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ENTERPRISE ARTWORKS, THE ARTIST-CONSULTANT, AND CONTEMPORARY
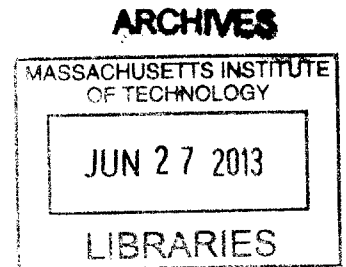ATTITUDES OF AMBIVALENCE

by

Carson SALTER

B.A. Philosophy
Colorado College, 2007

SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE IN PARTIAL FULFILLMENT OF
THE REQUIREMENTS FOR THE DEGREE OF

MASTER OF SCIENCE IN ART, CULTURE AND TECHNOLOGY
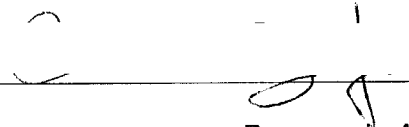AT THE
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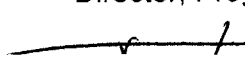
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ENTERPRISE ARTWORKS, THE ARTIST-CONSULTANT, AND CONTEMPORARY ATTITUDES OF AMBIVALENCE

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SUBMITTED TO THE DEPARTMENT OF ARCHITECTURE ON MAY 10, 2013 IN PARTIAL FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF

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ABSTRACT

This thesis will discuss selected cases in which artists have undertaken projects directly relating to a business practice, and the relevant terms for understanding those projects. In the absence of a physical product (as is often the case with conceptual artwork and knowledge-based production), we rely on other ways of understanding the producer's work: typically, we look to distinctions amongst familiar production categories and supposedly strict differences in the native behaviors of artists or businessmen. Where these hard categories may once have helped identify the source and intent of work, they seem to hinder apt description in contemporary practice. I will argue that comprehension of current artistic undertakings requires an ontology of a middle position—between art and business—and regard for sustained attitudinal ambivalence.

This paper aims to aid the reading of the growing field of artistic undertakings that deal with business practices, especially focusing on those in which an artist avails knowledge to a non-art market. To this end, the thesis lays out the methods and poetics of such projects in sections titled CASES and TERMS. The first chapter provides a background for enterprise artworks, and overviews the development of the terms Enterprise Culture and the New Spirit. The second chapter focuses on the artist-consultant (two cases, Artists Placement Group & Ocean Earth) and unpacks the spatial and embodied nature of the corporate language that they use. The third chapter surveys contemporary cases of artists working in this field, and describes the ambiguity and ambivalence with which they operate. These three chapters will progressively bring the reader, chronologically and topically, to an understanding of current projects in this field, and (hopefully) pragmatic thinking about their potential. The thesis functions as an analysis of artistic undertakings as well as positioning statement for the author, as ambi_

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Staking a position outside and opposed to 'the system' is definitely no cinch these days —especially when the system feeds off segmentation and diversification (if not diversity). Nor is mounting some purge of all forms of artwork complicity a solution — if only because not much of interest would be left. What would help, though, is a thorough transvaluing of critical art discourse and its objects starting with a reassessment and reproblematising of the current situation and its determinants from a more up-to-date perspective. This at least would overcome the hypocrisy of basing claims for the superiority of relational and performative art forms on a static, reified caricature of their conditions. At the same time, analysis needs to go beyond general social processes, beyond even such art-world infrastructure as Kunsthallen and galleries and their mixed economic support, and engage art practice itself, its material, structural and genealogical specificities, so as to avoid the kind mechanistic account of cultural forms as pre-destined by causes firmly planted elsewhere. The point is not to reduce art but hopefully to lay some necessary groundwork for elaborating whatever options it may still have available.

- Lane Reylea[1]

There has always been work that fell ambiguously between art and commerce, but the negotiation is most commonly seen in design discourse (or product / craft trade) where it centers on the status of an object. In the absence of a physical product (as is often the case with conceptual artwork and knowledge-based production), we rely on other ways of understanding the producer's work: typically, we look to distinctions along familiar genre categories and supposedly strict differences in the native behaviors of artists or businessmen. Where these hard categories may once have helped identify the source and intent of work, they seem to hinder apt description in contemporary practice. I will argue that comprehension of current artistic undertakings requires an ontology of a middle position—between art and business—and regard for sustained attitudinal ambivalence.

As the following historical examples will show, projects positioned between art and business realms have rarely been able to sustain positional ambiguity; they tend to fall one way or the other, to either sell out to the market or fail out for an art audience. Some fall toward their business interests, lose interest in justifying the union and abandon their art practice altogether.[2] Others fall toward their art allegiances, and seize on shallow critique, or finally succumb to the

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[1] Lane Reylea, "Your Art World: Or, The Limits of Connectivity," Afterall 14 (2006): 4-5.

[2] see Greg Sholis's concept of 'Dark Matter,' the art graduates who disappear from the art industry

simple ease of polemic. Some such falls and failures are intentional demonstrations—I grant that everyone has the right to forego a path into art or business. However, in this thesis I address undertakings that claim value as both artwork and business. On those terms I expect they are aiming for success as both, and judge a failure in one direction as failure to sustain the ambivalence. Traditionally, artists who agree to work in complicity with powerful industrial and market mechanisms are accused of taking the easy way out; but historical examples show that for projects that are accountable to two audiences, an attitude of productive ambivalence is the hardest to sustain.

I want to clarify the scope of this thesis, as much as is possible. In this work, I will only discuss projects initiated by those who identify as having an artistic practice. I could imagine a complementary study of efforts by self-identified businessmen and commercial industry to embrace creative thought (under the banners of ideation and innovation, e.g.) as part of a broader framework for understanding how artistic knowledge can be applied to contemporary business practices. But that is not the subject of this paper. Such a project bears the danger of stultifying artistic imperative, of casting a theory that would contribute to the codification or standardization of artistic knowing. Rather than taking up—or taking on—the notion of a typical artistic knowledge, I intend to point out the general terms and methods that I find useful in dealing with contemporary artwork in the realm of business, and to advocate for one critical tool: a sustained attitude of ambivalence.

_ Structure

This thesis has three chapters, each divided into two sub-sections: CASES, covering pertinent artists and collectives, and TERMS, an analysis of the language and terminology that supports and contextualizes their work.

CASES sections describe specific artists' projects in the three chapters: Background for Enterprise Art, The Artist-Consultant, and Contemporary Work. Where traditional work could be understood via an analysis material artifacts (ie, products), these projects—symptomatic of wider trends—cannot be understood this way. Therefore my investigative framework is oriented toward what is said (the terms they use), and what is done (organization actions, approaches)[3].

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[3] Borrowed from Jane Harrison & Victor Turner's threefold classification of Rites of passage: what is shown, what is said, and what is done. Though outdated, this anthropological framework for understanding liminal states is well suited for analyzing projects that exist between art and business. Victor Turner, The Forest of Symbols: Aspects of Ndembu Ritual. (Ithaca: Cornel University Press, 1967).

CASES are written (and named) with standard business case studies in mind, but do not ape their format.[4] I have written in what I find to be a familiar academic format and earnest voice, hopefully without formal pretense.

TERMS sections take a closer look at the language that emerges from cases, unfolding the theoretical and historical implications of their use. The cases used here, under a rubric of corporate activity, regularly make statements that marketing discourse would call positioning—attempts to convey the company's (or collective's) place in the market, in relation to other groups and the consumer. So in addition to reading these positioning statements as pragmatic poetics (displaying the specific quality of their practical language) they might also be read as intentional illocutionary speech acts that carefully situate the projects in a discourse, indicating to their audience on what terms the work should be read.[5] Speech is active and actions speak; statements produce an identity and position.

_ Outline
In Chapter 1, I will provide a general background of what I am describing as 'Enterprise Art' with a short review of 20th Century artists who have dealt with the business realm divided into two categories: Exchanging Resources / Occupying Places and in Character / as Performance. I will then describe the terms pertaining to those projects, and the contemporaneous political-economic shifts regarding the development of Enterprise Culture and the New Spirit, the emergence of affect- and character-based concepts of enterprise. This section will establish a background for the artist-consultant and contemporary cases.

In Chapter 2 I will tighten the scope of my inquiry, and focus on the figure of the Artist-Consultant as exemplary of artists negotiating a knowledge-based interaction with business. I will discuss the work of Artists Placement Group and Ocean Earth as two historical cases that could be described as offering Artist-Consultation. Then I will focus on key terms for these artist-consultants in a psychologized knowledge economy—ambiguity, attitude, positioning—and their foundations in corporate spatial metaphor, situated and embodied knowledge.

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[4] see the Style Guide for HBS (Harvard Business School) Case Writers.

[5] a la JL Austin's theory of Speech Acts, most notably in How to do Things with Words. (Cambridge: Harvard University Press, 1962).

In Chapter 3, I will present a series of contemporary cases that are operating in the wake of those artist-consultants: Rhei Research, Slavs & Tatars, K-Hole, and Absolute Vitality. I will then unpack the poetics that emerge from these projects: eg, Conflicts of Interest, Native & Pragmatic Ambiguity, and an Ontology of Ambivalence. If these artists operate under any distinct attitude or disposition, I claim it is only the non-attitude of ambivalence, an extension of American pragmatism.

Through these three chapters of CASES and their TERMS, the quality of the approaches and the poetics of their terminology will become clearer. This clarity should not be construed as prescriptive, or as a promotion of those methods in general. In fact, these terms are largely my terms, isolated in order to position myself as a consultant and business-services provider, facilitating the introduction of artists and their knowledge into non-art markets. Therefore this thesis project—like most theses—will simultaneously function as a conceptual framework and as a positioning statement.

Whether this should be read as a business text, art writing or amateur sociolinguistics, is quite beside the point; I have avoided disciplinary posturing and specious essentialist claims as much as possible. That being said, I should acknowledge that I am situated in a social world and language of art practice and write from that place.

Furthermore, this thesis does not pursue the automatic critique of capitalism that you might expect from an author with an art background, nor an automatic acceptance of it. This thesis is not meant to take part in that debate. Instead, it is aimed at understanding the nuanced complicity of any project in which an artist takes up traditional business practices. Toward that aim, it is necessary that this document demonstrate ambivalent appropriation of terms from various sources to describe and constitute a practice that touches multiple realms.

CHAPTER 1 CASES A Background for Enterprise Artworks

This chapter will review a small number of 20th C artists who have dealt with the business realm, separated into two categories. The first, Exchanging Resources / Occupying Places, addresses projects of the 1960s and 70s that focused on the exchange of material resources, and a later shift to projects that emphasized immaterial exchange and different ideas of how an artist relates to the non-art context in which they are placed. The second category, in Character / as Performance, looks at artists who connect with elements of business practice through identity and personal work performance. This dovetails with conceptions of the entrepreneurial self, or the tendency to identify with an undertaking.

MAINTAIN A CONSTRUCTIVE CLIMATE FOR THE RECOGNITION OF THE NEW TECHNOLOGY AND THE ARTS BY A CIVILIZED COLLABORATION BETWEEN GROUPS UNREALISTICALLY DEVELOP-ING IN ISOLATION. ELIMINATE THE SEPARATION OF THE INDIVIDUAL FROM TECHNOLOGICAL CHANGE AND EXPAND AND ENRICH TECHNOLOGY TO GIVE THE INDIVIDUAL VARIETY, PLEASURE AND AVENUES FOR EXPLORATION AND IN-VOLVEMENT IN CONTEMPORARY LIFE. ENCOURAGE INDUSTRIAL INITIATIVE IN GENERATING ORIGINAL FORETHOUGHT, INSTEAD OF A COMPROMISE IN AFTER-MATH, AND PRECIPITATE A MUTUAL AGREEMENT IN ORDER TO AVOID THE WASTE OF A CULTURAL REVOLUTION.

EAT Statement of Purpose (1967) [6]

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[6] Experiments in Art and Technology, Statement of Purpose, drafted by Billy Klüver and Robert Rauschenberg. (1967). Collection of the Daniel Langlois Foundation. http://www.fondation-langlois.org/html/e/page.php?NumPage=1716 (Accessed May 1, 2013).

_ Part 1: Exchanging Resources / Occupying Places

A sizeable category of collaborations between art and industry are programs that facilitate and formalize an exchange or residency between parties. A corporation might initiate and run such a program (often spearheaded by an advocate-employee) which invites an artistic community to enrich their operations, or some such hope; an example of this format was the long-running but now defunct Xerox PARC Artist-in-Residence Program. In other cases, a third party institution create the opportunity for collaboration: former Bell Labs engineer Billy Klüver coordinated Experiments in Art & Technology (E.A.T.) beginning in 1966 to draw artists and engineers into collaboration. From 1967-1971, LACMA curator Maurice Tuchman undertook the Art & Technology Program, inviting corporations and artists into commission agreements to be brokered by LACMA (and in so doing, cut out the commercial galleries as the dealmakers of the patronage system).[7] MIT's Center for Advanced Visual Studies (CAVS) also existed as a third party, where a special-focus Center (like the contemporary Lab) was established as a permissive space for work that otherwise would not fit into disciplinary territories. In the case of CAVS, special environment within the Institute permitted the exchange of knowledge as well as material resources (high-speed photographic equipment, lasers).

