

Course Description

In 1948, the RAND Corporation (RAND being a portmanteau of Research ANd Development) split off from the US military's Project RAND to form an "independent" research and development group, adding a descriptor to what became known as the military-industrial-academic complex. RAND's chief strategist Herman Kahn (the model for *Dr. Strangelove* in the 1964 film), in his book *On Thermonuclear War*, introduced the concept of a "Doomsday Machine"—a fully automated system that would launch nuclear weapons in response to an enemy attack—reinforcing the doctrine of Mutually Assured Destruction (MAD) that triggered the arms race between the US and the Soviet Union.

Research and Development hasn't always been employed to such nihilistic ends: Leonardo's anatomical studies of cadavers, Joseph Nicéphore Niépce's chemical fixture of the first photographic image, Piet Mondrian's designation of his painting studio a "laboratory", and the research-driven work of conceptual artists like Hans Haacke, Robert Barry, and Christine Koslov exemplify artists employing the tools of Research and Development. Contemporary research-driven art practices such as those of Renee Green, Mark Lombardi, Hito Steyerl, Olafur Eliasson, Anicka Yi, Trevor Paglen, Black Quantum Futurism, Suzanne Treister, Brad Troemel, and Pierre Huyghe employ advanced research techniques and production processes derived from the social sciences, scientific research, and technoscientific development.

Research ANd Development offers participants an introduction to a wide array of research and development tools and approaches and concentrated time to engage in advanced research and creative and technical practices. Past guests have included research-based artists and curators, archivists, a private detective, and a researcher for the television show *Jeopardy*. Participants in the course discuss and present concepts, processes, technologies, and critical issues related to the continuing development of their practices and individual bodies of work. Research ANd Development is required of all MFA-2 Art and Technology students, is open to other MFAs, and to undergraduates by permission of the instructor.

Each class member will give individual or small group presentations on the subjects of their research and production encompassing both their wider practices and specific projects, and will turn in a digital 'dossier' comprised of the results of their research.

Selected texts: *Selected PDFs in folder*

Readings are suggested, not required. If possible, they should be skimmed in advance of lectures and can be referred to for further research.

Screenings will largely consist of excerpts of films or clips available online for further viewing. If something is unavailable, feel free to ask me for it.

Grading will be as follows:

1. Attendance and participation = 70%
2. Presentation and Dossier = 30%

1. September 12 RAnD “What will be retrospectively considered ‘great style’ is produced ‘when the grammatical situation that will become common next does not exist’” Pier Paolo Pasolini via Anne Sauvagnargues

The RAND Corp. and R and D; Research and Development in Art: Harald Szeeman’s Museum of Obsessions, Nam June Paik, Hans Haacke, Renee Green, Mark Lombardi, Trevor Paglen, Andrea Fraser, Black Quantum Futurism, Cory Arcangel, Brad Troemel, et al.; Art Research pre and post Internet; Jacques Ellul’s Remarks on Technology and Art, Scientific Method v. Artistic Research, research, misinformation, obsession, and desire

Charlie Gere, *Research as Art*

Rasheedah Phillips et al, from *Black Quantum Futurism, Theory, Practice volume one*

Productive Narcissism (Self Design) “Aphorism 51: How appearance becomes being: The profession of almost every man, even that of the artist, begins with hypocrisy, with an imitation from without, with a copying of what is most effective. He who is always wearing a mask of a friendly countenance must finally acquire a power over benevolent moods without which the impression of friendliness cannot be obtained—and finally these acquire power over him, he is benevolent.” – Nietzsche, *Human, all too Human*

Lygia Clark, Boris Groys, Richard Shusterman, self-structuring, and self-design

Lygia Clark, *The Structuring of the Self*

Boris Groys, *Self Design, or Productive Narcissism*

Shall we Kill Daddy? Mike Kelley, Cady Noland, et al. **Asymmetry** Novelty, Information, and Surprise **Is Factory?** Allan Sekula’s *Is School a Factory?* Hito Steyerl’s *Is a Museum a Factory?*

Mike Kelley, *Shall we Kill Daddy?*

Carl Hausman, *Production and Radical Creation from A Discourse on Novelty*

Hito Steyerl, *Is a Museum a Factory?*

Unartists and Externalities, a psycho-physico-thermodynamic approach to research and practice Maxwell/Marx/Kaprow/Lippard; Thermodynamics, desire, artistic production, economics, and externalities

