to the unique 'feel' of each session of play.

A complex is a collection of thoughts, feelings, memories, and perceptions centred around a core pattern of emotions. These elements are often unconscious and can be triggered by certain events or situations, affecting an individual's behaviour and emotional responses. The complex is like a node where intertwined psychic elements meet and when this node is triggered or activated, it can cause intense emotional reactions and distortions in perception and thinking. In this sense a complex can contribute to making the lens through which the world and its inhabitants are seen and met with.

[middle.ground] procedural colour

As I navigated the research I became conscious that I was intuitively developing a kind of supplementary psychic filing system for specific images. This is because some of the images I was meeting with were speaking to things that I am still getting to know, complexes, things that may be funnelling so tightly though my own personal and familial history that I didn't think I could ethically bring them into the body of research because they speak to shared traumas that also belong to others. Essentially these are images I do work with through my practice but mostly as they emerge I prefer to work with them privately and contextualise them as my own art, not the art I share with others. For me this withdrawal of some emergent aspects of the work

is a kind of artist self care and during the research it became researcher self care.

However I still paid attention to the *way* that these images moved through the work and upon reflection it is possible for me to see that these images had a specific character to them in that they came cloaked. What I mean by this is that there was a kind of subversive masking at play, these images would pop up in disguise, pre-packaged in their own healing conversation. For example the image [madeleine.music]. I was typing and listening to a background music playlist, a strange instrumental version of a song started to play and I found myself in a memory watching a friend play this song on their guitar, I was there watching the sovereign ring on their finger strum and I could feel the vibration of the strings. But the introduction of this new plonky orchestral version collided with this memory in such a way that I recognised that I was re-membering this differently. I know something moved, something was released or reconfigured through this image and things meeting but there is no way I can fully articulate this beyond what I experienced and what I have just written. This was an image that moved in a way that I wanted to draw out, and the way it moved *was* something I could try to draw out. I created a simple press button personal game in P5js, film footage that remains the same but would change its background music on each click. I did the same with footage of a waterfall, with one click the waterfall was accompanied with the sound of

a drip, another click, the sound of machines, another click the sound of eating etc. This movement is embedded in these interactions. A strange clicking, nonsense rhyme, healing property.

There were many 'personal' images that had this sense of autonomous reconfiguration to them, like images finding a way to keep doing the work whether or not I was consciously, actively giving a focused space and time to them specifically. This may well have been a response from these images that I was consciously meeting with but pushing (filing) to one side, they were finding a way, as images do, to persist. This recognition however is not to say that images were always working their way out this way and actually it made me more conscious of the fact that whether I meet with them or not, work with them or not, file them or not, they will find a way. And this cloaking could well be healing but equally it could also be destructive and these images in disguise could slip out, find their way to my throat and make me say I don't really mean, make me do things that I regret. However the point is that through developing a practice of the image, in consciously meeting with images, this harmful potential of the image is lessened.

I began to think of this process of images re-membering, as them having a kind of lens or filter on them, Jung's 'feeling tone' of the complex being a colour tone like the photo filters on instagram that alter the photos to create a distinct ambiance. I experimented with ways of generating a tone of feeling graphically, it seemed like a distinctly filmic direction and these experiments happened well before I was fully ideating the skin and the visual aesthetic of the game. I was repetitively being drawn to film stills from early Technicolor films. This is the colour feel of a specific time (mid 20th century) but for me more so the technicolour speaks to a specific moment in film, where film had no option but to be honest in revealing its imaginary
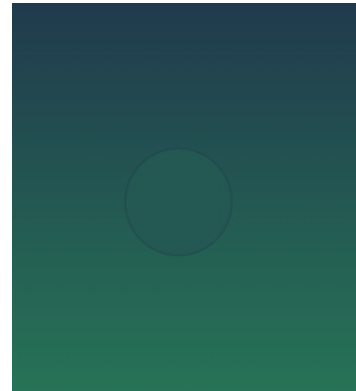
foundation and realism was forced to give way to embrace fantasy. Grass is not blue, but through

the filter of early Technicolor it can be, it's cloak of impossible colour tells us that this is fantasy

grass.

Vertigo (1958)
Hitchcock - Technicolor
processing

This Island Earth (1955)
Newman and Arnold -
Technicolor processing

[gradient.swatch]
experiment sketch (P5js)

Film is a physical medium that captures light reflecting off surfaces, it records the actual

photons that enter the camera lens, early technicolour was a specific process that worked with

this new medium. The film running through the camera was exposed through a beam-splitting

prism that separated the light into three different colour spectrums: red, green, and blue. Each

spectrum of light was captured on a separate strip of black and white film. The three strips were

then chemically processed and combined in printing to create a final colour image but in the

attempts to return to the real the colours shifted in saturation and suggested another kind of

reality. Computer graphics, on the other hand, are generated through algorithms and are not

necessarily intended to be bound to reflecting physical reality. Computer graphics simply cannot

visually capture or replicate material reality in the same way that human eyes do and as such are not bound to human material reality in the same way that film can be. Without this bias of the material real, computer graphics seem to lend themselves more instantly to the liminality of imaginal reality, the place where image-work happens and grass is still grass but it can be blue, or made of static, or glass.