Emerging in the 1960s and 70s, these groups allowed artists to work with industrial materials and systems to which they might otherwise not have had access. E.A.T., LACMA's Program, and even Artists Placement Group were all originally founded as materials-focused exchange programs; allowing artists to work with new materials. E.A.T.'s Pepsi Pavilion for the Expo '70 in Osaka used a duPont Mylar dome structure, reminiscent of NASA's Satelloons.[8] MoMA joined the bandwagon in 1969-70, with corporate solicitation for its a tech-heavy exhibition, SPACES; cameras were provided for PULSA and fluorescent lamps for Dan Flaven, amongst other material contributions.[9] This interest in industrial materials and new technology could be credited to many things: Artists were increasingly interested in process, industrial politics and emerging technologies. Perhaps they shared an interest in systems analysis with their corporate counterparts.[10] Regardless of its sources, this type of exchange developed into a

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[7] Max Kozloff. "The Multimillion Dollar Art Boondoggle," Artforum, October, 1971.

[8] Enrique Gualberto Ramirez, "Of Satelloons and Pavilions," This is a456. Posted November 07, 2008. http://www.aggregat456.com/2008/11/of-satelloons-and-pavilions.html (accessed April 10, 2013).

[9] MoMA Press Release No.163. Corporations Contribute Materials and Services to Museum of Modern Art Exhibition. (1969). MoMA Press Archives, http://www.moma.org/docs/press_archives/4396/releases/MOMA_1969_July-December_0089_163.pdf (accessed April 20, 2013).

[10] Jane Livingston, "Thoughts on Art and Technology," in A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967–1971, ed. Maurice Tuchman (Los Angeles: LACMA 1971): 43

techno-optimist discourse with its own momentum.[11] And in addition to the assumption that the new materials would stimulate the artists' practice, LACMA Art & Technology Program gave companies the idea that the collaboration would benefit their operations: "Most importantly, I argued that companies might benefit immeasurably, in both direct and subtle ways, merely from exposure to creative personalities."[12] However, the results proved to be less agreeable. Max Kozloff reviewed the exhibition and its fallout in his 1971 Artforum piece, The Multimillion Dollar Art Boondoggle:

> If advanced science and art, for this one sustained instance, could be kept intimately on tap for each other, the old breach between them might be closed, and the progress which each represents might blend in an emboldened confluence of mutual discovery. It happened instead that everyone got screwed. [13]

From A&T's pragmatic material exchange program sprang polemical critiques, production issues and tense contract disagreements. Perhaps, as Kozloff notes, this moment of realized affinities between artists and industrial producers was also the moment of failure for an ideal of a mutual benefit:

> The collectivist, synthetic, art-for-people-and-life positions of the Constructivists and the Bauhaus, with their assumptions about the welding together of the economic means of production and the guiding procedures of the artist, could only have maintained before the advent of a technology scaled large enough to realize them.

The failure of this program became immanently clear (though it seemed to have been clear to Tuchman from the very beginning) upon presentation of the exhibition's catalog, A Report on the Art and Technology Program, which highlighted political negotiation and production processes more than the final products. As a publication, it was widely appreciated (even by acerbic Kozloff). Claes Oldenberg is quoted on the back cover saying, "I loved the catalogue.... It's full of gossip and history and time passing and attitudes."[14] We see this emphasis on the process of realization and on the immaterial attitudes of artists throughout this Program. And while Associate Curator Jane Livingston, in her recap of the program, described an approach

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[11] "A need to reform commercial industrial products, to create public monuments for a new society, to express fresh artistic ideas with the materials that only industry could provide-such were the concerns of these schools of artists, and they were announced in words and in works." Maurice Tuchman, A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967–1971 (Los Angeles: LACMA 1971): 9

[12] Maurice Tuchman. A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967–1971 (Los Angeles: LACMA, 1971), 9.

[13] Max Kozloff. "The Multimillion Dollar Art Boondoggle," Artforum, October, 1971.

[14] Oldenber'g quote was printed on the rear cover of the hardback edition of the Art & Technology Report

15 Cover image. A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967–1971 (Los Angeles: LACMA, 1971).

"marked by a participatory, informational esthetic without primary regard for object-making. " as only one of three distinct kinds of collaborative experience that in the Program, the publication unilaterally emphasized the content of the social aspects over than the material.[16] This, Livingston notes, relates to another prevalent feature:

> The concept of unofficialness in the artist's mode of working with corporate technology is of pivotal consequence to the overall dynamics of Art and Technology. It corresponds immanently to the notion of what may be termed a participatory esthetic. [17]

In this sense of sustained tension, between artist's unofficalness and the corporate technology firm's official-ness, that we can begin to consider some of the more recent artist involvements with corporate and business life. There is an inherent notion in artist residency programs as well as the premise (and promise) of A&T, that physical placement-together alone creates some enrichment or insight. Artist-initiated projects along these lines constitute the central focus of Marissa Jahn's, Byproduct (2010), under the heading of embedded practices.[18]

The term embedded is dubious in its description of journalistic practices that imply non-constructive but sanctioned physical presence, as with a military unit. Its use here reads as a cute wink: artists sneakily embed themselves into hulking institutions, playing up the awkwardness of nonconformist workers in awkwardly formal post-war bureaucracies. Whether or not the word is appropriate to describe Jahn's edited collection, many of the projects she takes as examples do preform unofficialness in a deadpan tone (a la Modern Times). But these days, the joke does not go over as well. Today's artists find themselves invited into the market in a very different form: as free agents, precarious and temporary just like all of the other workers. To enter an institution momentarily is normal, and unofficialness has been thoroughly subsumed and promoted by market businesses. So the implied tension has largely evaporated. Sly or confrontational artistic interventions into market institutions do more to develop the discourse of institutional critique than to deal with the terms of their own marketization. Well-documented failure was an accepted outcome in the A&T Report, where a felix culpa yielded a Byproduct but in the contemporary condition, as independent contractors, the failure is our own.

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[16] Jane Livingston, "Thoughts on Art and Technology," in A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967–1971, ed. Maurice Tuchman (Los Angeles: LACMA 1971): 44.

[17] Ibid.

[18] Marisa Jahn, ed. Byproduct On the Excess of Embedded Art Practices. (New York: Yyz Books, 2011).

Julia Bryan-Wilson, whose 2009 book Art Workers looks back at the definition of artistic labor that emerged in the late 1960s and early 1970s, formulates another reading of embedded projects in her 2012 essay, Occupational Realism.[19] Bryan-Wilson looks at those artists who have occupied positions, from corporate offices to working-class odd-jobs, and claimed this occupation as their artwork. Where Byproduct presented artwork created on the sly as a secondary product, the framework of Occupational Realism proposes that the artwork and professional occupation are one and the same.

Occupational Realism requires a kind of earnest doublespeak, claiming that the same labor can satisfy the requirements of non-art work and can be valued as art, albeit from different vantages of valuation. This is a rather more complex proposition than Byproduct, and less biased toward artistic production. The assertion that the same work (or worker) is to be read on two different value registers at once, is at its best, a confession of earnest multiplicity.[20] Is there something beyond the bothness? Something that better describes contemporary artwork that deals with business?

_ Part 2: in Character / as Performance
Another category of in business-related 20th Century artwork centers on the identity of the artist. Some have undertaken a theatrical and performative self-presentation as businesslike.[21] Generally included in this category are artists who pose as businesspeople, to print business cards as limited editions or appear on television in a rented suit. This figure has been taken up by a number of authors through the years, clustered and comprehended under various names. Books such as Corporate Mentality, edited by John Kelsey and Aleksandra Mir, and Luis Jacob's 2011 Commerce by Artists do a fine job at collecting lists and documents of these artists.[22] [23] Common in the included examples are plays of unofficialness as mentioned in the

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[19] Julia Bryan-Wilson, "Occupational Realism," TDR: The Drama Review 56:4 T216 (Winter 2012): 32-48.

[20] "Demands for autonomy and self-fulfillment assume the form given them by Parisian artists in the second half of the nineteenth century, who made uncertainty a lifestyle and value: being able to possess several lives and, correlatively, a multiplicity of identities." Luc Boltanski and Eve Chiapello, The New Spirit of Capitalism. Trans Gregory Elliot (London: Verso, 2005): 434.

[21] I speak of theatricality and performance not directly as artistic performance, but through the sense of Erving Goffman's The Presentation of Self in Everyday Life, which is a sociological treatise on self-presentation in theatrical terms.

[22] John Kelsey, Aleksandra Mir, eds. Corporate Mentality. (Berlin: Sternberg Press, 2003).

previous section. There is assumed safety in the preposterousness of taking the exaggerated posture of a businessman; conspicuous aping of a corporate personality further clarifies that the artists' position is not with the business interests. An ambiguous character or performance in business would be far more difficult to explain, and to sustain. I am interested in the rigor involved in deeper, more earnest explorations of the relationship between business and personal life.

In her essay "Frank Stella, Executive Artist," Caroline Jones describes Stella's assumed executive persona which for Jones, though was related no doubt to his Princeton prep-school background, also marked his historically significant willingness to incorporate mechanical production into his painting. For his first public portrait, taken by friend Hollis Frampton in 1959, Stella wears a three-piece suit understood at the time as a banker's suit, and as "madison avenue". Jones' writing goes on to describe the "anger, fear, and intergenerational anxiety produced by Stella's posture (for it was as much a self-conscious posture as it was a neutral "position").[24]

While Stella's expression of the businessman's posture is here quite superficially presented, the assumption that one's attire should correspond to the intent of his undertaking is seen in business (dress for the job you want) as well as in the paint-spattered abstract expressionists of the time. But this is only suggestive and symptomatic of the deeper relationship between one's posture and his undertaking.

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In this general sense of an undertaking—a concerted and purpose-driven personal, artistic or commercial project—we might consider a wider notion of business-related artwork under the heading enterprise art. Distinct from enterprising artists (ambitious commercial artist), enterprise artworks figure an artist consciously working with the undertaking as a medium. Stella only skimmed the surface of the possibilities of this field, which found new depths amidst late 20th Century neoliberal promotions of individual responsibility and "enterprise culture," and the

[23] Louis Jacob, ed. Commerce by Artists (Toronto: Art Metropole, 2011).

[24] Caroline Jones, Machine in the Studio (University of Chicago Press. 1998): 144.

development of a contemporary enterprise-self.[25] In the next section, I will say more about how individual identity was developed as a focal point in mainstream production. For a more complete sketch on the potential value of the entrepreneur figure to contemporary art practice, see Karly Wildenhaus's Entrepreneurial Aesthetics (2013).[26]

It should not be assumed that artists in this field are making money (or even seeking to) just as the same should not be assumed for those working within the business or economic field (plenty of not-for-profit and public political enterprises effect the economic field in substantial ways). Paul Ardenne overstates his point when he says, "the trouble with working in the economic field is that, sooner or later, one must post a profit. Without quantifiable results, the practical position — and thus the critical one — is untenable for very long."[27] A more precise argument would be truer: an undertaking (or enterprise) that claims dual valence, as artwork and as business, must maintain itself as both—as ambivalent. Such a project that fails in one direction or the other is, by definition, untenable as both.

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[25] In her piece Refresh (2007), Kristin Lucas legally changes her name to Kristin Lucas, a 'versioning' of self that like a webpage, or like a Limited Liability Company. In a performance of multiple, enterprise-selfhood, Lucas neutralizes into a perfect liberal form. See Sarah Lucas interview with Marisa Jahn, "Refresh": Versionhood and The Multiplicity of Self in Byproduct On the Excess of Embedded Art Practices. (Toronto: Yyz Books, 2011): 113.

[26] Karly Wildenhaus, Entrepreneurial Aesthetics (Annandale-on-Hudson: Thesis Submitted to the Faculty of Bard Center for Curatorial Studies, 2013) shared in email to author, April 1 2013.

[27] Paul Ardenne, Le Souci de l'Economie, in Byproduct ed. Marisa Jahn (Toronto: Yyz Books, 2011): 88.

Frank Stella, 1959. Portrait by Hollis Frampton [28]

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[28] Frank Stella from Official Portraits (1959) Hollis Frampton. Courtesy Walker Art Center, © Estate of Hollis Frampton. http://www.walkerart.org/collections/artworks/frank-stella-from-official-portraits (accessed May 1, 2013).

In this second section, I will provide some historical context regarding the development of Enterprise Culture and the New Spirit, and other affect- and character-based concepts of enterprise that grew to prominence in the last third of the 20th Century.

Looking back to Max Weber's inquiry into affinities between the spirit and ethic of economic and religious structures, I would like to discuss these and other abstract notions of the relationship between individual mental life and systemic movements. From Margaret Thatcher's Enterprise Culture to capitalistic attitudes, the language used to describe economic systems is derived from, and has affects upon, the mental life of the individual. This is evidenced in personal-efficiency systems and the confusion of corporate metaphors.

These changes, which by-and-large took place after the cases described above, nevertheless relate to those artists' considerations regarding the relationship between the industrial setting and the self (Exchanging Resources / Occupying Places) or the identities of enterprise and self (in Character / as Performance). Furthermore, these terms are important for understanding the environment that recent and contemporary projects operate within.

