

PRESENTATION MATERIAL  
pre-research material for Research Proposal

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RCACT

1. RCACT is a model of an online Research Center for Arts, Culture and Technology.

*it is a website*

2. RCACT presents itself as;

- a performable work of art and
- a database that links and archives academic research in art.

*( RCACT limits articles from newspapers, weekly magazines or other journals lacking a research or academic underpinning unless the article in question clearly is based on research)*

3. RCACT from its conceptual, technical, aesthetical structure till the relationships it formulates,

- is a network.
- creates a network.
- exists as a result of the network.

4. RCACT website

publishes research topics (projects); A, B, C and links similar, associative research of universities, research centers, other institutions or persons within A, B or C.

5. A, B, C are research projects that are made of fundamental questions in researching art and of art.

This essence is very well pronounced in the website of RCACT.

6. The research projects A, B, C are bound to each other.

Receiving a scientific result from research A means,

- creating theories and/or new hypothesis as well as automatically answering and advancing certain problems of research B and C.
- similarly when certain results are received by research B or C, the result shall be beneficial for research A or C, A or B.

(see Figure 1)

7. RCACT is to be founded to

- create and archive research in art and provide an interface in communicating existing research and researchers.
- create public awareness about research in art and new forms of artistic expressions that may arise as a result of the communication of art/artists with other institutions.

- create and be a product of a database by uploading, archiving and linking incoming research within its own research projects of A, B, C.

via the research projects A, B, C , RCACT intends to;

- research art and be a product of research on art.
- research its own art-condition:

21st century started with the realization of a new operating system.

This operating system is made of human-machine interaction.

The operating system has a nature of its own.

It creates a network, and exists as a result of this network.

The two examples are:

a- Internet

b- Portable communication devices

RCACT recursively exists within this system.

It perhaps produces a poetic model of the system.

It recalls the system and reflects to the system.

From being a minimal point on the World Wide Web it proliferates and constitutes its own system and converts itself to a system.

It creates subsets of its own self.

Researching an art condition of RCACT means researching the very nature of art.

I hypothesize that;

- The achievement is in the process of the relationship itself and the creativity that comes from that
- It is by the nature of art where contemplation eventually fades and replaces itself to the demands of the creative process which at the start of the 21st century is accompanied by the dissolution of human behavior to machine interaction and inevitably creative process to the management and operating systems of other global institutions.

QUOTE FROM THE DIGITAL MAGAZINE

Wireless Conditions

Giselle Beiguelman

"1) Nomadism State

Art has overflowed the support limits to invade and to be invaded by the transient territories of windows and non-places that compose us as connected beings, inhabiting distributed bodies.

Now that we became fast snails traveling the world like a handful of data that reside @somedomain, and not in a specific place, it is urgent to think forms of creation that answer to the fragmented and mixed character of the nomadic reading contexts that emerge in the scope of global cities.

The popularization of portable wireless communication devices with possibility of Internet connection, such as cell phones and Palms, and the proliferation of telecommunication spaces in the urban area, such as electronic billboards, are sufficient elements to think the incorporation of nomadism to the large cities' way of life.

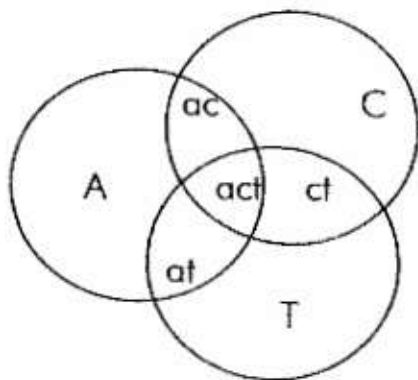
Art thought for nomadic interfaces obviously demands the accommodation of the images' and texts' sizes to the dimensions of minute screens, in the case of "portables", or huge, in the case of electronic billboards. However, that is an ontological question, and does not answer to the epistemological cleavage imposed in that context.