[green.screen]
scrying screens (video)

[green.screen]
animate tree filter (P5js)

I developed the idea of the filter as a way of approaching imaginal reality predominantly through colour and animation experiments [scrying.screens]. Through this I came to a sense of a distinction between the screen and the filter, the screen is a concrete conduit between the material and the imaginal, similar to film and hardware, the eyeball, whereas the filter is a portable lens, software which is able to morph as it mediates, it is more subtle, aether like and adaptive. The screen forms the alchemical outer vessel, the filter the inner vessel. The game, once played becomes a filter itself, a way of seeing that can be carried through the world.

Playthrough Example: Start the game, taking a moment to load the landscape presented on the screen. Listen to the unique sound generated by the interaction between the sea and the moon, regulate the sound level with your breath. Activate an underwater perspective, transforming into a jellyfish, starting your journey with the alignment to your birthdate. Progress through the game, synced with the pulsating rhythms of the game world – the jellyfish, the sea, and the moon. Navigate through various sea organisms, integrating passing stars into your essence. Spot another jellyfish in the distance, its tentacles extended in a mesmerising dance. The jellyfish disappears as you approach. Locate a distant item an [element]. Spend 30 seconds approaching it. Upon close examination, decide that the item [key] isn't what you need at the moment. Perform a dance with your grown tentacles, using your breath to manipulate the game's soundscape. Continue to investigate other [elements]. Feel a draw to [liquid.boom], dance around it for 3 minutes, and finally meld with it by pressing your hand to the screen. Use a tongue-click command to return to the surface. As a human now, explore the surroundings, which generate as you approach. Step inside various elements of the landscape. [plants.beings], [rock.beings], [mountain.beings], exploring their living essence. Step into a [stone.being] Inside the [stone.being], encounter a chattering entity. Begin interacting with it using your hand against the screen. Spend time understanding the entity's language. As you cradle it, it fills your screen with its essence. Gradually, a form starts to appear. Interact with the screen gently until the shape solidifies then fades. Your character melds with the new form – a bird with a large eye. You bring the bird back to the stone, continuing your conversation with it. Engage more deeply with the stone through the screen. Your hand movements produce new visual and audio experiences. Visual forms continue to materialise, morph, and dissolve in response to the stone's song. When the display becomes overwhelming, use a tongue-click command to return to the surface, transform back

into the jellyfish, and contemplate the recent experiences in tranquillity. Return to human form and enter into a blade of barley in a meadow. Interact with the moving lines by clicking your mouse, noticing that the mouse-click alters the line's directions. Initiate conversation with the lines. Start speaking to the barley lines. Adjust your voice volume as the lines react. Continue speaking softer to the barley lines. The lines respond by transforming into tendrils. Whisper to the tendrils, then transition into whistling and blowing. As you hum and whistle, the barley tendrils explode into particles, which bounce around the canvas. Use your breath to manipulate the particles, causing forms to emerge again. In the resulting structures, identify a tube. Interact with it to produce smoke and fire-like effects at the canvas's base. Recognise the scenery as the town centre of Basildon. Use your hand against the screen to interact with the particle fountain and its surroundings. Corral the particles and release them again. This time they behave differently, merging as they touch. As the globule-like mass forms on the screen, manipulate it with your fingers, causing instrument funnel outlets to form on its surface. Spend 3 minutes observing the object before melding with it through a hand press. The object disappears from the canvas. The barley lines start to regrow. Return to the surface by clicking. Find yourself back in the meadow, adjust the audio to a static, and spend time creating music with the stars. Engage with the figments and evaluate them for potential use on the moon. Click your tongue three times to fly to the moon and find a crater to sync with. Experience the moon's infinite space. Release the [elements] into it. Engage more deeply with [liquid.boom]. Explore various associations connected with [liquid] Bring [song] to the instrument. Observe its response, a dissonant melody. Next, offer [flowing] to the instrument. It responds with a more harmonious melody in various keys. From a distant view, observe the waves produced by the instrument. Delve into the concept of [boom] revealing related associations. Try offering [deep] to the instrument, which results in

an internal inversion without observable content. Reabsorb [deep] and return it to the list of associations. Explore [bellow] and its related concepts. Offer [moo] to the instrument, causing it to produce overwhelming cow sounds. Use a tongue-click command to return to land and then another tongue-click command to transform back into a jellyfish. Spend time contemplating recent experiences and decide to return to the moon. Navigate through the soundscape, noticing it's becoming faint. Back on the moon, reabsorb the overpowering [moo] from the instrument. Offer [breeze] to the instrument. It responds with a gentler, harmonious melody. Offer [wind] to the instrument, causing it to move around the moon, creating music as it goes. Stop the instrument by reabsorbing [wind]. Enter the instrument and travel to the stars. Rename the instrument [liquid.breezing] and return to the surface. Back on land, travel to the beach and unmeld from [liquid.breezing] near [watch.welling]. Observe [liquid.breezing] as it interacts with the wind and eventually floats off into the sea. Interact with [watch.welling] to extract some numerical values. Play with the numericals, then return them to [watch.welling]. Consider entering a bee but decide against it due to real-life commitments. Ask the bee to return another time. Open your palm and release all remaining melded items. Start the logout process by humming for 5 seconds. Respond to the logout prompt. Confirm logout by humming for another 5 seconds. The game screen gradually fades to black, signalling the end of the session.

