**Errata**

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Title of thesis: **Voicing on the borders of language**

 **Original text Corrected text**

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| 1. P.10: line 9 | Mirror 1: Looking glass**ß** | Mirror 1: Looking glass |
| 2. p.10: 2 lines from end of page | Shot 2 ‘School room’, Fagerst**a** | Shot 2 ‘School room’, Fagerst**å** |
| 3. p. 14. Last paragraph, 1st line | The practices Fernand Deligny | The practices **of** Fernand Deligny |
| 4. p.17: first paragraph, last line | more the ground | more **than** the ground |
| 5. p.19: line 1 | who lives in Fagerst**a** | who lives in Fagerst**å** |
| 6. p.23: 2nd paragraph, line 11 | callibrations of difference | ca**l**ibrations of difference |
| 7. p.25: 2nd paragraph, line 2 | He was articulated fluently | He articulated fluently |
| 8. p.25: 2nd paragraph, line 6 | **e**ffected the patterns of my own thought | **a**ffected the patterns of my own thought |
| 9. p.31: 3rd paragraph, 7th line | the transcribe**rs** symbol | the transcribers**’** symbol |
| 10. p.33: footnote 51 | because gives a ‘brilliantly researched’ | because **it** gives a ‘brilliantly researched’ |
| 11. p.38: 3rd paragraph, line 7 | to perceivehow it is **e**ffecting us | to perceivehow it is **a**ffecting us |
| 12. p. 39: 1st line | These different modes mirroring | These different modes **of** mirroring |
| 13. p. 40: footnote 69 | Editions Planète Denoël 1972)**..** | Editions Planète Denoël 1972)**.** |
| 14. p. 41: 2nd paragraph, line 3 | as well institutional care. | as well **as** in institutional care. |
| 15. p. 41: paragraph 3, line 9 | with the **most** minimum | with the minimum |
| 16. p. 42: footnote 98 | ‘Those Kids There’. | ‘That Kid There’. |
| 17. p. 44: 2nd paragraph, line 1 | *the sho****r****t rolls on* | *the shot rolls on* |
| 18. p. 44: 3rd paragraph, line 2 | *then lifts her fingers to her mouth****, in precise gestures which continue*** | *then lifts her fingers to her mouth.* |
| 19. p.44 3rd paragraph, line 2 | *They look like signs****, but maybe they are gestures speaking in and as gesture****.* | *They look like signs* ***but perhaps they refer to nothing else but their own gesture - voicing* as *gesture.*** |
| 20. p. 44: paragraph 5, line  | *silent, without* ***no*** *edits* | *silent, without edits* |
| 21. p. 45: paragraph 7, line 3 | *from hand to hand* ***in the empty air.*** | *from hand to hand.* |
| 22. p. 45: last paragraph, line 4 | *For what* ***nothing****?* | *For what?* |
| 23. p. 46: 1st paragraph, line 4 | we frame a non-verbal person **in – our own** verbal terms | we frame a non-verbal person **in (our)** verbal terms |
| 24. p. 46: 1st paragraph, last line | binds **me** to | binds **us** to |
| 25. p. 47: 3rd paragraph, line 8 | the scope his listening  | the scope **of** his listening  |
| 26. p. 47: 2nd paragraph, line 9 | *and out earshot* | *and out* ***of*** *earshot* |
| 27. p. 49: 3rd paragraph, 2nd line | signa**l**ed to Deligny  | signa**ll**ed to Deligny  |
| 28. p. 49: 4th paragraph, line 7  | what in archeology is called a find | what in arch**ae**ology is called a find |
| 29. p. 52: 1st paragraph, line 7 | The scale **of** ranges from | The scale ranges from |
|  30. p. 53: 1st paragraph, 2nd last line  | physical traces of the **of the** attention | physical traces of the attention |
| 31. p. 53: last paragraph, 8th line | through they and the children interacted | through **which** they and the children interacted |
| 32. p. 54: 1st paragraph, line 4 | they also work**ing** as tools | they also work**ed** as tools |
| 33. p. 54: 3rd paragraph, line 5 | he designates **as** a certain independence | he designates a certain independence |
| 34. p. 54: last paragraph, last line | self-staging **by** with the camera | self-staging with the camera |
| 35. p. 56: 1st paragraph, line 10 | a single frame**, the negative** so that space and time are seen | a single frame so that space and time are seen |
| 36. p. 58: 1st paragraph, line 1 | Gilou Toche**s** | Gilou Toche |
| 37. p. 59: 3rd paragraph, line 5 | how in **in** the installation | how in the installation |
| 38. p.60: 2nd paragraph, line 3 | In Jacques’ recordings I see Gis**é**le | In Jacques’ recordings I see Gis**è**le |
| 39. p.62: 3rd line  | *what is happening only starts to become appar****ar****ent* | *what is happening only starts to become app****ar****ent* |
| 40. p. 67: footnote 128 | See Appendix 2 (…) July, 2018. | deleted |
| 41. p. 67: footnote 129 | See the Artistic Submission on p. **147.** | See the Artistic Submission on p. **146.** |
| 42. p. 68: 2nd paragraph, line 8 | Later in life, refers to this | Later in life **Iris** refers to this |