_ The Ethic and the Spirit: Systemic Characters and Psychologies

> . above all the idea of a duty of the individual toward the increase of his capital, which is assumed as an end in itself. Truly what is here preached is not simply a means of making one's way in the world, but a peculiar ethic. The infraction of its rules is treated not as foolishness but as forgetfulness of duty. That is the essence of the matter. It is not mere business astuteness, that sort of thing is common enough, it is an ethos. This is the quality which interests us.
>
> Max Weber [29]

Since Weber drew his focus to an Ethic and a Spirit to trace various forms of entrepreneurial ethos—from a traditionalistic business ethic (rational, and with a leisurely character) to a spirit of capitalism that corresponds with protestant ascetic behavior—thinkers have used such abstract terms to identify the essence of their epoch's capitalist impulse. Implicit in this is that such

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[29] Max Weber, The Protestant Ethic and the Spirit of Capitalism (London and New York: Routledge Classics, 2001): 17.

structures as protestant puritanism and contemporary capitalism are seated in the mental or spiritual aspect of the individual. In his general inquiry, Weber dwells on the character of certain groups, nations, ethnicities, and sets about to characterize the acetic tendencies by identifying the 'ethos' and 'attitude' of various market behaviors under the influence of ethnic characteristics. For Weber, this was a starting point for thinking about the personal and psychological bases of market structure. This development, and the affiliated conceptions of self are my central concerns in this chapter, and will help us think about how the entrepreneurial ethos exists in relation to artistic agency today.

Weber takes as an example the famous forefather of American spirit of enterprise, Benjamin Franklin. As an exemplar of self-recording and actuarial morality, Franklin does seem a prime example of often-concurring obsessions in efficiency, industry, asceticism and piety. In the present day, we hear accounts of projects similar to Franklin's virtue-ledger, where someone has integrated learned business management or accounting practices into their ethical or emotional life. Sensible in a utilitarian view, as virtues have their utility and all sectors of life share the same 24 hour days.[30] But problems come with the resulting actuarial selfhood. Randy Martin discusses the "Financialization of Daily Life," like what Weber described as a "calculating attitude," where a finance-based worldview is allowed to take root, or worse yet, taught in school from an early age: "financialization does not simply blur boundaries so as to create seepage; it insinuates an orientation toward accounting and risk management into all domains of life." [31] Popular literature and films warn us of the threats of exposing one's personal and family life to actuarial principles, or of loosing one's self to a risk-management mindset. But in order to understand the contemporary version of the individuated actuarial and entrepreneurial ethic more deeply, it is important to take a few steps back, to look at some of the recent political shifts that have brought us to the current enterprising-self.

_ Neoliberal Governance and the Responsibilisation of the Individual
In sync with Ronald Reagan's new economic policies in the US, Margaret Thatcher's neoliberal policies directed the UK government to abdicate a great deal of responsibility to its citizens, described by Michael Peters as a shift "to new forms of prudentialism (a privatized actuarialism)

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[30] Ibid., 18

[31] Randy Martin, Finanialization of Everday Life (Philadelphia: Temple University Press. 2002): 43.

where risk management is forced back onto individuals and satisfied through the market."[32] This process achieved the primary objective of downsizing and limiting the reach of government, but as a consequence it also "responsibilised" the individual. The dictated privatized actuarialism forced individuals to make financial choices they had never previously had to make, leading to what Martin describes as the financialization of daily life.

> In this novel form of governance, responsibilised individuals are called upon to apply certain management, economic, and actuarial techniques to themselves as subjects of a newly privatized welfare regime.[33]

Along with the offloading of welfare services to the individual, this period was also marked with heavy deregulation, union-busting measures and drastic downsizing of industrial firms. As a result, jobs were eliminated, workers were laid off, and so individuals were placed in the position of becoming accountable for their professional security. The Thatcher Government attempted to elicit a popular coping mechanism for this new precarity, inviting citizens to develop a so-called "Enterprise Culture".

_ Enterprise Culture

The 'enterprise culture' was a central theme in the final years of the Thatcher government (from 1985), and has since been taken up by New Labour. In speeches, Tony Blair said that "we need [a] culture of enterprise," and called for an "enterprise culture" in white papers. The general idea that governments should seek social change through shifting 'culture' (implying an engineering of people's culture from above) has been taken over from the Tories, as too has the glorification of 'enterprise'. [34]

It is not news that a government would work to shift public opinion, or even influence the "culture" of its public. However, under a neoliberal strategy, Thatcher's government remarkably staked it's success on the ability to inculcate an ethos, a popular disposition of personal responsibility. So to uncertain success over the years, the Thatcher government and subsequent administrations have made concerted efforts to promote an enterprise spirit, to encourage it's people to enter with high-risk into the free market. This bit of social engineering

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[32] Michael Peters. "Education, Enterprise Culture and the Entrepreneurial Self: A Foucauldian Perspective". Journal of Educational Enquiry (Vol. 2, No. 2, 2001): 61.

[33] Ibid., 60

[34] Ibid., 63

" aimed at transforming social perceptions and attitudes towards the world of business and self-employment," was disguised as an encouragement of personal freedom, a permission to engage in the natural pursuit of success.[35] In his book Enterprise and Culture, Colin Gray explains:

> The emphasis on individualism is fundamental. According to the logic of the enterprise culture model, this means that overly dependent attitudes (on the state or collective action) must be confronted, the profit motive actively encouraged and structural barriers to starting up profitable small firms removed. The psychological implications of these policies rests on the underlying enterprise culture assumption that a latent entrepreneurial spirit is 'part of human nature' and that the profit motive is sufficient to ignite this spirit. [36]

While some (including Gray) lament the heavy influence of this "enterprise culture," it is not universally agreed that Thatcher's policies were effective in changing the public ethos. According to the British Social Attitudes (BSA) Survey in the late '80s, "only a minority of the public embrace[d] these ideas" and "the Thatcher policy revolution has simply not so far been accompanied by an equivalent revolution in public attitudes".[37] On the other hand, perhaps entrepreneurial spirit has quietly taken root as a "latent construct," an imperceptible attitude.[38]

Regardless, there is no debate that the systemic changes brought about by neoliberal policies have had lasting effects on our industrial landscape, and so also on the way that most of us relate to our work; many of the aspects of enterprise culture have emerged since then as a natural response to the current conditions. Nicholas Rose predicts as much: "the potency of a notion of an 'enterprise culture', however short-lived its particular vocabulary might prove to be, is that it embodies a political program grounded in, and drawing upon, the new regime of the

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[35] Colin Gray. Enterprise and Culture. (New York: Routledge Studies in Small Business, 1998): 19.

[36] Ibid., 18

[37] Brendan O'Neill. "The Myth of Thatcherism," Spiked (2008), http://www.spiked-online.com/site/article/5841/ (accessed December, 2012)

Full Quote: "Moreover, Thatcherism did not worm its way into the electorate's mind and brainwash them in the ways of greed and consumption. The British Social Attitudes (BSA) surveys of 1987 and 1988, the supposed high-point years of 'yuppiedom', found that people were unconvinced by Thatcher's 'enterprise culture'. Those who voted for her did so on the pragmatic basis that she would oversee an economic upturn, but 'the Thatcher policy revolution has simply not so far been accompanied by an equivalent revolution in public attitudes'. As to the so-called 'go-getting' or 'greedy' culture, the BSA found that 'only a minority of the public embraces these ideas, despite all the exhortations over the last eight years, and despite what even many of Mrs Thatcher's critics would concede are her formidable qualities of leadership' (14). The idea of 'ordinary people' being ensnared and enslaved by Thatcherism is a fallacy."

[38] Schwarz, Norbert. "Attitude Construction: Evaluation in Context," Social Cognition, Vol. 25, No 5 (2007): 638-656

active, autonomous, choosing self."[39]

_ GTD: a Character-based Approach & the Affect of Efficiency

A few self-help programs emerged in the last 30 years aimed at aiding individuals who found themselves subjected to new perplexing working conditions. Free agents, having undergone responsibilisation by the promotion of the enterprise culture, sought clarity—if not by discovering a purpose, at least through tactics, prioritization, task-mastery—in the pages of pop-efficiency toolkits such as Seven Habits of Highly Effective People and Getting Things Done (GTD). Meanwhile these personal productivity systems only reinforced the attitudes of enterprise culture, a "principle-centred, character-based, 'inside-out' approach to personal and interpersonal effectiveness."[40]

Ironically, in what could be read as a direct extension of Thatcher's policy of offloading responsibility onto the individual, the GTD disciple is taught to push "lower-level, organizational thinking away through the off-loading or outsourcing techniques and methods that comprise GTD."[41] Could it be that this kind of "offloading" and "outsourcing" the only plausible reaction for the subjected individual? After government passes responsibility to the individual, the individual can only pass it along to systems of prudentialism— his managerial impulse finds an an impasse, settles on abdicating responsibility to technologies of self. In this way, I would suggest, the passed buck of responsibility (enforced independence) becomes the primary engine of self-discipline.

Ostensibly, these are practical systems to maximize efficiency by constructing a "personal infrastructure" that meshes with the project-based economy: "GTD could be understood as an extreme version of project-thinking."[42] But more likely such programs function on the affective aspects of our work life. With the internalization of the work motive and a shift to knowledge-based work came a new productivity bottleneck: connecting ideas to actuality. As a result, self-

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[39] Nicholas Rose, Inventing our selves: Psychology, power, and personhood. (Cambridge: Cambridge University Press. 1998): 168

[40] Adrian Mackenzie. "The Affect of Efficiency: personal productivity equipment encounters the multiple." Ephemera Volume 8(2): 141.

[41] Ibid., 142

[42] Ibid., 145

esteem and one's feelings about working are key—the "affect of efficiency".[43] Therefore, GTD is aptly described as a character-based approach, an "attitude" not oriented toward a specific goal, but toward shaping a productive disposition.

Luc Boltanski and Eve Chiapello more deeply describe the effects of these political shifts on labor conditions in their The New Spirit of Capitalism. Their findings from a comparative analysis of business literature from the 1960s & 1990s, show that the literature of the 1990s clearly favored flexible, lean organizations with flat hierarchies, and competitive, self-managing workers (all observations that rang true with most readers). There was also a heavy shift toward project-oriented work arrangements. The logistical and mental framework of project-thinking is characteristic of the current time, and specially suited to the values of enterprise culture: ad-hoc working groups, short timelines, the valorization of professional mobility and autonomy.[44] But as the project-oriented worker learns to self-manage and assumes new responsibility, he is also newly exposed to the pressures of autonomy.

_ PROJECTS IN THE NEW SPIRIT: Boltanski & Chiapello's Artistic Critique

> How can we proceed from the feeling that our works already dispossess and excommunicated us as artists and persons? And what comes after the realization that contemporary artists no longer hold a monopoly on creativity? Everything seems to suggest that the only way for artists to survive their own precarity is by taking it to the limit, risking their own definition. Inventing the gestures that outrun and scramble our own ontological coordinates, overflowing preset subjective and productive formats, we work toward unleashing otherness within communication, and communication beyond the profile.
>
> John Kelsey [45]

Given the recent critical attention given to the affinities and problematics of artists in the new economy, it is hardly necessary that I reaffirm the convergence. Boltanski & Chiapello describe their contemporary economy as one that has subsumed and thus neutralized the demand for liberation and rejection of inauthenticity, which they collectively refer to as "Artistic Critique". While it would be wrong-headed to think that they were speaking literally of art-critical discourse,

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[43] Ibid., 149

[44] Ibid.

[45] John Kelsey, "Next Level Spleen" Artforum, September 2012.

this is an important consideration insofar as the treatment of liberation and authenticity in the French economy were representative of concerns in art. Importantly, though, Boltanski & Chiapello, seeking to identify the New Spirit of capitalism as Weber did, have traced the current enterprise culture (which is so seated in individuality) back to the "artistic" desires for liberation and authenticity. This can help explain why artists feel their own work being subsumed by enterprise culture, and why younger artists feel natively-merged with it.

A resonant assertion in their work is the network condition of our current time. "According to Boltanski and Chiapello, to live in the 'networked' era, is not so much to be connected, but to be linked and reliant."[46] This is a clearly observable condition for artists who work in knowledge-based earnest performance: networked, reliant production.[47] Some writers who lament the convergence of art and capitalist modes are withdrawn from the complications of the convergence. I would like to focus on those who inhabit this convergence as a working space. A more immersed, networked and reliant understanding of these projects will help us understand them.

The hero of the project-oriented economy is mobile and contingent, an independent contractor. While David Reinfurt's design firm, O-R-G, is named for William Whyte's Organization Man—a slightly nostalgic sociological reference—his art collective, Dexter Sinister, identifies as a just-in-time publishing outfit, often completing projects only within the time and funding constraints of a host organization. These two references indicate his affinity to mainstream economic and managerial principles, though one is clearly more contemporary that the other.

John Kelsey portrays a character of 1990s artist in the midst of the "capitalist-realist adaptation of art to the experience economy":

> The Margiela-clad PowerBook user was more nomadic and adaptive than his antecedents, smoother and more agreeable, better organized and instantly connected with other members of the burgeoning creative class that had emerged on the front lines of economic deregulation. The contemporary artist now functioned as a sort of lubricant, as both a tourist and a travel agent of art, following the newly liberated flows of capital while seeming always to be just temping within the nonstop tempo of increasingly flexible, dematerialized projects, always just passing through.[48]

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[46] Paul Ardenne, Le Souci de l'Economie, in Byproduct ed. Marisa Jahn (Toronto: Yyz Books, 2011): 88.

[47] The agonies and ecstacies of this linked and reliant condition are on full display on social networks, where some of the most acerbic, immediate, playful social and political commentary takes place.

[48] John Kelsey, "Next Level Spleen" Artforum, September 2012.