Now is the time to contemplate reception in environments of constant flow and in situations of displacement that involve the interaction with different devices related to multiple, unrelated tasks such as talking on the phone and driving, checking e-mails and eating, or watching films in private and waiting in a line. To create for those conditions of saturation and entropy, therefore, implies rethinking the very nature of artistic fruition and of communication conventions and formats in the scope of a culture conducted by ubiquity..."

## ABOUT THE NAME of RCACT

The Research Center for Arts, Culture and Technology will get an official name after it is founded. The center stresses the words Art, Culture and Technology as a result of its structure and the research that it archives.

The below model of sets and subsets provides a simple representation of this intention:



A: art  
C: culture  
T: technology

Set of Art, A researches the subsets:

$$\{a,c\} = \text{art - culture}$$

$$\{a,t\} = \text{art - technology}$$

$$\{a, c, t\} = \text{art - culture - technology}$$

Therefore the Research topics A, B, C will be researching those subsets.

## ABOUT THE RESEARCH PROJECTS

A, B, C

*in progress...*

## A. Models of an Art-Science Journal

1. What are the fundamental elements to peer-review a research to establish both academic and artistic credit?
  2. What are then the standards that an Art-Science journal uses to determine publication?
  3. What are the qualifications of an editorial board? Is it a board of fixed or randomly changing members?
- What are the philosophical and theoretical models like that inquire the above questions?
  - Can the philosophical model(s) produce enough theoretical base in constructing simple technological models (or machines)? What is then the conceptual involvement coming from the creative process in building these models?
4. "A variety of software tools are now available that enable the electronic management of peer-review process for scholarly journals..."

in researching models of peer-review standards of an Art-Science journal;

Can we then talk about a peer-review software and/or computers(machines) that bears certain intelligence that shall be of artistic?

*Similar kind of research is being held worldwide in many Institutions of Artificial Intelligence about human machines and especially in MIT in collaboration with artists.*

As a result of research A, solution models will be produced for the peer-review process of RFACT in its archiving methods and in constructing its database simply by searching the possibility of bearing a behavioral intelligence of an editorial board.

Constructing philosophical and technological models of an Art-Science journal studies the very nature of art, mechanism of the creative process, questions such as; how does art operate? How does science operate? How do they operate in relation to each other and how do they operate in cross-referring to each other?

What are then the elementary constituents that make art, art? (B)

### **Definition of Scientific journal**

From Wikipedia, the free encyclopedia.

A **scientific journal** is a periodical publication intended to further the progress of science, usually by reporting new research. Most journals are highly specialized, although some of the oldest journals such as *Nature* publish articles and scientific papers across a wide range of scientific fields. Scientific journals contain articles that have been peer-reviewed, in an attempt to ensure that articles meet the journal's standards of quality, and scientific validity. Some journals, such as *Nature* and *Science* will not publish an article unless they believe that it marks a fundamental breakthrough in its field, and hence will reject papers which contain good work that does not meet these criterion. It is also common for journals to have a regional focus, specializing in publishing papers from a particular geographic region. Articles tend to be highly technical, representing the latest theoretical research and experimental results in the field of science covered by the journal.

## B. Nature of Art

1. What are the elementary constituents of creative process and of art?
2. Does art have a nature of its own that can be visualized by building models?
3. Can a model of a creative process then be considered as a work of art? What are the conditions that depart it from being a work of art?
4. What are the conditions that research art and of creative process by referring to models and what are the conditions that depart from art-condition in such a research?
5. Can the models be constructed by cross-referring to existing phenomena in science? For example: in relation to mathematics, chemistry, logic, linguistics, philosophy etc.