| 43. p. 70: 2nd paragraph, line 5 | a three year **a** programme | a three year programme |
| 44. p. 70: 2nd paragraph, last line  | It allows her to from | It allows her to **perceive things** from |
| 45. p. 75: 3rd paragraph, line 6 | ‘I’ about myself (2009, p. 44)**’** | ‘I’ about myself**.’** (2009, p. 44)**.** |
| 46. p. 75: footnote 157 | Johansson’s mirror training **was** trained | Johansson’s mirror training trained |
| 47. p. 80: 3rd paragraph, line 8 | she does address her feelings | she does **not** address her feelings |
| 48. p. 81: 3rd paragraph, line 10 | of projection and mimetic identification**;and with** how the cinema | of projection and mimetic identification**,and** how the cinema |
| 49. p. 84: 4th paragraph, line 7  | as well hierarchies of sensing | as well **a**s hierarchies of sensing |
| 50. p. 86: 2nd paragraph, line 14 | **whe** connects with his role | **who** connects with his role |
| 51. p. 86: 3rd paragraph, line 6 | Part of **her** Iris’ therapeutic work | Part of Iris’ therapeutic work |
| 52. p. 87: 3rd paragraph | Delete repeated paragraph  |  |
| 53. p.89: 2nd paragraph, line 2 | **its** so much of an essential part  | **it’s** so much of an essential part  |
| 54. p. 91: footnote 193 | Silberman’s research was triggered his discovery | Silberman’s research was triggered **by** his discovery |
| 55. p. 93: 1st paragraph, line 4 | approach to has been an important influence | approach to **it** has been an important influence |
| 56. p. 96: 4th paragraph, line 3 | I have idea what I look like | I have **no** idea what I look like |
| 57. p. 97: 1st paragraph, last line  | sometimes this all that is needed | sometimes this **is** all that is needed |
| 58. p. 97: 2nd paragraph, line 1 | are usually **are** at their most vulnerable | are usually at their most vulnerable |
| 59. p. 100: footnote 225 | See Transcript no 4 in the Artistic Submission, via the link on p. **147**. | See Transcript in the Artistic Submission, via the link on p. **146.** |
| 60. p. 101: 2nd paragraph, line 17 | Phoebe’s body seems to go a physical transformation | Phoebe’s body seems to go **through** a physical transformation |
| 61. p. 103: 3rd paragraph, line 11 | an auth**orat**ive voice | an auth**oritat**ive voice |
| 62. p. 107: 1st paragraph, line 5 | to avoid binaries **a** hierarchies | to avoid binaries and hierarchies |
| 63. p. 107: 2nd paragraph, line 4 | Some of them didn’t **balm** | Some of them didn’t **balk** |
| 64. p. 113: last paragraph, line 5 | not from the monitor from a few metres away | not from the monitor **but** from a few metres away |
| 65. p. 115: 2nd paragraph, line 2 | *his vocabulary was almost un****e****ffected* | *his vocabulary was almost un****a****ffected* |
| 66. p. 116: 2nd paragraph, line 17 | bodies places | bodies **and** places |
| 67. p. 117: paragraph 2, line 11 | effectively bisect **the** it | effectively bisect it |
| 68. p. 118: footnote 255 | Artistic Submission via the link on p. **147** | Artistic Submission via the link on p. **146** |
| 69. p. 119: image caption | 197**5** (now lost) | 197**4** (now lost) |
| 70. p. 121: 2nd paragraph, line 4 | that would be recorded | that **what** would be recorded |
| 71. p. 121: 3rd paragraph, line 9 | Christo or Malika **do**. | Christo or Malika**.** |
| 72. p. 121: last paragraph, line 2 | old DV tapes which passed to me | old DV tapes which **he** passed to me |
| 73. p. 122: 3rd paragraph, line 6 | visitors turn**s** their attention | visitors turn their attention |
| 74. p. 124: 3rd paragraph, line 4 - 5 | In 2014 version of this installation was heard | In **the** 2014 version of this installation **Jacques’ voice** was heard |
| 75. p. 127: 3rd paragraph | Two missing paragraph breaks |  |
| 76. p. 128: 3rd paragraph, line 5 | *She is sitting* ***with*** *in front of a small table* | *She is sitting in front of a small table* |
| 77. p. 130: 3rd paragraph, 5 lines from end | voice is synchronised her image | voice is synchronised **with** her image |
| 78. p. 131: paragraph 4, line 5 | *around and between* ***us*** *all of us.* | *around and between all of us.* |
| 79. p. 135: 1st paragraph, line 10  | when we **were** had become | when we had become |
| 80. p. 136: 1st paragraph, 7th-6th line from end | sensing and **that it can produce, as** a form of knowledge. | sensing **and sense-making** that it can produce as forms of knowledge. |
| 81. p. 136: 3rd paragraph, line 9 | not so different**,** it seems | not so different it seems |
| 82. p. 136: last line | *A Map of* **Sweeping** as in | *A Map of* ***Sweeping*** as an |
| 83. p. 143: 4th paragraph, line 5 | is shaped by **them**, rather about, | is shaped by**, rather** **than** about, |