Allan Kaprow, *Education of the unartist I-III*

Exercise for week 2: *Write a description of your practice*

2. September 19 Practice / Habitus ...since intensity is difference, differences of intensity must enter into communication. Something like a “difference operator” is required.’ Gilles Deleuze

The Field of Cultural Production, The Diagram, Figure/Ground, System/Environment, Identity/Difference, Intensity/Difference, Background Radiation, Production and Radical Creation

Pierre Bourdieu, from *The Field of Cultural Production*

Market Reflexive Celebrity Culture Sectione D and Hawala, Reputation Economics, Celebrity Culture and Crime, Transgression and reputation in art

Isabelle Graw, *Market Reflexive Gestures in Celebrity Culture*

Samuel P. Fraiberger, Roberta Sinatra, et al., *Quantifying reputation and success in art*

Rebecca Penfold-Mounce, from *Celebrity Culture and Crime: The Joy of Transgression*

A Researcher's Armamentarium: defining your project, defining your methods **Methodology:** quantitative vs. qualitative, primary vs. secondary, Action Research, Critical Anthropology, Feminist Research, Grounded Theory **IRL:** libraries, archives, and the derive; books, special collections, research centers, galleries, museums **Intel:** sigint, humint, rumint, osint, interviews, focus groups, questionnaires, participant observation, sampling **Online Academicz:** research portals and journal access, arXiv, academia.edu, archive.org, scholar.google **Artsitez:** cad, caq, cal, dis, eflux, tzk, rhizome, ubuweb **Dark artz:** aaaaarg, libgen, kg, tor and .onion hidden services, cryptome, wikileaks, erowid, knowyourmeme **Warez:** github, openAI, huggingface, torrentz, et al. **OSINT, DOSINT:** inteltechniques. dataminr. echosec, crunchbase, maltego, shodan, metagoofil, ghdb, social engineering toolkit, get-metadata, black vault, muckrock, and foia, intellipedia, open source center (osc), bbc monitoring, jane's eiu (economist intelligence unit), oxford analytica, bellingcat, gray literature, gray information, factiva, lexinexis, et al. **S.E., Analyticz:** se techniques, et al., klout, q score, socialblade, antenna, influence timelines, analytics.google, everyday analytics, seas-vis, palantir, and other simulations

Catherine Dawson, from *Practical Research Methods*

NSA, *Untangling the Web*

Netmux et al., from *Operator Handbook: Red Team + OSINT + Blue Team Reference*

Christopher Hadnagy, from *Social Engineering, The Art of Human Hacking*

Visit Special Collections, Calarts Library

3. September 26 “Art is the regulation and organization of its materials...according to self-imposed constraints, the creation of forms...to generate and intensify sensation...” “...—paint, canvas, concrete, steel, marble, words, sounds, bodily movements, indeed any materials— according to self-imposed constraints, the creation of forms through which these materials come to generate and intensify sensation and thus directly impact living bodies, organs, nervous systems.” Elizabeth Grosz

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Elizabeth Grosz, from *Chaos, Territory, Art*

A bias towards action v. one-way doors; Carlson and Co., Fabrication Circuit-bending v. planned obsolescence planned obsolescence, DIY, the Homebrew Computer Club, Reed Ghazala, Shintaro Miyazaki's Institute for Algorhythmic

Jori Finkel, *Art Fabrication Company Is At the Ready When Artists Think Big*
Garnet Hertz and Jussi Parikka, *Zombie Media: Circuit Bending Media Archaeology into an Art Method*

Probability and Possibility Space Jim Dator, Stuart Candy, probability and possibility space
Influence and the Void art and social media, Contemporary Art Group

Stuart Candy, *Mapping Possibility Space*
Caroline Busta, *Influencing The Void*
Michael Sanchez, *Contemporary Art, Daily*

An Art producer's Armamentarium: difference, legibility, form, non-trivial novelty; Blue Sky, Red Ocean; Modeling, Fabrication. et al.