Examples:

- a-  $H_2O$  is water molecule. When two hydrogen atoms combine with one oxygen molecule they form water molecule. Though the nature (the chemical and physical characteristics) of water has nothing to do with the nature of its constituents.
- b- a genotype  $\rightarrow$  phenotype transformation

The above simple examples gives clues about the construction of the creative process as well. Till the production of an artwork many elements are taken into consideration. Though those elements that are the constituents of an art condition have nothing to do with the "final" work of art. What we then can call as the work of art have a nature of its own.

*\* the above examples intend to give some practical explanation to research subject B. Construction of a creative process is not based on linear forms.*

In building and referring to models the boarders shall be very well specified to investigate what is of art and what is of researching art.

## C. (see Figure 2)

1. What are the fundamental principals that operate set M within a practice that moves to and from art?
2. Conversely, what is the operation principals of art with respect to set M?

▪ **How does Art exists and Operate with respect to set M?**

Art doesn't exist as an isolated entity, art exists as a result of set M where set M is a changing model with respect to time. Set M consists variables that also change with respect to time such as technology, education, politics etc.

Art exists recursively in relation to set M.



It is inevitable that when art cross-refers to variables of set M then we may be faced with research about the results of this linking, about the production of new languages in art, about the reception of this new language as art, and about the consequences of this cross-reference for the other institution other than art.

Though we shall realize that the variables of set M or the institutions that art may cross-refer to, are not isolated but exist as a part of the network, as a constituent of set M. There are then fundamental characteristics in the construction and the operating system of the cross-referred institution, by being a constituent of a network.

Therefore an awareness about a network and of the operation system of the network is of primary importance in such a research and the responsibility of being an artist.

The art condition of the RCACI is in its mechanism and in the formulation and operation of this mechanism.

- **What is the artist identity in relation to set M**

An artist is not only responsible about the conceptual, aesthetical, technical, spatial elements but about the elements of performance, design, and management. All these elements are the constituent of an artwork.

Similarly an artist is as much responsible as a scientist in reporting his work unless his work would not conceptually allow to do so.

Research Center for Arts, Culture and Technology (RCACT) recalls set M, exists as a result of an awareness of set M, researches its art-condition with respect to set M.

RCACT can also be considered as an artistic statement about the identity and the responsibilities of an artist because of being formulated by an artist.

- **What is the studio of artist in relation to set M**

Artists' studios now are not only fitting inside portable devices as well there exist new residential programs within research institutes and companies.

When art is cross-referred to other disciplines, the demand is not coming from art but as much from the other discipline as well as a result of the realization that more and more artistic elements are diffused in the operation system of set M. The intension for the other discipline is researching the recursive and proliferative nature of art.

" Rather than believing it only when we see it, the emerging viewpoint seems to be that we will see it only when we believe it- shifting the locus of control from outside to the inside..."