Other recent retrospectives of the 1990s, like Søren Andreasen and Lars Bang Larsen's essay The Middleman,[49] paint fantastical images like Kelsey's. However, these hyper-styled and exaggerated portraits (almost like a sci-fi film set in recent past) of lone worker figures—the Organization Man, Jeune-Cadre, just-in-timer, the traveling creative in the "liberalized flows"— do not mention the collective model that produced them; Reinfurt and Kelsey primarily produce from within art collectives, while Andreasen and Larsen jointly authored their paper. Aside from the methods of knowledge-work that each of these individual figures represents, how do we talk about the knowledge of the group? Management researchers Haridmos Tsoukas and Efi Vladimirou point out the coexistence of these two ideals, and discuss the practice of Personal Knowledge Management (PKM) as a way of understanding the management of individual knowledge within organizations:

> . It is not surprising that as it becomes more widely accepted that knowledge is social in nature, the identities and frameworks formed for carrying out knowledge work are increasingly collective, organizational. At the same time, we would expect that in this time of enterprise culture, that the independent knowledge contractor would be the primary mode; so how is it that these two dominant ideals coexist (social/organizational knowing as default, and the individual intellect)? They exist together in the ad-hoc or project-based form of enterprise . groups are created of individual skill sets for specific purpose .
>
> Furthermore, the study of organizational knowledge is all but obsolete in a discussion of independent contractors. The scholarship in this area concerns itself with the point of contact between two individuals - how does knowledge transmit between individuals in an organizational setting - how can we draw out the specific competencies and knowledge-sets from each individual? As such, this thinking applies to just about everyone everywhere - as collective 'work' of some kind or another is so widespread in the everyday activities of internet use. [50]

I agree that PKM is increasingly the mode of work and social life for members of contemporary society (a more sober version of Kelsey's 1990s artist is real). Increasingly, we are called upon to be marshals of information, a notion that resonates with Freidrich Hayek's essay "The Use of Knowledge in Society." In Hayek's view, all capitalism depended on arbitrageurs, those who capitalized on the differential between worlds.

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[49] Søren Andreasen and Lars Bang Larsen, "The Middleman: Beginning to talk about mediation" in Curating Subjects, ed. Paul O'Neill (Amsterdam and London: De Appel and Open Editions, 2007).

[50] Haridmos Tsoukas and Efi Vladimirou. "What is Organizational Knowledge?" Journal of Management Studies 38 (November 2001): 7.

These practices and poetics of knowledge-based or social-sculptural work also apply to material work. A simple object can be an excellent focal point for a productive immaterial expression. Along those lines, business anthropologists have applied various theories and neologisms—operational images, boundary objects, market pictures, and symbolic resources—to describe the affect of an object or image in immaterial labor (and visa-versa).

In this section, Chapter 1 TERMS, we reviewed the increasing responsibilisation of individuals and inculcation of Enterprise Culture during the last 40 years. The symptoms of the fully swollen entrepreneurial ethos are displayed in the popularity of self-help productivity programs like GTD, which merge the technologies of self and labor. Furthermore, the advances in communications and information technology in the last 20 years has brought about the personal knowledge manager, the middleman, and the arbitrageur as central figures to our current economic character. In the next section, I will discuss another character, the Artist-Consultant, who might also be called an Artistic Arbitrageur.

_ Artist-Consultant as Exemplar

As explained in the previous chapter, today's signature form of work in the business/industrial mainstream is knowledge-based. This is truer, of course, for Western workers and wealthy workplaces than it is elsewhere, but if we are looking into the promises and problems of knowledge operating in multiple contexts, and at the convergences between recent (post-conceptual, post-internet) developments in artistic discourse and economic conditions, we are well served to look at artist who deal primarily in knowledge-based forms.

I propose that the prime example of an artist working with the undertaking of moving knowledge from the art to the business realm is the artist working as a consultant. Such a practice interacts with market in ways distinctly different from a traditional artistic practice: instead of offering a product that seeks cash payments (as finished artworks, admission fees or limited editions) or looking to traditional alternatives to the art market (grants, teaching), the artist-consultant's product is the communication of knowledge for a commercial client. I would propose that the artist-consultant constitutes an exceptional position (or at least positioning metaphor) for the artist in contemporary market conditions in general; while critical discourse laments the erosion of viable outside positions (a la Thatcher's phrase There is No Alternative, or TINA), the consultant sells himself precisely on being from an outside, regardless of whether it actually exists, and aspires to work constructively on the structure that is the subject of his consultation.

In 1966, Robert Smithson was hired as Artist-Consultant on a design proposal for the landscape of the Dallas-Fort Worth Regional Airport. While the engineering and architecture firm who contracted with Smithson did not have their proposal realized (so that his plans never came to be), Smithson simultaneously answered the dual imperatives of consultant and gallery artist with his drawings, plans and sketches, which could be presented to either audience. Smithson never pursued a practice as a consultant, but the airport proposal gig informed his later work on NonSites—which spoke for space inside of the gallery as well as out— and his interest in aerial viewership, which emerged again most famously in Spiral Jetty and ultimately lead to his death in an airplane accident.[51]

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[51] Eugenie Tsai, "Robert Smithson: Plotting a Line from Passaic, New Jersey, to Amarillo Texas." In Robert Smithson (University of California Press, 2004): 26.

Since Smithson's consultation on Dallas-Fort Worth, others have taken up artistic practices that involve (not necessarily gainful) knowledge-sharing or consultation.[52] Most notably, Artists Placement Group, or APG, was founded in London in 1966—the same year as Smithson's consultation—pursued the facilitation of this type of knowledge transfer serially, as its core practice. A decade later, in 1980, Peter Fend established the company Ocean Earth as an ecological project planner and consultancy, and continues to work under the brand name to this day.

In Chapter 2, I will look at these two artists, APG and Ocean Earth, who have availed their knowledge to non-art markets as artist-consultants. While Chapter 1 focused on the meeting of art and business via material exchanges or character performances, APG and Ocean Earth dealt in knowledge-based exchange and identities that were (relatively) non-theatrical and earnest. The two groups also are also distinguished in their longevity; they managed, better than any of the others, to sustain a position in contact with art and business for many years.

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[52] Raphaële Bidault-Waddington has been working as an artist-consultant for now 13 years, based in Paris. Most of her business consists of a recurring job: an annual future report for a single client. She also offers her consulting "and increasingly research" work to companies under the notion of "Aesthetic Intelligence." This, she says, distinguish her work from the more common use of artists "as brand collaborators and decorators." This is an example of her conscious efforts to avoid existing terms, to use her own terms instead. In the balance of these collaborations, when her opinion is known as both personal expression and client-purchased information, Bidault-Waddington says that her freedom of speech is the most important element to protect. Thereafter, she "owes them a certain amount of information," but criticality, she says, is "boring." I do not find Bidault-Waddington's demeanor or strategy very pleasant or promising: she is manic and challenging in interpersonal aspects, but advertises a rather toothless service (sold as tax deductible). She also seems shockingly uncritical of her own line of practice: she aims to demonstrate that "this is the future, the art of tomorrow." Information gathered via personal interview with author, January 2013.
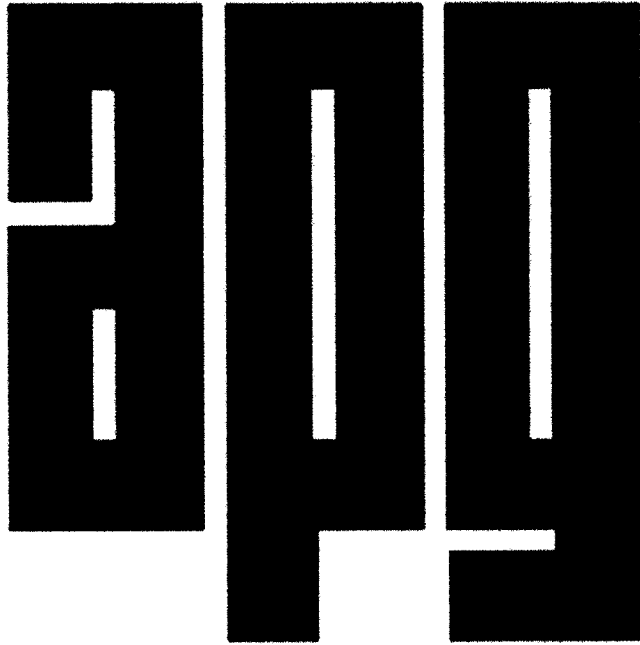
_ Artists Placement Group (APG)

> APG may have been the harbinger of the artist as consultant, harnessed to free market imperatives, but it also promoted artists as agents of wider change, pioneering the shift in art practice from studio and gallery to process-based forms of social engagement. Artists' residencies are ubiquitous today, but few attempt to foster dialogue between artists and industrialists or politicians the way APG did.
>
> Antony Hudek & Alex Sainsbury [53]

Artists Placement Group, founded as a Charitable Trust in London 1965/66 by Barbara Steveni and John Latham, existed in different formats and with different participants through the years, dedicated to the "placement" of artists into industrial and public offices.

Inspecting their documents, you will see that the organization passed through constant reformulations, positioning and repositioning to address that mission. In 1970, APG Research Limited evolved from its initial status to officially become a Company Limited by Guarantee, so that they could raise funds for services rendered on a commission basis. In 1979, APG Research Ltd. reconstituted itself as an "independent arts consultancy". There were ongoing internal debates about positioning, with members coming and going through the years calling it many things—a "network consultancy," a "research organization," even only an "attitude" and "stratagem." In 1979, when man-hours were being split between art venue lectures and securing paid placements, Ian Breakwell warned against becoming "a theoretical education outfit: which would make it as powerless as all the other such pressure groups, in my opinion." [54]

By 1989, a number of government-sponsored artists placement programs had emerged in APG's wake, so under the leadership of Barbara Steveni the group took a new name to distinguish itself. The new name was O+I, standing for both 'Organization & Imagination' and '0+1'. This, Steveni claimed, was a positive adaptation to shifts in the figure of the artist: "O + I is now able to add to its pragmatic challenge to 'the system' the introduction of the new 'repositioned artist'" [55] But the group's own reactionary repositioning, and their flight from the term "placement," indicates their lack of success in establishing their particular brand of exchange. In 2008, after years of inactivity, the Board of Directors voted to dissolve O+I.

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[53] Antony Hudek & Alex Sainsbury, Introduction to APG Research Limited, (London: Raven Row Exhibition Catalog, 2012): 3.

[54] Document 20042/1/1/1/10, APG Tate Archives.

[55] Barbara Steveni. Organization + Imagination: Pioneering Art in the Social Context. (2001) http://www.saloon.dk/daytwo/filer/pdfO+I.pdf (accessed January 2013).

Like Robert Smithson, who answered certain art world imperatives in the gallery with his drawings and NonSites. APG presented immaterial work by generating material evidence. At their exhibitions, they made efforts to materialize their labors. In their 1971 exhibition at the Hayward Gallery they introduced "The Sculpture," a boardroom and table that hosted open meetings and proceedings of the Group. In many ways, the industry-facing elements of the show (e.g., businesslike conduct, "Inno70" branding) were handled more delicately than the art-facing aspect (e.g., calling the table "The Sculpture"). This gives some clues about the relative seriousness they felt necessary in justifying the work toward one field (business), and defensiveness in justifying it to another (art).

Artists Placement Group, 'Inno70', 1971. View of 'The Sculpture'.

APG's correspondence, as becomes apparent with a visit to the Tate archives, was very well documented, and those documents stand as the primary evidence of their work. The negotiated deal is reveled as of primary importance. Max Kozloff noted the same strategy in the Art & Technology Program at LACMA:

> Readers are given to understand, quite correctly, that all the deals, researches, and compromises, all of which usually stay behind the scenes of a show and are now revealed, hold more importance than the art eventually displayed. [56]

Because APG (like A&T) placed such importance on dealmaking as central to its practice, I would like to focus on APG's correspondence. The specific language and themes that arise from the documents of APG are perhaps most telling of the greater positioning effort. I will highlight three themes that run through the language of the documents and correspondences of APG: Ambiguity, Spatial/Physical Metaphor, and the Incidental Person.
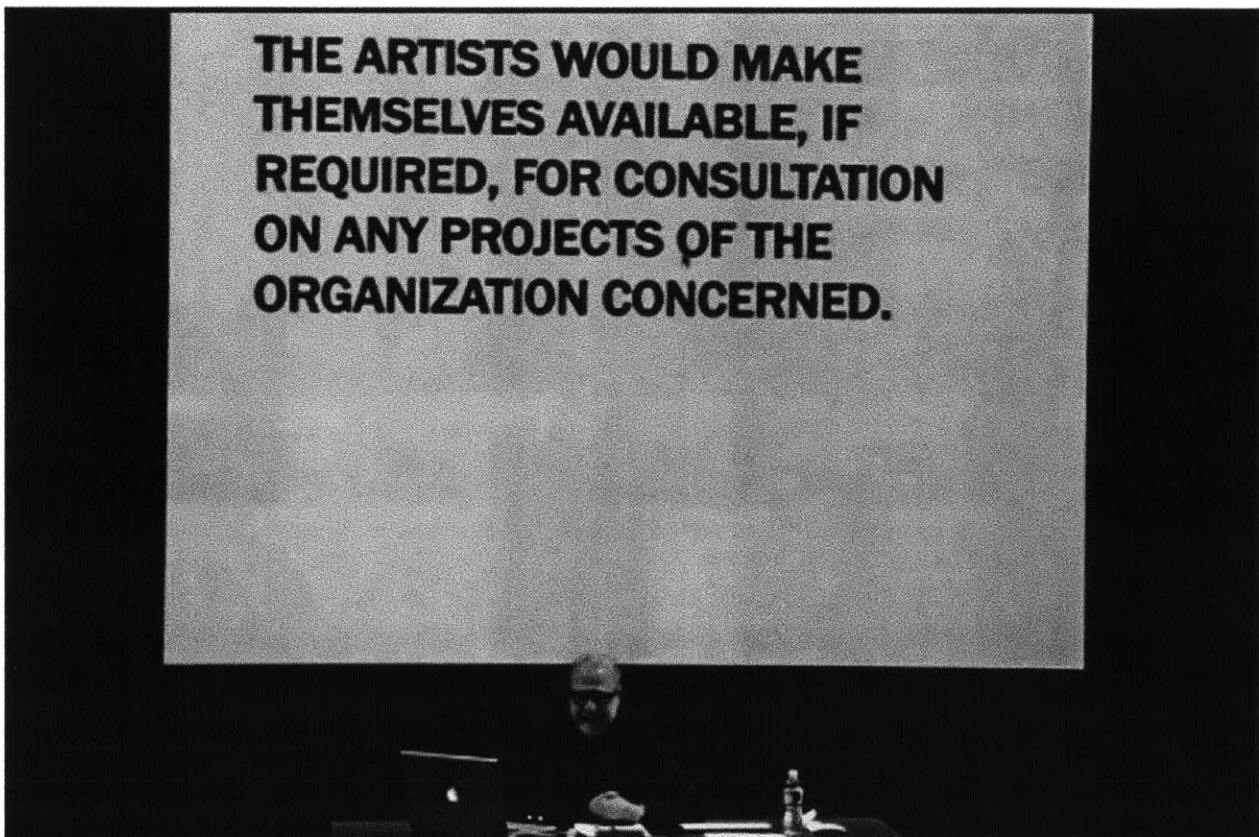
[57]

> Ambiguity

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[56] Max Kozloff. "The Multimillion Dollar Art Boondoggle." Artforum, October, 1971.