Exercise for week 4: team up or not, write a proposal for your research project

4. October 3 Research in Class

Presentation 1

October 10 NO CLASS INDIGENOUS PEOPLE'S DAY

5. October 17 Artmachines- being a survey of R-and-D-focused artworks "...the assemblage extracts a territory from the milieu; it...allows us to think the coevolution of the human and nature in terms of milieu, the back-and-forth of modulation." Anne Sauvagnargues

Anne Sauvagnargues, *Machines: How Does It Work?* from *Artmachines*

Optical Empiricism, Dustbreeding Early modern vision machines, photography, Realism, and Impressionism; Courbet's *Art Cannot Be Taught* and Baudelaire's *Painter of Modern Life*; *Optical Empiricism: Eadweard Muybridge, E.J. Marey, Alphonse Bertillon*; "Check the gate": Duchamp's *Large Glass* and Man Ray's *Dustbreeding*

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Gustave Courbet, *Art Cannot Be Taught*
Charles Baudelaire, *The Painter of Modern Life*
Allan Sekula, *The Body and the Archive (excerpt)*

Screening:

E.J. Marey, *selected films*

Thom Anderson, *Eadweard Muybridge, Zoopraxographer (excerpt)*

Light-Space Modulator *Futurism, Dada; Tatlin, Malevich Rodchenko, Stepanova; Groys' Stalin and Socialist Realism; Laszlo Moholy-Nagy's Telephone Pictures, Light Space Modulator, and the Bauhaus; The Fourth Dimension, the Diagram, and the Readymade: Duchamp's Three Boxes; Poincaré, Marey, and Duchamp; Duchamp, Picabia, and Raymond Roussel*

Filippo Marinetti, *Foundation and Manifesto of Futurism*

Alexander Rodchenko, Varvara Stepanova, *Programme of 1st Working Group of Constructivists*

Marcel Duchamp, *The Trouble with Art, The Creative Act, and Apropos of Readymades*

Screening:

Laszlo Moholy-Nagy, *Light-Space Modulator*

Marcel Duchamp, *Rotary Demispheres, Anemic Cinema*

Metastasis, Beatles Electronique or John Lennon broke up Fluxus: Le Corbusier, Iannis Xenakis, and Edgar Varese's Phillips Pavillion; Lettristes, Gutai, Yoko Ono, Nam June Paik, et al.

Listening (excerpts):

Iannis Xenakis, *Metastasis*

Edgar Varese, *Poème électronique*

Screening (excerpts):

John Cage, *Water Walk, 4'33*

Various artists, *Lettristes films*

Yoko Ono, *various films*

Jirô Yoshihara, Kazuo Shiraga, et al. *Gutai, Les créateur de la performance artistique*

Jud Yakult, Nam June Paik, *Beatles Electronique*

6. October 24 Artmachines II: 'Le Mouvement' Pontus Hulten's 'Le Mouvement' exhibition, John and James Whitney, Allan Kaprow's *Happenings*; Milton Babbitt, Pierre Shaeffer, Eliane Radique; Jean Tinguely, Julio Le Parc, Nam June Paik; Steve Reich, Pauline Oliveros; Dan Flavin, Donald Judd, Yvonne Rainer, 'Finish Fetish', Billy Klüver and E.A.T., Stan Brakhage, Tony Conrad, Lis Rhoades; Andy Warhol

Zabet Patterson, *From Gun Controller to Mandala, Cybernetic Cinema of John & James Whitney*

Milton Babbitt, *Who cares if you listen?*

Jack Burnham, *Systems Aesthetics*

The Getty Research Institute, *Finish Fetish Materials*

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Listening (*excerpts*):

Steve Reich, *It's Gonna Rain, Come Out, and Pendulum Music*

Pauline Oliveros, *I of IV*

Screening (*excerpts*):

John and James Whitney, *Selected Works*

Stan Brackhage, *Mothlight*

Andy Warhol, *Screentests*

Yvonne Rainer, *The Mind is a Muscle*

Lis Rhodes, *Dresden Dynamo*

The dematerialization of the art object Lee Lozano, Marcel Broodthaers, On Kawara, Sol Lewitt, Valie Export, *Art and Language*, Joseph Kosuth, Robert Barry; Lucy Lippard's 'Numbers' exhibitions and *Six Years*, Seth Siegelaub's catalogues and exhibitions, Kynaston McShine, 'Information' exhibition, Jack Burnham, 'Software' exhibition

Sol Lewitt, *Sentences on Conceptual Art*

Lucy Lippard; *Preface and Postface from Six Years: the Dematerialisation of the Art Object*

Valie Export, *Women's Art*

Screening:

John Baldessari, *Baldessari sings LeWitt*

Laurie Anderson, *various works*

Presentation 2

7. October 31 Research in class

Presentation 3

8. November 7 *Artmachines III: Insertions into Ideological Circuits* Guy Debord and the Situationist International, Hans Haacke, Martha Rosler, Michael Asher, Adrian Piper, Cildo Meireles, *The Art Worker's Coalition*, Dorfman and Mattelart, Gordon Matta-Clark, *Food and Anarchitecture*, Mierle Laderman Ukeles, David Hammons, Senga Nengudi, Linda Montano and Tehching Hsieh