*Community Building as a Metaphor for Worldwide Paradigm Shift*  
by Michael Roy

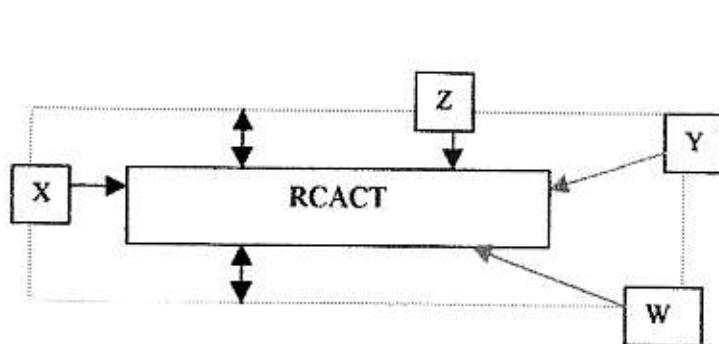
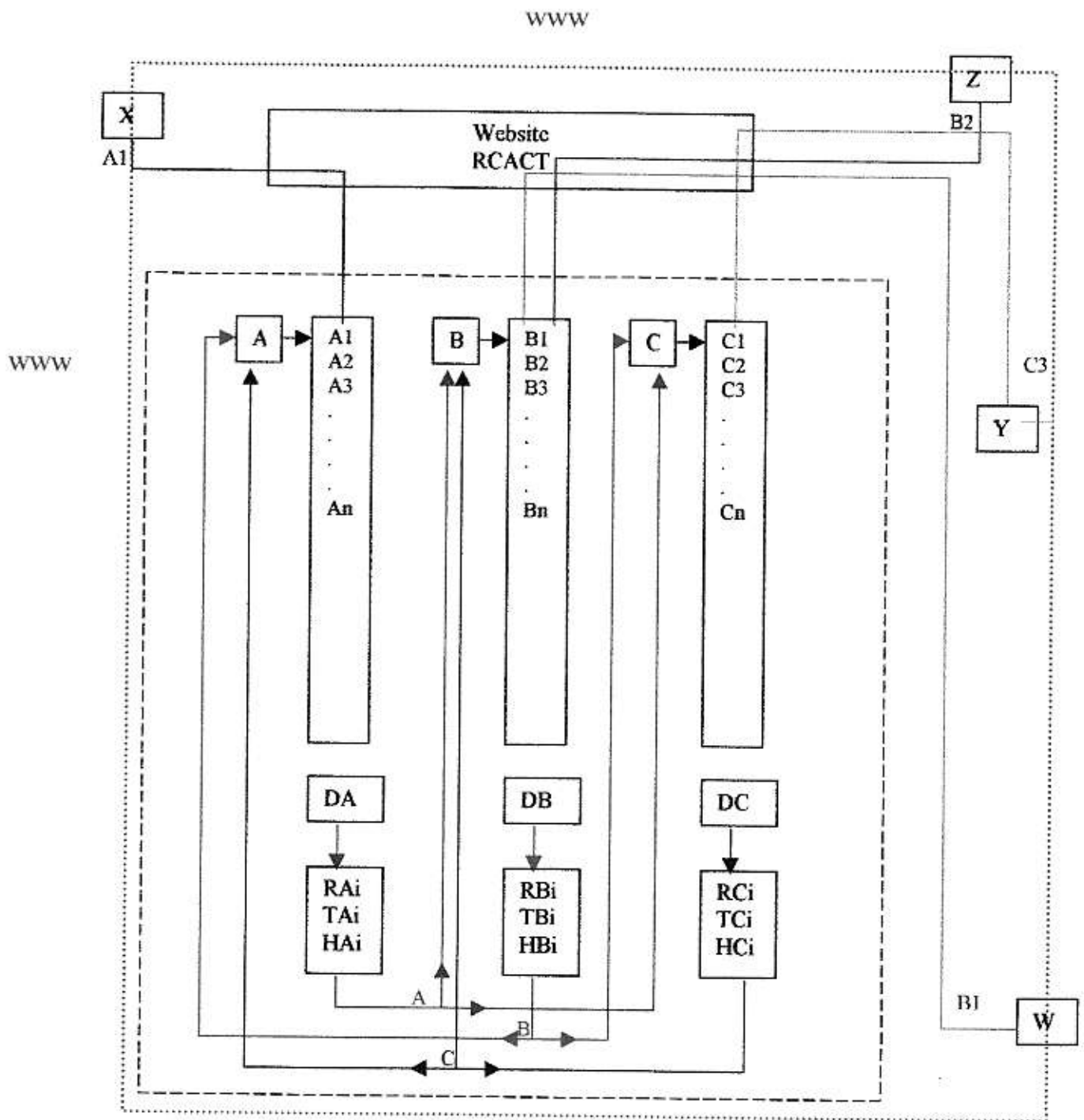


Figure 1

W,X,Y,Z: researchers

A,B,C: research projects

D: database

R: results

T: theory

H: hypothesis

RCACT: ResearchCenter for Art, Culture and Technology

WWW: World Wide Web

Set M.