[57] Michael Corris, What Do Artists Know? Contemporary Responses to the Deskilling of Art (Cambridge, MIT ACT Lecture, 21 February 2012) http://act.mit.edu/videos/2012/02/michael-corris/ (accessed 22 February 2012).

In a slide from Michael Corris' Spring 2012 lecture, "What do Artists Know?" a segment of an APG contract is quoted: "The artist would make themselves available, if required, for consultation on any project of the organization concerned." [58] The nature of the consultation, or the artist's availability is unclear (such is the nature of consulting). APG's generic style, which could be read as an appropriation of business-style language (apolitical and ambiguous), was in Claire Bishop's analysis, that which most distinguished the group:

> It is only because APG lacked an identifiable (party) political position that it could make such maneuvers towards power, in all its ambiguous openness— and this is precisely the organization's limitation (a joyless bureaucratic aesthetic) and its strength (believing that art can cause both business and art to re-evaluate their priorities). [59]

But some found the apolitical position to be an irresponsible one. Gustav Metzger, who felt that APG had not made a strong enough stand against industrial interests, accused APG of taking "the middle way" between contemporary artists and powerful industries. Meant disparagingly, is reference is to Harold Macmillan's The Middle Way, or The Third Way, a common term in British (later American) political rhetoric suggesting a moderate position, is advertised as being in support of economic growth and entrepreneurship, but also of issues of social justice. Anthony Giddens played a prominent role in the development of theories of The Third Way. Like The Third Way, a bit of political rhetoric that stood to multiple interpretations, the word enterprise includes a high degree of indeterminacy:

> . the basic strategic exploitation of the ambivalence of the word enterprise in the speeches is a not insignificant element in achieving these higher purposes – notably in contributing to the revaluation of a somewhat discredited private business sector by associating private enterprise with culturally valued qualities of 'enterprisingness'. [60]

But perhaps the most strategically significant ambiguity was held in APG's Open Brief, the strictly open-ended contract drawn up between artists and corporate hosts. Though artists required payment during their placement, no specific material outcomes were promised in advance.

> there should be no project, work or idea until something developed between the artist and the hosting organization . . I'd say that that was the biggest achievement was to get

[58] Ibid.

[59] Claire Bishop, Artificial Hells: Participatory Art and the Politics of Spectatorship (London: Verso, 2012): 177.

[60] Russel Keat and Nicholas Abercrombie. Enterprise Culture. (New York: Routledge, 1991): 40

the capitalist structure to pay for not knowing [61]

> Spatial or Physical Metaphor

In addition to the literal placement (into the working context of a host company), APG explained their processes in terms of positioning, attitude, orientation, and situation. Literal and figurative location was core to the APG's theoretical basis, and the group argued that valuable exchange would emerge from spending longer periods of time with an organization.

> PLACEMENT - APG is calling for actual placement of the artist in a company; with autonomy of action and for a significant period of time.[62]

Another way of speaking about the value of placement, or literal and figurative proximity was to emphasize context. The statement "Context is Half the Work" stood as a kind of Group credo. Perhaps a cheeky statement at the time, in recent years this claim has been sociologically legitimated, through research into situated cognition. I will say more about this in Chapter 2 Terms.

APG mobilized other spatial metaphors that we hear in business speak, too; the Group emphasized knowledge and perspective sharing, promoting the value of diversified perspective or voice. Their placement process, they said, would allow for "viewing things from unvoiced positions."

> The APG's aim is to bridge the gap between artists and other creative people at work in industry, commerce and public services, so that they gain from each other's perspectives and approaches to an activity. [63]

The type of language that I have described here as spatially metaphorical (referring to perspective and positioning for example) is more than poetic coincidence or creative misreading; it points to the deeper relationships between spatial experience, the body and immaterial collaborative work. I will say more about the spatial and embodied language of personal and corporate thinking in Chapter 2 Terms.

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[61] Speaker unknown. Plausible Artworlds. Conversation Recording (comment at 0:45:05) http://plausibleartwords.org/book/export/html/60 (accessed January 2013).

[62] Document 20042/3/1/1/1/ page 1of2, APG Tate Archives.

[63] Document 20042/1/1/1/14, APG Tate Archives.

> The Incidental Person and the Artist-Consultant

John Latham's ambitious theories regarding the metaphysical structures of space and time were channeled into APG, mostly through his figuring of the placed artist as "Incidental Person" (IP):

> Incidental Person: Term invented to distinguish a new kind of artist individual from the more general 'artist'. The I.P. is one who uses the context of the organization found as the main determinant of his work. It follows that all kinds of means of expression (media) will be brought into use as appropriate. [64]

Relating to Latham's theories of event-time, crossing contexts and dimensions, the I.P. blends indistinguishably into the contingency of the consultant. Both are temporarily present for an encounter, expected to share knowledge with their new context —even unwelcome news. As much as APG's theoretical basis was set in the definition of the I.P., APG was indeed "the harbinger of the artist as consultant."

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Later in this Chapter, I will further analyze these terms of APG alongside those of Ocean Earth. Together these projects lay out some of the primary concerns and terms for the practice of an artist-consultant.

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[64] Document 20042/3/1/1/1/44, APG Tate Archives.

CONTEXT
IS
HALF
THE
WORK

Artist Placement Group (APG), statement of methodology, in *Structure in Events*, 1972
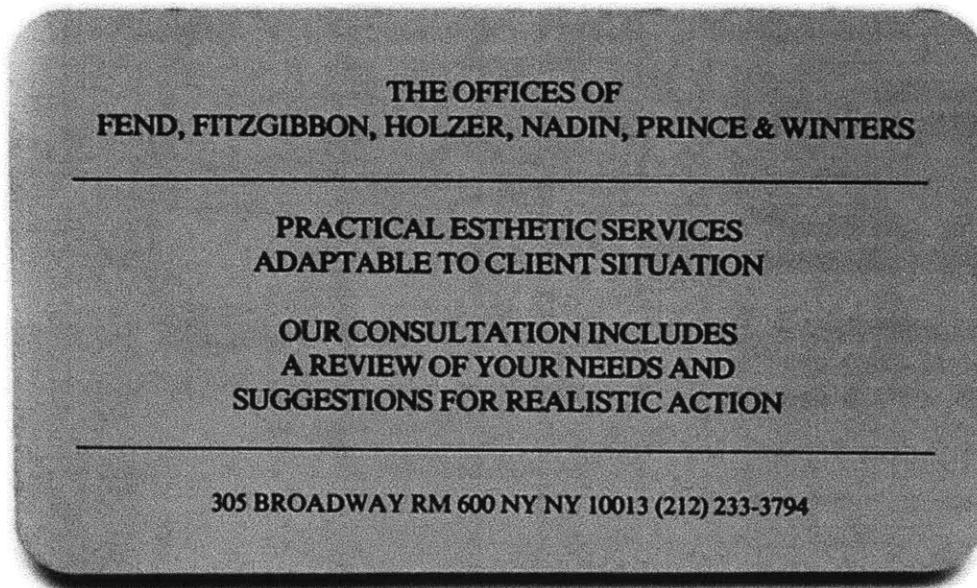
OCEAN EARTH

_ Ocean Earth

> OCEAN EARTH was conceived as an instrument for implementing the goals of artistic movements with an affinity with the ideas of Joseph Beuys, Robert Smithson and Gordon Matta-Clark. With its projects OCEAN EARTH transcends art-immanent fields.
>
> In intensive, cross-disciplinary collaboration with scientists and artists, who connect ecological imperatives with future-oriented technology, OCEAN EARTH has sought to develop wide-ranging concepts for improving man's environment from a global perspective. For the first time a survey of OCEAN EARTH's projects will be presented: new forms of energy based on the utilization of natural ocean resources, constant surveillance by satellite to endure global peace and democracy, elimination of national boundaries, a geophysical way of viewing the world instead of a political one and new architectural programs for creating ecologically sound and human cities.
>
> Studies that are both site-specific and well-focused will serve to develop a world that functions and ensures prosperity for all. [65]

Ocean Earth's Peter Fend has been active in the art world since the late-1970s, first in the loose scene of Collaborative Projects (aka Colab). From 1979-1981 he worked in the Offices of Fend, Fitzgibbon, Nadin, Prince & Winters, a consultancy offering "practical aesthetic services adaptable to client situation".

> THE OFFICES OF
> FEND, FITZGIBBON, HOLZER, NADIN, PRINCE & WINTERS
>
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>
> PRACTICAL ESTHETIC SERVICES
> ADAPTABLE TO CLIENT SITUATION
>
> OUR CONSULTATION INCLUDES
> A REVIEW OF YOUR NEEDS AND
> SUGGESTIONS FOR REALISTIC ACTION
>
> ---
>
> 305 BROADWAY RM 600 NY NY 10013 (212) 233-3794

The Offices, was a legally informal collaboration with Coleen Fitzgibbon, Jenny Holzer, Peter Nadin, Richard Prince and Robin Winters. In 1980 a lawyer acquaintance advised Fend that the group would be more effective if they became a legally entity. Fend took the advice to heart, and

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[65] Peter Fend. Ocean Earth, 1980 bis heute. (Stuttgart: Oktagon-Verlag, 1994): back-cover.

when The Offices dissolved in 1980, he and Coleen Fitzgibbon split off to form Ocean Earth.

> Business structures are necessary, as a means to collect the ideas and to create a power base. As long as you don't have a legal structure, you won't achieve anything. A Wall Street lawyer has helped us in setting up Ocean Earth. Anything we've done since then has been simply trying to be a legal enterprise in the world.[66]

Though Fend is vocally dissatisfied with the governmental and corporate bodies responsible for development, he has a fundamental acceptance (even admiration) for the formats of this business.

> I have tried to put forth into the world the concept of an artistic identity being not a single individual, not a certain 'name' person, but a business venture, a profit-making company of individuals with its own name and reputation. So, rather than make advertisements on behalf of a 'Peter Fend', as is normally required of an Artist, I have been working with several others to make advertisements on behalf of a company called Ocean Earth. All the media projects . have been undertaken partly for our purposes of knowing but more largely for the purpose, as in any advertising campaign, of building up brand credibility.[67]

Fend continues to operate Ocean Earth as a special purpose organization, "an instrument for implementing the goals of the environmental art movement" with the permission of its shareholders and participation of "a loose association of artists, architects and scientists, shifting according to the needs of each project as they take place around the world."[68] Fend aggressively works to correspond with academics and governmental representatives, and constantly formulates proposals. He is very active in pursuing business for Ocean Earth. But while he regularly has opportunities to display these proposals and schemas as artwork, he has never—to my knowledge—been hired to realize a speculative proposal. However, if we can regard proposals and correspondences as a legitimate practice, Fend's body of work under Ocean Earth brand is rather large, and demonstrates (perhaps more significantly than it demonstrates anything else) the difficulties of bringing knowledge to a non-art audience. He describes this difficulty as blockage: "Much blockage has been experienced, chiefly from vested interests using government institutions as protection."[69]

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[66] Peter Fend, "You cannot change history until you understand it." Interview by Camiel van Winkel and Mark Kremer. Archis 1993 #12. http://volumeproject.org/1993/12/kunt-de-geschiedenis/ (accessed May 5, 2013).

[67] Peter Fend, "Art and Advertising," mediamatic.com, January 1, 1994. http://www.mediamatic.net/5728/en/art-and-advertising (accessed January 2013).

[68] Peter Fend, "H2EARTH" Mute Magazine, Vol 1, No. 22 (2001). http://www.metamute.org/editorial/articles/h2earth (accessed May 5, 2013).

[69] Peter Fend, Ocean Earth, 1980 bis heute. (Stuttgart: Oktagon-Verlag, 1994).