The Situationist International, *A User's Guide to Detournement*

Cildo Meireles, *Insertions in Ideological Circuits*

Mierle Laderman Ukeles, *Maintenance Art Manifesto*

Screening (*excerpts*):

Louise Bourgeois, *Peels an Orange*

Adrian Piper, *Funk Lessons*

Barbara McCullough, *Shopping Bag Spirits and Freeway Fetishes: Reflections on Ritual Space*

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Soziales Plastik, The Eternal Network Joseph Beuys, *soziales Plastik and Honey Pump in the Workplace*; Marta Minujin, Wolf Vostell, and Allan Kaprow, *Instantaneous Invasion*; Robert Filliou, *The Eternal Network*; *Three social theories of art: Bourdieu, Lyotard, Luhmann*

Bruno Latour, *Network: A Concept, Not a Thing Out There*

Screening:

Robert Filliou, *defines The Eternal Network*

Presentation 4

9. November 14 Research in class

Presentation 5

10. November 21 Artmachines IV: 'Les Immatériaux' Jean Baudrillard, Jean Francois Lyotard's 'Les Immatériaux' exhibition, Paul B. Preciado's *The Pharmacopornographic Era*

Jean Baudrillard, *The Hyper-realism of Simulation (excerpt)*

Paul B. Preciado, *The Pharmacopornographic Era*

Knockoffs and Casemods Hannah Hoch's *Media Scrapbook*, Sturtevant, Sherrie Levine, Jack Goldstein, Richard Prince; Joan Jonas, Krzysztof Wodiczko, Barbara Bloom, Laurie Parsons; Gretchen Bender; Ai Weiwei; Geert Lovink, RTMark, *The Yes Men*

Bob Nickas, *Laurie Parsons: Dematerial Girl*

Dore Bowen, *Imagine There's No Image (It's Easy if you try): Appropriation in the Age of Digital Reproduction*

Screening:

Jack Goldstein, *Films*

Gretchen Bender, *Total Recall (documentation)*

"Hush! Caution! Echoland!" warez: Stan Vanderbeek, Karl Sims, Cory Arcangel, Ryoji Ikeda, Rhizome; bioz: *The Critical Art Ensemble*, Eduardo Kac, *Best Friends Learning Gang*, Anicka Yi, Pierre Huyghe; theoryz: Harun Farocki, Hito Steyerl, Frances Stark, Mark Leckey, *The Otolith Group*, Wafaa Bilal, Juliana Huxtable, Martine Sims; radicantz: Tiqqun, *The Invisible Committee*, and Claire Fontaine; CCRU/Orphan Drift, Lynn Hershman Leeson, Trevor Paglen, Laura Poitras, *Black Quantum Futurism*; second livez: Cao Fei, Jon Rafman, Simon Denny, et al.; memez: Miao Ying, Timur Si-Qin, Brad Troemel, et al.

N. Katherine Hayles, *Introduction to How we became Posthuman*

Claire Fontaine, *Existential metonymy and imperceptible abstractions*

Heather Warren-crow, Andrea Jonsson, from *Younggirls in Echoland*, *Theorizing Tiqqun*

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Screening (excerpts):

Stan Vanderbeek/Ken Knowlton, *Poemfields*

Harun Farocki, *Machine Eye*

Laura Poitras, *Astro Noise*, walkthrough

Various recent video

Presentation 6

11. November 28 Research in Class

Presentation 7

12. December 5 *Artmachines V: Outside-in* “*The phantasm is the obsessional and constrictive fact for all those who strive to create...I am only the seismograph of the life of the impulses.*”
Pierre Klossowski

Charles A.A. Dellschau, Hilma af Klint, Emma Kunz, Claude Cahun, Elsa Baroness von Freytag-Loringhoven; Pierre Klossowski, the simulacrum, the phantasm, and Living Currency; William S. Burroughs and the 'Weird Cult', Sturtevant, Kusama, John Mckracken, Philip K. Dick, David Hammons, Andy Kaufman

'On a touché au vers (Someone has been tampering with poetry) 'All thought is a throw of the dice' Stéphane Mallarmé

Stéphane Mallarmé, 391, Hanne Darboven, Guy de Cointet

Quentin Meillassoux, *The Coup de Des, or the Materialist Divinization of the Hypothesis*
Kenneth R. Allan, *Metamorphosis in 391*

Presentation 8

13. December 12 REMAINING PRESENTATIONS, Dossiers Due