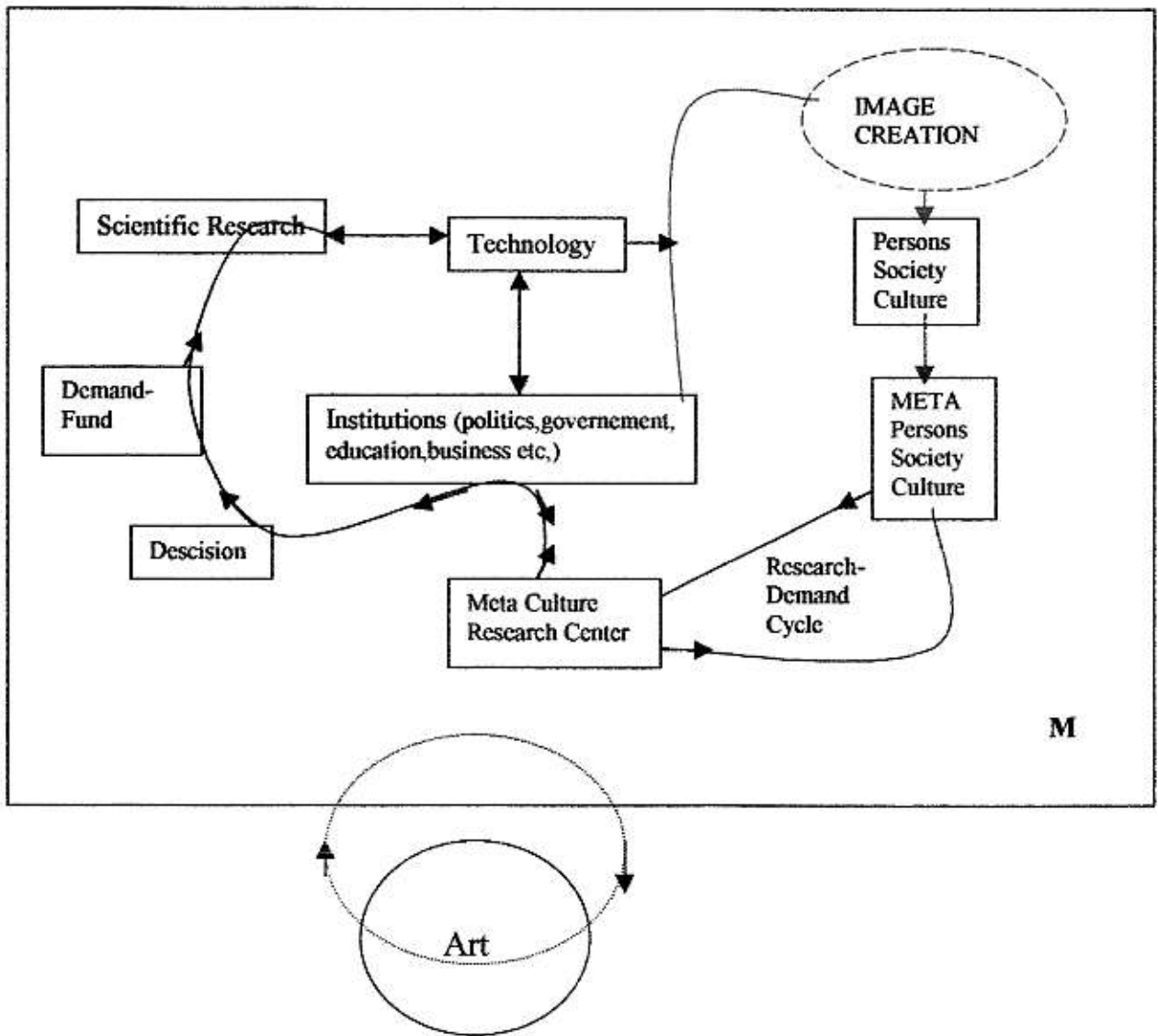


Figure 2.