Some of Fend's first work advocated the reorganization of nation states based on the fair division of natural resources. Sea currents and oil reserves, he felt, would be better basis for the boundaries of our ecological-political world. In 2012, Fend exhibited a set of drawings at Essex Street Gallery titled Über die Grenze. This was the term, translated as out of bounds or past the border, was used by the German Ministry of Science and Technology, Art Department in 1991 to describe Fend's work, and indicate a primary interest for Fend in the work of Ocean Earth: a preoccupation with the spacial, political, and disciplinary boundaries.

Peter Fend. The City is An Animal. Video Still from 1994 Lecture [70]

Fend very strongly believes that his status as self-identified artist and partially educated architect (not as ocean engineer) prevents his ideas from being given their rightful attention. In some cases, he claims, his ideas have been adopted by the foreign governments who sponsor his artwork, only to be implemented and bastardized. Due credit, he says, has not been given for the use of his innovations because the artist is not a credible voice in large-scale

[70] Peter Fend. The City is An Animal. Video Still from Sci-Art Lecture (Santa Monica, Sci-Art, 1994) http://sma.sciarc.edu/video/fend_peter-10-26-1994/ (accessed Jan 2013)

development projects. Indeed it is true that the artists' credibility, as a contributor to a capitol project, is not obvious for the stakeholders. However, in listening to Fend, it becomes clear that the blockage he experiences is more likely due to the difficulty of his character, his conspiracy-theorist tone. Fend has not adopted the contemporary CAD technologies or rendering techniques; visually, his mode of presentation is naive, he rolls out his colored-pencil schematics, unfolds newspaper clippings. The resistance he meets is more likely dues to this, his over-whelming tone, the urgency with which he explains his plans and jots his emails, than it is due to generally disciplinary stigmas. Additionally, the perceived blockage is likely played up as part of the story of Fend's fight for recognition. This rhetorical aporia, though, would presumably be for an art audience. An entrepreneurial audience would be better satisfied by an optimistic narrative, a story of growing interest and building success. Fend seems to understand this conflict existing between his own identity and the Ocean Earth brand — and that the brand is able to distract from, or overcome, the problematics of his own character. "My job is to have them think about the possibility. My job is to help them re-think what's interesting in the world and forget about Peter Fend, whether or not he's an enfant terrible." [71] It is in this capacity—in overcoming the blockage of personal social stigma—that Fend might be most successful in using the Ocean Earth brand, rather than in crossing disciplinary or national boundaries.

_ The Language of APG & Ocean Earth
There are a few things that I would like to highlight that constitute a shared ontology for APG & Ocean Earth. First, both APG and Ocean Earth focus on boundary conditions; where APG saw industrial differences as context-specific zones, boundaries could be crossed programmatically with administrative efforts, Fend identifies political and geological divides as constructional boundaries and offers Ocean Earth as the solution to refiguring those spaces beginning with ecologic concerns. However it might be said for both of these organizations, that what is most interesting about the work is the fight against disciplinary boundaries, and the blockage found preventing the work from being carried out. This special attention to boundaries is fundamental to the poetics of APG & Ocean Earth. With terms of spatial configuration (like placement, context, situation, attitude, position) they allow us to understand them in terms of both art and business operations. I will say more about this in a coming section.

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[71] Peter Fend, Ocean Earth, 1980 bis heute. (Stuttgart: Oktagon-Verlag, 1994): 182.

Second, both groups maintain an outward ambivalence about industrial and political parties. They hold an open-mind about the standard structures of business activity, the corporate format, the attention to brand and the use of common business terminology. LACMA's Jane Livingston noted a similar ambivalence in the Art & Technology projects:

> Art and Technology has had as one of its first premises the assumption that it is possible, and perhaps valuable, to effect a practical interchange between artists and members of the corporate-Industrial society. The various cultural attitudes surrounding such a premise are deeply ambivalent. [72]

For APG and Ocean Earth, though their political interests are strong, they maintain an official position of neutrality. Such neutrality is sustained, one could say, as the performance of a business-character, or the honest embodiment of a certain businesslike character. In any case, an immediate critical voice is overridden by an ambition to bring about constrictive transformative change in the target industry. For APG, this ambition seems to spring from an essentialist notion of art's goodness, the political belief that artists have something unique to teach.[73] For Ocean Earth, the transformative ambition seems instead to spring from a belief in the specific value of the expertise held in the legacy of earth works. It may also be that the ambition rises from anxieties of the individual participants, the desire to have one's knowledge taken seriously.

In addition to boundary focus and apparent ambivalence toward their industrial targets, APG and Ocean Earth also played in formal ambiguity. At different moments, their work could be read as administrative performance, social/ecological activism, consultation, arbitrage or material artwork. They generated documents that function partially as documentation of social sculpture artwork, and partially as earnest business memoranda (a whitepaper, guide, site proposal). These material documents are still able to accommodate shifting purposes and multiple understandings due, in part, to the inherent ambiguities of generic forms. This is one of the ways APG and Ocean Earth have aimed to present work to multiple industrial contexts.

> There is something silly about creating 'categorically ambiguous' art and deliberately leaving the ambiguities unresolved. Is this in order to give aestheticians trouble? How Sixties can you get'. [sic] You become a more significant artist in proportion to how

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[72] Jane Livingston, A Report on the Art and Technology Program of the Los Angeles County Museum of Art 1967–1971. Maurice Tuchman, ed. (Los Angeles: LACMA, 1971), 43.

[73] In line with John Ruskin's statement, "industry without art is brutality," via Hudek, Antony and Alex Sainsbury, APG Research Limited (London: Raven Row Exhibition Catalog, 2012): 16.

ambiguous a borderline case you invent (ho-hum). [74]

Both of these groups availed the artists' knowledge through consultation. APG's Incidental Person is a tight reformulation: a figure valued precisely as a visiting outsider. Importantly, though, with its Open Brief, APG severed the usual contractual obligations of paid client work and thus left space for what they felt was the critical autonomy of the artist. Perhaps the also left space for uncertainty, breaches of trust, and a labored protracted ineffectiveness.

Fend advertises Ocean Earth as a cadre of expert consultants capable of delivering a site proposal in response to, or anticipation of, an ecological emergency. In this manner, Ocean Earth does regularly send out proposal documents. Unfortunately, the burdens of a loose organization structure fall entirely on Fend, and his own position is problematic: he practices as an artist, and appears as an unrecognized (amateurish) specialist, a martyr and devotee of an ecological cause. At this stage of his career, he spends most of his time complaining about the lack of access that he (and the policy-conscious art world that he feels he represents) has to the true axes of power. Very little of his time is spent actually engaging in processes, offering his service—as an individual he identifies more as an artist/architect, socially and historically bound to the art realm, and for whatever reason unable to cross over.

Michael Corris has written skeptically about the offerings of both APG and Ocean Earth. In his 2012 talk at MIT, "What do Artists Know?", Corris questioned the underlying premise of APG's offering, that artist are equipped with a special form of knowledge. With a similar complaint, Corris roasted Peter Fend for his insistence on sharing knowledge with other industries:

> According to Fend, those responsible for our built environment should take a page out of the artist's book ... I don't know what irritates me more about Fend's attitude: his endless narration of international plots the likes of which would send John le Carre lunging for the Percodan, or his sheer lack of political common sense. At times it sounds a though he believes that if everyone simply saw the elegant truth and efficiency of his propositions, there would be no rational basis for resistance to his projects. Like so many technovisionaries before him, his enthusiasm for modernization and change encourages a naiveté that blinds him to the power of admittedly anachronistic political ideas. This is a deadly flaw when you are preaching the abolition of nation-states in favor of radically different entities founded mainly on the interpretive discoveries of oceanographers, geologists, and the like. [75]

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[74] Art & Language. "15 AMBIGUITY" from Blurting in A & L Online (ZKM, Karlsruhe, 2002) http://container.zkm.de/blurting/l_at/at_015.html (accessed May 2012)

[75] Michael Corris. Peter Fend (review). Artforum International (September, 1994)

Corris raises valuable questions. Still, I yearn for a workable response other than the categorical dismissal of artist-consultant.[76] Admittedly these projects, despite their notoriety in the art world, found little success in implementing their work in the industrial setting they target; it is a questionable premise to take these two quixotic projects as primary historical examples. It would be hard to have hope for such projects. But the ground is shifting year-to-year, and the cautionary tales from 40 years ago might be viable ingredients for contemporary work. I am optimistic that current and future projects will be more effective, and I will point out some of the genre's pitfalls so that we know what positions and arrangements to avoid.

In Chapter 2 TERMS, I will further explore the spatial and embodied language from which APG and Ocean Earth have drawn. It is essential that we have a better understanding of this language, which is so commonly used in corporate and political discourse.

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[76] Corris is said to be working on a book on this subject, so I withhold my full judgment

DUISBURG
POLICIES

DUISBURG
AND RUHR
POLICIES

PROPOSED
BY OECD

OCEAN EARTH CONSTRUCTION AND DEVELOPMENT CORPORATION

AN ARCHITECTURAL AND ENGINEERING CORPORATION
PROVIDING CONSULTATIONS AND PLANS FOR EARTH-
WORKS AND OFFSHORE GAS INDUSTRY IN ITS OCEAN
EARTH DIVISION, AND FOR URBAN STRUCTURES NOT
INTERFERING WITH ANIMAL HABITATS IN ITS CITY
BILD DIVISION--ALL TO BUILD STRONG ECONOMIES

PROPOSALS OUTLINED BRIEFLY IN THESE WRITINGS
CAN BE FULLY AND ELABORATELY DISCLOSED UNDER
TERMS OF A CONSULTING OR A PLANNING CONTRACT
BETWEEN OECD AND COMPANIES OR COMMUNITIES IN
DUISBURG, ITS IMMEDIATE RUHR REGION OR--WITH
STILL BROADER SCOPE--THE RHINE AND NORTH SEA
BASINS

OEDC, Proposal for Duisburg (1980)

(The Spatial and Embodied Language of Corporate thinking)

This section is concerned with the reuse of corporate abstract language—attitude, positioning, approach, orientation, perspective, viewpoint and context—which is inherently embodied, action-oriented, pragmatic. I would advocate for the use of this language for arranging immaterial exchange between art and business.

_ The Uses of Attitude

When pushed to qualify immaterial work, it is enticing to leap to abstractions of qualitative difference: the attitude of an artist (arts-y) might be different from that of a surgeon (arrogant), or a Wall Street trader (impatient). I will pick apart this suspect notion of essential attitudes by looking at the history if this term. Nicholas Rose traces the shifting use:

> Take, for example, 'attitude'. From being a visible composition of the body—one could adopt a 'defiant attitude by posture, gesture, facial expression—the word moves in the early decades of this century to designate an invisible psychological state. The significance of the psychologization of attitude was the promise of a science of action itself. As Thomas and Znanieki put it, 'every manifestation of conscious life... can be treated as an attitude, because every one involves a tendency to action' in relation to 'social values'. [77]

This conception of attitude was developed alongside the field of Social Psychology as a metric for quantifying the level of agreement (political, social, ethical) between an individual and the organizational structures with which he was associated (e.g., national and corporate). The term was used widely, fluidly, and rather ambiguously, appearing to be a kind of catch-all that could at once be describing a specific consumer metric and also resemble a something like Hegelian Spirit " the attitude we have here called the spirit of capitalism." [78] It harkens back to other psychological abstracts, too, like Foucault's dispositif, or Personality (Charakter), which was similarly problematized by the psychological apparatus through Dr. Rorschach's work:

> Put another way (not Rorschach's): the human personality exists in an experiential type-space analogous to the three dimensions of form, movement and color. Personality (Charakter) is neither determined by nor entirely immune to external experience. For example, important as it is, disciplined thinking is an acquired trait, and it shows up on

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[77] Nicholas Rose, "Assembling the Modern Self." from Rewriting the Self: Histories from the Rennaissance to the Present. Ed. Roy Porter. (New York: Routledge, 1997), 235.

[78] Max Weber, The Protestant Ethic and the Spirit of Capitalism (London and New York: Routledge Classics, 2001), 28.

the projective tests in a statistical tendency to proceed in an orderly manner, for instance, from analysis of wholes to analysis of parts. Charakter (whether introversive or extratensive) is made up of the "inherent, primary qualities of the constitution. . Because the inner characterological structure of the individual is a hybrid of extra air-conditioning and intrinsic structure, Rorschach registers changes on many levels. [79]

Tests and surveys often sought to identify public attitudes so that consumer and citizen behavior and choice could be predicted and, of course, influenced. The conception that attitude is a predictive metric presupposes a dispositional model of mental life, that each of us has inclinations toward something—certain behavior patterns, certain purchasing patterns.

The vocabulary of attitude thus provided a new means of linking the subjective and the political: we govern our own conduct, and are governed by others, in terms of a novel psychological language of the internal dispositions which shape our actions. [80]

However, APG's use of the term described the opposite possibility: that influence might flow in the other direction (from individual to organization):

. it should be clearly seen that the APG, because of the extent of its call to industry, is in fact asking companies to thoroughly develop their attitude to artists into a new plane of appreciation and support. [81]

Seen this way, imagining that one of the group's placed artists (or any visiting consultant figure) might change the institution, attitude evokes a much less oppressive political relationship. The APG scheme would suggest that the artist-consultant does have has great potential to shift political and industrial attitudes, particularly through affective channels.