Key Technical Features & Future Developments

Interconnectivity and Transformation: The game explores interconnectivity and transformation through its mechanics. Players' actions and choices significantly shape their experiences and surroundings.

To implement this feature, the game engine (unity) has a sophisticated system for tracking player choices and actions. Variables represent the state of the world and the player's state, allowing for transformations and the changing of the environment in response to player actions.

Real-time Player Engagement: The game includes real-time engagement of both human and non-human entities, fostering an immersive gaming experience that evolves in response to player actions.

This involves two parts - For the human player, the game takes inputs in real time from the player's actions and interprets them using the gesture-based interface. The game's engine continuously interprets and processes these inputs to effect change in the game world. For [player.two], the non-human entity, real-time data streams are integrated using APIs. The data is interpreted by the game engine to determine [player.two]'s actions.

Emergent Gameplay & Narratives: The game features emergent gameplay and narratives, where each playthrough is unique. Players shape their own

This involves a flexible structure that can adapt to player choices and actions. Different outcomes are triggered based on the decisions made by the players, which are tracked using

stories through choices and interactions within the game.

Therapeutic Mechanics: The game draws upon the therapeutic craft of image-work as its mechanic basis encouraging introspective playstyles and self-exploration.

Interactive Elements: The game features various interactive elements that players can manipulate, contributing to the uniqueness of each playthrough.

Procedurally Generated Environment: Leveraging true random number seeds, the game creates a procedurally generated environment, ensuring no two playthroughs are the same.

variables and decision trees.

This feature is implemented by an extensive set of novel gameplay mechanics that are documented in this GDD.

Interactive elements are created using object-oriented programming. Each object in the game has properties and methods that define how it can be interacted with and how it reacts to those interactions. This makes it possible for there to be a wide variety of elements that each behave uniquely when interacted with.

Procedural generation involves using algorithms that create varied and unpredictable game environments from a set of base components. Random number generators (with true random seeds for increased unpredictability) are used to

determine how these components are arranged and interact with each other.

Gesture-Based Interface: The game employs a gesture-based interface, utilising the player's webcam to track and interpret their movements, adding a new layer of immersion and interactivity.

A webcam is used to capture the player's movements, which are then interpreted using computer vision algorithms. OpenCV is used to recognise and interpret these gestures, which would then be translated into in-game actions.

Rich Aesthetics: The game offers a dreamlike and immersive aesthetic, from deep animate seas to the vast moon's surface, designed to evoke feelings of wonder and fascination.

Drawing upon a sci-fi sensibility which meets with an alchemical contemporary the game has a distinctive visual style and makes use of a wide range of shaders and particle effects, hacking them together to create novel inplay materials.

Generative Soundscape: A generative atmospheric soundscape complements the visuals, responding to players' actions and enhancing the immersive sensory experience.

The moon and the sea move in correspondence with environmental data being sourced from the same location in real time (this source too is randomised). Connected to and dependent on the same source is a unique

generative melody [animate hum], a form of chance music which loops and disintegrates throughout play.

Meditative Experience: The game offers a tranquil and introspective space, allowing players to slow down, reflect, and find their rhythm within the abstract universe.

This is a design-focused feature that is achieved through a careful balance of game mechanics, aesthetics, and sound. By adjusting game parameters dynamically it makes it possible to achieve a balanced, meditative gameplay experience. Using techniques like dynamic difficulty adjustment, the game can be kept from becoming too stressful or too easy, depending on player progress and performance.

Thinking Forms: Throughout gameplay the player may collect elements (game tokens) with which they are able to forge ideas. These ideas are called [thinking.forms] and once made they roam the middle with persistence.

The [thinking.forms] require a system for collecting, storing, and using [elements], as well as a system for creating, displaying, and maintaining persistent entities in the game world.

Human and Non-Human Autonomy:

For the human player, autonomy is inherent in

Emphasising the autonomy and equality of both human and non-human entities, the game provides an engaging and unique gaming experience.

Data-Driven Non-Human Entity: [player.two], the non-human entity, is powered by real-time data streams, creating an ever-evolving gaming environment.

their ability to freely interact with the game world. For [player.two], the game engine uses real-time data streams to translate its actions, making its behaviour dynamic and unpredictable. Advanced AI algorithms may also be implemented to give [player.two] a degree of decision-making capability.

[player.two]'s actions and behaviours are determined by processing real-time data streams. Depending on the nature of these data streams, this can involve a range of data processing and interpretation techniques, including machine learning algorithms, to translate the data into in-game actions.