Even entertaining this less problematic definition of attitude, the term has some unresolved psychological implications. The danger of such a dispositional conception of mental life is that it downplays the importance of context-sensitive and situated cognition. Norbert Schwarz seizes on this point in a literature survey that indicts the field of Social Psychology for its heavy dependence on the notion of attitude, as a "dispositional conceptualization that treats attitudes as 'a psychological tendency that is expressed by evaluating a particular entity with some degree of favor or disfavor'." He asserts that "there is no a priori theoretical reason to treat some evaluative judgments as a special entity, called attitude," and argues that the persistence

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[79] Peter Galison, "Image of Self", from Things that Talk, Lorraine Daston, ed. (New York, Zone, 2004), 282.

[80] Nicholas Rose, "Assembling the Modern Self." from Rewriting the Self: Histories from the Rennaissance to the Present. Ed. Roy Porter. (New York: Routledge, 1997), 235.

[81] "ART & INDUSTRY - The APG position" Document 20042/3/1/1/1/ 1of2, APG Tate Archives

of the conception of attitude in Social Psychology amounts to a collective "fundamental attribution error." This error exists in our own everyday judgments as well, in the application of categories of contemporary knowledge workers (of artists or businessmen) that I caution against.

Schwarz notes that recent conceptual analyses "suggest that it is more parsimonious to think of attitudes as evaluative judgments, formed when needed, rather than as enduring personal dispositions." [82] To credit a disposition for type of work that is created is an underestimation both of the individual and of the context. Schwarz advocates a reconceptualization of attitude as ongoing process of context-sensitive evaluative judgment.

In particular, Schwarz also points to so-called 'attitudinal ambivalence', a term used to describe cases of an inconstant attitude survey. When a research subject evaluates the same object in contradicting ways over a series of evaluations, they are marked as having "attitude ambivalence." As Schwarz's points out, this is a dubious practice. Where sociologists find ambivalence, they ought to double-check their premises; it is plausible that perceived ambivalence is merely an indication of a faulty assumption that attitude exists in the first place. [83]

Rather than dissolving and abandoning the term attitude for its dubious politics and questionable psychological basis, I will argue in the final chapter for a contemporary reconceptualization built on the exception, on the notion of attitudinal ambivalence.

_ 'Corporate' and Spatial Metaphors: The Organizational Body

> Metaphor is pervasive in everyday life, not just in language but in thought and action. Our ordinary conceptual system, in terms of which we both think and act, is fundamentally metaphorical in nature. [84]

Quite a few terms that have seen widespread use in political and corporate contexts, such as positioning and attitude, serve to extend the metaphor of the corporate body. George Lakoff and

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[82] Norbert Schwarz, "Attitude Construction: Evaluation in Context," Social Cognition, Vol. 25, No 5 (2007): 639

[83] Could be that my effort to name an attitude of ambivalence is yet again a fundamental attribution error?

[84] George Lakoff and Mark Johnson. Metaphors We Live By. (Chicago: University of Chicago Press, 1980): 3.

Mark Johnson propose that all metaphor is based in the body, and that we conceptualize mental phenomena by giving them a spatial orientation, using Orientational Metaphors.[85] They specifically speak of "defending" a "position" in an argument; the application of a military metaphor in describing the verbal and conceptual aspects of discourse.

Similarly, companies speak of the spatiality and physicality of their organization. Some even go so far as to characterize their corporate culture in the form of a mascot. Recent judicial decisions in the United States that find corporations to have such basic human rights as free speech, furthermore reinforce the idea of a legal or corporate person as having a body, a voice. These terms, with their very specific use histories and etymologies, underline the links (in conceptualization and terminology) between embodied worker and the corporate organization. From this we might ask: what are the physical, psychological, spatial, choreographic aspects of an organization?

Attitude, before designating an axis of generalization in marketing and citizenship, referred to the posture of the body, as discussed above. In navigational terminology, 'attitude' also describes the pitch, yaw, and roll (x y z) of a vessel's movement through space. A wholly embodied and spatialized term, 'attitude' is meant precisely to 'situate' something (moving) in relation to another thing (yet the psychological conception of a dispositional attitude overrules the importance of situated learning, embodied cognition and context-sensitivity).

_ Situated Cognition

Resonating with APG's call "for actual placement of the artist in a company," the study of Situated Cognition has played prominently in organizational studies over the last 30-40 years, describing the importance of placement, position, etc. in the acquisition and exchange of knowledge. Researchers describe "Communities of Practice", physical and social contexts in which we accumulate specific, situated knowledge as we work.[86] Boundary Studies focus on the conditions and problems of sharing materials and knowledge between communities of practice,

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[85] Ibid.

[86] for more on "Communities of Practice," see Mark Thompson, "Structural and Epistemic Parameters in Communities of Practice" Organization Science, Vol. 16, No. 2 (Mar-Apr, 2005): 151-164.

between situations. In this way, Ocean Earth and APG are knowledge-sharing enterprises, created in response to boundary conditions.

For contemporary businesses, knowledge-sharing between communities across boundaries is imperative for effective functioning, especially for a knowledge-based enterprise. For trans-disciplinary work, knowledge-sharing and Personal Knowledge Management (PKM) are even more important. Regardless of whether you support the merger of artistic knowledge with other markets, the proposition presents a daunting practical knowledge-management challenge. For this reason, studies of situated knowing and knowledge sharing are helpful in understanding the mechanics of how artist-consultants can work with clients.

Edwin Hutchins' influential 1995 book Cognition in the Wild was initiated as a study of the situated knowledge of individuals, looking at the conceptual resources used by military ocean navigators (e.g., to aid them in geographic positioning, defining trajectories). The central question of the navigating subjects, he says, is "Where am I?". But through his study, Hutchins found that navigational knowledge rests not in the individual, but in the workspace. He develops this idea further in a later work called "How a Cockpit Remembers its Speeds."

Hutchins, by shifting his attention to the space, lays out is a distributed and cultural model of cognition—a network model. Cognition in the Wild, he says, is about "softening some boundaries" by "locating cognitive activity in context."[87] This focus on context is in line with the field of Situated Cognition, which rejects dualisms of mind/body or individual/context. Situated knowledge is inherently both. Context is half the work.

_ Positioning
Positioning is a common marketing term used to describe the strategic communication of a brand concept to the mind of the customer, especially in relation to other competitor products. The term, popularized by Al Ries and Jack Trout in their 1987 book, Positioning: The Battle for Your Mind, has a troublingly top-down feel, as attitude did. Nevertheless it is redeemable.

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[87] Edwin Hutchins. Cognition in the Wild. (Cambridge: MIT Press, 1995): xiii

The most thoroughly discussed way that individuals are invited to position themselves is through product consumption. The term lifestyle actually comes from Weber's "Stande", which translates to mean social standing, station or status. In recent years, as individuals were given opportunity to manipulate their personal profile online with intentional public statements and maneuvers expressing actual and aspirational status, the notion of positioning has become common practice.

> As Foucault put it, what are significant are 'the various statuses, the various sites, the various positions' that must be occupied in particular regimes if something is to be sayable, hearable, operable': the physician, the scientist, the therapist, the counselor, the lover.
>
> Nicholas Rose [88]

Positioning can also be thought of in a choreographic sense. Other words open up too: the more stagnant standing of class situation can be affected via performance: positioning is a character-based activity, the design of a public figure separate from ones self. Even envisioning the market structure becomes far more interesting if we consider how our mental images of a market—called Market Pictures—could be exhibited as artworks. [89]

As individuals are heaved from an organizational situation and into an enterprise mode, they also take on some of the habits and language of enterprise. We are now more concerned with our positioning as individuals than our position within an organization, for example. This leads to a potential confusion: as the entrepreneur brings the ethos of the firm into his embodied mental space, he also brings the corporation's metaphors of embodiment, thus adopting parts of this metaphorical relationship to his own physicality. The actual embodied cognition and the metaphors of embodiment are likely to meld into one another. It is hard to say now what kind of confusions and consequences would come from this, but I think it is a high moment for the long-running tension between individuals and their "brands" (from family heraldry to national devices).

Therefore, metaphors of placement, positioning, situation and context, must be read both as real people in real space, and as legal persons in market space. Following from a history of the tight relationship between personal image, productivity and the body (mostly through piteous

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[88] Nicholas Rose, "Assembling the Modern Self." from Rewriting the Self: Histories from the Renaissance to the Present. Roy Porter, ed. (New York: Routledge, 1997): 241

[89] Suvi Nenonen and Kaj Storbacka, Learning with the Market: Facilitating Market Innovation. (Paper presented a the IMP Conference 2012).

and dutiful dietary and athletic regimentation), the body of the post-internet artist now extends to the corporate body, it's position, its language.

_ Action-oriented: Pragmatic language of the body

Some argue that information technologies have separated our physical and social/cultural spaces, that the remembering "cockpit" could just as well exist as an online collaborative space. Anthony Giddens, in his discussion of "The Trajectory of the Self" (another spatial metaphor) tells us that:

> The media, especially the electronic media, alter the 'situation geography' of social life as a result, the traditional connection between 'physical setting' and 'social situation' has become undetermined; mediated social situations construct new commonalities — and differences — between reconstituted forms of social experience.[90]

Regardless of whether all of the aforementioned language of the body is really or metaphorically embodied, physical or social, the language of the body is, as Giddens describes, action-oriented:

> The reflexivity go the self extends to the body, where the body is part of an action system rather than merely a passive object. Experiencing the body is a way of cohering the self as an integrated whole, whereby the individual says 'this is where I live.' the body is not just a physical entity which we 'possess', it is an action-system, a mode of praxis, and its practical immersion in the interactions of day-to-day life is an essential part of the sustaining of a coherent sense of self-identity. [91]

For the corporate and natural body, language of situated and embodied cognition, inextricably linked to our self-knowledge, is language in service of action. In this sense, the embodied and spatialized language of business relates to the action-oriented philosophies of pragmatism, which offer a theory for the continuity of actions in multiple contexts. William James described his Pragmatics: "No particular results then, so far, but only an attitude of orientation, is what the pragmatic method means. The attitude of looking away from first things, principals, categories, supposedly necessities; end of looking towards last things, fruits, consequences, facts."[92] James illustrated his point with a question about the relative movements of a squirrel & a man

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[90] Anthony Giddens, "The Trajectory of the Self" in Modernity and Self-Identity. (Stanford: Stanford University Press, 1991), 84.

[91] Ibid., 77-8, 99

[92] William James, "Lecture II, What Pragmatism Means" (1906) from William James, Pragmatism in Focus (London: Routledge, 1992), 43.

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around a tree—a parable of spatialized conceptualization. Similarly, linguistic pragmatics, which is interested in context-sensitivity of language in regards to action, will inspect "attitude propositions" and to understand the intent of a situational utterance, or inspect the presumptions included in "attitude verbs" (such as belief statements) for a conceptualized semantics. [93] [94]

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Throughout this section, I describe the pragmatic and context-specific reuse of corporate abstract language. This language, of attitude, positioning, approach, orientation, perspective, viewpoint and context, is pre-purposed for working across contexts. I advocate its use as a language for describing the considerations of arranging immaterial work between art and other realms, especially business. With a sustained non-attitude of ambivalence and these terms, applied aptly, we might be able to bring multiple contexts into pragmatic (working, actionable) relationships with one-another.

In terms of artistic practice, how might these spatial metaphors be used to connect artistic considerations—as in sculptural or performative—to the movements and actions of enterprise? What gestures and vectors are involved in forming an artistic enterprise? What are the spatial considerations positioning it in a market? Can we create new Market Pictures? I will now introduce some more recently founded projects that might be situated in the field of these questions.

[93] K. Korta, J. Perry, eds. Critical Pragmatics. An Inquiry Into Reference, Communication.(Cambridge: Cambridge University Press, 2011)

[94] Irene Heim (MIT), "Presupposition Projection and the Semantics of Attitude Verbs," Journal of Semantics 9 (1992), 183-221

(Rhei, Slavs & Tatars, K-HOLE and Absolute Vitality)

Holding in mind the background cases of enterprising artwork, the figure of the artist-consultant, and the terms of spatial and embodied cognition, I would now like to describe a few contemporary projects that are working under related histories and terms.

Rhei Inc.

_ RHEI

Rhei is a research studio leveraging contemporary art methodologies to orient, inform and inspire specialists in other industries. We produce custom research to arm our clients with new perspectives, so they can generate new solutions. Rhei is a secret weapon.

Rhei Incorporated was founded by Stephen Lichty in 2010, and registered as a Limited Liability Corporation in the state of New York. Rhei maintains "a curated network of leading artists and theorists operating globally" which remain anonymous to its clients. In a typical job, an agent of Rhei approaches clients to identify problematic products or brands. Those problems are then transformed into a more general prompt. A working group is drawn ad-hoc from Rhei's pool of artists and theorists to address the prompt. The participating researchers are not aware of the client's identity, and the client does not know the identity of the researchers (the process is double-blind). The researchers generate a cache of "assets," content that is immediately relevant to the prompt. Mediator/agents help distill this material down to salient themes and presents the research back to the client.

Rhei's value proposition is based on the general inaccessibility of artists' knowledge. Rhei claims that though Contemporary artists are exceptionally good researchers (especially young, post-internet artists), very little of their self-driven research is used in their art practice. Rhei provides a window through which this valuable and otherwise inaccessible material can be delivered to inspire high-level ideation directly to corporate clients, or to marketing and innovation firms. Rhei plays into the current popularity of disruptive thought by offering to reorient and recontextualize business problems on request.

The double-blind model allows Rhei to operate as a kind of confidential fence for the exchange of content & resources, enabling low-friction contact between these two industries, which are traditionally insulated from one-another. The structure indicates Rhei's priorities; it allows artists to work on commercial projects without the moral and reputational complications that usually come with those kind of collaborations. It is a pragmatic model, well-suited to respond to a classical notion of artistic innocence, and premised on the inaccessibility of the artist to the market.

Like the LACMA A&T Program or APG, Rhei is an arbitration framework, a facilitator of the art-business matchup. In a sense, Rhei launders a very traditional artistic process into artistic-

consultation. Just as APG's Open Brief was laid out to protect artists' autonomy even though it invited problems, Rhei's anonymity rule protects artists' processes, but can be interpreted by client companies as a vote of no confidence. For this reason, anonymity puts a larger amount of pressure on company, the arbitrageur.

In other ways, this highly mediated structure is quite opposite of APG, which required that "the I.P. goes into professional areas in society and on a professional basis, without subsidy and with an artistic reputation at stake." [95] For APG, the close proximity of artist and his industrial counterparts was the only way to transform attitudes, or truly recontextualize.

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[95] Document 20042/3/1/1/1/44, APG Tate Archives

Rhei Inc.

1. Rhei is a research studio that leverages contemporary art methodologies to orient, inform and inspire specialists in other industries. We produce custom research to arm our clients with new perspectives, so they can generate new solutions. Rhei is a secret weapon.

2. We maintain a curated network of leading artists and theorists operating globally. These individuals excel within contemporary arts infrastructures by experimenting at the margins of culture. They utilize deep knowledge of digital resources, synthesize complex ideas, and deploy theoretical principles to produce new meaning; they make for exceptional researchers.

3. Rhei delivers reorientation. After identifying a research problem with a client, we select a team to produce research consisting of images, text, videos, audio, links and relevant meta data. The resulting composition is delivered to the client online. The process is fast, precise, and carried out by an otherwise inaccessible human resource.

4. Artists are valuable, but methods of capitalizing on their potential value outside the field of art are often misdirected and ineffective; our process converts the abstract value of this human resource into precise research with a clear use-value to our clients.

5. As of Tue April 1 13:46:20 -0700 2013
47 Projects; 23 Currents; 1592 Images; 433 Texts; 253 Links; 7 Audios; 162 Videos

Rhei Inc.   http://rhei.is   mail@rhei.is   +1 347 735 0696

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Slavs and Tatars

_ Slavs & Tatars

Slavs & Tatars is a collective dedicated to Eurasian culture, working primarily through public dialogue, publications and installations. The group comes to mind here primarily because PAYAM SHARIFI, prior to co-founding the collective with graphic designer Kasia Korczak in 2006, worked as a consultant, constructing reports on the culture of Eurasian and Middle Eastern regions.

The work of Slavs & Tatars is in principle different from (opposite of) consulting, in that the declared founding intent of Slavs & Tatars was not to share or sell expertise, but to confront themselves with a region they wanted to know more about:

> Our origins as a reading group are key here: we emphasize the act of learning together or sharing information in lieu of the traditional dynamic b/w artist and audience, often echoed b/w consultant and client, whereby one knows and the other one doesn't. That is why I have a hard time even using the word pedagogical to describe our practice: We never position ourselves as authorities on Eurasia. To the contrary. Slavs and Tatars was not founded or named to encompass a particular body of accumulated knowledge, a vécu, but rather as a brief to ourselves to devote ourselves to an area of the world we consider important and often overlooked. So we are our own client, if you will, in the sense that we are just as unknowledgeable as our audience. [96]

Formally, Slavs & Tatars' work has shifted since their founding, from early printed materials, to their more recent major installations. Their work always speaks in slogans, polemics with punchy graphics. Payam's speaking style has a slick quality, easy language switching, pouring out notes and images as he goes. So the oppositional positioning (as ignorant organizer) can also be read as a rhetorical tone by a collective that still falls somewhere on the axis of consultation. I mean this in the best possible way.

Slavs & Tatars' material often centers on double-meaning and humorous paradox. Their mascot character of recent is comic book character Molla Nasreddin, an idiot sage often pictured riding his donkey facing backwards. Something like Kierkegaard's story of the man who contradicts himself, backing away while "Hello, here I am!", Slavs & Tatars often speaks of (and in) the wisdom of contradictions and confusions. At the opening of their MoMA exhibit last fall titled Beyonsense (a dumb pun with erudite footnotes), Sharifi physically demonstrated a cultural "leg split" between two lands, for a rhetorical/physical pratt effect (like Molla Nasreddin).

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[96] Payam Sharifi, email to CS, Jan 8 2012

In a panel at last year's Institutions by Artists conference, Payam spoke of the Russian da-nyet, the yes, no or yes, but as a way of thinking about the artist's relationship to the market:

> . It's not us vs them. It's this kind of demonization of the market, or this dismissal of the market and the state, which I object to, entirely . It's so easy to critique . but the question is how can you do both? How can you commemorate and critique at the same time?

Throughout the work of Slavs & Tatars is this dismissal of one-sided critique, and the promotion instead of cultural ambivalence, in both at the same time. This is representative of the larger contemporary trend. Just as Kierkegaard was stuck on the absurd dialectic of either-or, Sharifi is one of those who are looking for both-and.

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_ K-HOLE

K-Hole is a collective whose central practice is the publication of a Trend Forecasting Report, which is freely distributed in pdf-format and on limited edition USB sticks. Since their founding in 2011, K-Hole's actives have spun-off into other modes, including the creation of a 'brand story' for consumer electronics company Lapka, and a line of deodorant for new fashion label Eckhaus Latta.

In 1998, a Trend Forcasting Report called Art Futures, by Anthony Davies and Simon Ford, was published in Art Monthly.

> Art Futures was intentionally ambiguous, falling somewhere between a business forecast and art polemic. In this sense, its critical coordinates were closer to Andersen Consulting's 1998 forecast "Europe in the Millennium," and the Government's white paper "Our Competitive Future, Building the Knowledge Based Economy" than to the positioning of corporate-friendly artist. [97]

But unlike Davies' & Ford's Art Futures, which was "intentionally ambiguous," K-Hole inhabits ambiguities naturally (perhaps generationally). As outlined in their presentation at the 2013 Digital Life Design (DLD) Conference in Munich, K-Hole's founders—Greg Fong, Sean Monahan, Emily Segal, Chris Sherron and Dena Yago—emerged from academic institutions after the financial collapse of 2008, forcing them to find a "pragmatic" way in a corporate environment. Ambivalence was, for them, a native response to their generational situation. K-Hole may be an example of how ambivalence naturally occurs when individuals are sublimated into the whole of a collective group; K-Hole's participants identify as artists, brand consultants, and graphic designers; their collective voice is mixed. Also, the premise of their format is already transdisciplinary. Trend Forecasting Reports, Yago explains, describe macro-trends and are therefore not industry specific.

> It makes a lot of sense about us being on an art panel at a business conference – obviously art and business have always been intimately related – but what i think is kind of specific about our generational response is that K-Hole came out of five friends graduating from school after seeing 2008 happen, and really in a pragmatic way needed to figure out how to express themselves and live in a corporate universe that didn't worry about purity, but really delve into the many many conflicts of interest. So what we did as

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[97] Anthony Davies & Simon Ford speaking in 2001, via Corporate Mentality, John Kelsey and Aleksandra Mir, eds (Berlin: Sternberg Press, 2003.)

a group of 5 friends, is process that, and what came out was K-Hole. [98]

Unlike many of this generation who lament the situation, K-Hole has embraced impurity and conflicts of interest. They subject themselves to willing confusion: "we're just starting out and K-Hole could be anything. Maybe it will be anything."[99]

Berlin writer Huw Lemmey describes their forecasts as "consumer fiction," a variation on the speculative world-creating of science fiction. This fiction is created through the neologisms at the center of each report—e.g., ProLASTination, FragMOREtation, FLATmentation—to describe phenomena in contemporary products and advertising. So far, each has developed a picture of a more ambient or divided product experience. ProLASTination championed delayed-purchasing, which is a celebration of something like the power of not knowing enforced by APG's Open Brief. Their neologisms are actionable, and operate as a conceptual framework. The potential use of these analyses is most apparent for the marketing industry:

> The level of cultural literacy and critical engagement with their audience separates the trend forecast produced within the context of contemporary art from the trend forecast produced for the boardroom suits: these are texts which speak to the demographic they analyze, rather than simplify these demographics for paying clients. It's this difference, this understanding of spectatorship, that activates K-Hole's PDFs as a hybrid form of art-object and cultural criticism. Paradoxically, however, it's also this cultural fluency with the target demographic that makes it catnip to smart marketing teams, and it's this duality which creates an ethical tension within the format that is perhaps an echo of the wider crisis of form that both haunts and drives the world of post-internet cultural production. Whilst the content is interesting, it's the evolution and reproduction of the form, straddled between the critical and the commercial, that really highlights what is vital and problematic in this phenomena.
>
> Huw Lemmey [100]

Vital, yes, but the prospect of being drawn up into commercial structures is not problematic for K-Hole. "Our conflicts of interest are our art!" exclaimed Emily Segal.[101] It is key to their objective that their document might register with two audiences at once, must be "straddled

[98] Emily Segal speaking at 89+ panel at Digital Life Design Conference "DLD2013" http://dld-conference.com/events/479 (accessed Jan 2013)

[99] Ibid.

[100] Huw Lemmey, "Mission Creep," (New York: Rhizome.org, 2013) http://rhizome.org/editorial/2013/mar/26/mission-creep/ (accessed March 26, 2013)

[101] Emily Segal speaking at 89+ panel at Digital Life Design Conference "DLD2013" http://dld-conference.com/events/479 (accessed Jan 2013)

THE K-HOLE
BRAND ANXIETY MATRIX

LEG BLE

LLEG BLE

CHAOS

ORDER

Humana · F de ty · DEO · ESPN · ntu t · Northrop Grumman · LEGO · Lockheed Mart n · News Corp · Best Buy · MasterCard · She · Saud Aramco · US Army · Hasbro · Toys"R"Us · Duke Un vers ty · Bank of Amer ca · AOL

Hyunda · BT · Tosh ba · Mars, nc · Inte · Ha mark · Panason c · T me · Aud Vo kswagen · O ympus · Goog e · VF Corporat on · P&G · NEC · Natura · DENSO · Yamaha · Swatch · NTT · Hearst

R M · Comcast · D recTV · M crosoft · Dentsu · Sberbank · New York Stem Ce Foundat on

LG · Samsung · Sony · Batte e · Cu ture Conven ence C ub · C sco Systems · Fuj tsu · Te mex · De o tte · Hyunda · GSK · Ver zon · DARPA

K-HOLE Brand Anxiety Matrix (2013)[102]

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[102] K-HOLE Brand Anxiety Matrix (2013). Proposed in K-HOLE Issue 3. This version produced for display during Media Lab Member Week 2013 (plots MediaLab Sponsors on the matrix) but was disallowed by MediaLab administration. Displaying it, they said, would be "implied collaboration" between MediaLab and K-HOLE, and thus potential "infringement" on the rights of the sponsors in the spaces they sponsor.

between the critical and the commercial."[103] In the spirit of this ambivalence, K-Hole plans to continue pursuing client work—on their own terms (or neologisms).[104]

In a similar tone, sanctioned by the organizers of the same DLD Conference, Artist Simon Denny presented canvases digitally printed with a timeline review of the previous year's conference. He highlighted images and pulled quotes at times because he was earnestly interested, at times as parody. His selection was read differently from various perspectives: conference attendees from the tech industry reportedly viewed the timeline as a celebration, while artist viewers saw an acerbic critique.

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[103] In a similar claim to dual audience, Dis Magazine's new stock photography archive, DIS IMAGES, aims to offer "stock products that are as viable in the art market as they are in the commercial market." Jessie Wender. "Art Stock: Disimages.com" *The New Yorker.* Online, February 12, 2013

[104] Recently, other groups have provided cultural analysis in the format of a trend forecasting report: A report called "Currency Zones of the Future" was constructed in 2011 as the one and only product of Recreational Data, a group consisting of Ben Vickers and other collaborators of the London collective LuckyPDF. LuckyPDF was first founded to throw parties, but quickly moved to TV programming and brand collaborations, and in recent years have undertaken one-off collaborations with a Swiss cigarette company as part of an exhibition in Lausanne. (grouphab.it)

ABSOLUTE

Vitality

INC.

_ Absolute Vitality

> Absolute Vitality Inc. is a legal company registered in 2010 by Wyoming Corporate Services, a service provider for shell companies in Cheyenne, Wyoming. Aids-3d purchased Absolute Vitality Inc. in 2012 to function as a special purpose vehicle for their projects. The main purpose of the corporation is to employ a multi-pronged strategy of diversified balanced growth to offer collectors a low-beta (risk), high-alpha (reward) conceptual investment vehicle unmitigated by oppressive EU tax schemes, and the fickle tastes of the art market. Aids-3d thus creates a semantic, legal and conceptual framework for an amorphous and growing mixed media sculpture.[105]

Dan Keller and Nik Kosmas (Aids3D) purchased Absolute Vitality, name included, as an *aged shelf corporation*.[106] Keller & Kosmas repurposed the company as an artwork of which patrons can purchase shares (like Ocean Earth). The corporation was primarily represented by a material sculpture, a modular stage/sign structure most resembling a tradeshow display. This sculpture operates as a product of, and material stand-in for the company, where investors decide where and how the sculpture should be handled, shown, or changed as an order of business. At a recent shareholders' meeting, it was decided that the company would create a series of "Subsidiary Sculptures" that combine various assets (real estate, intellectual property, objects, deeds) into assemblages that carry multivalent value propositions. Borrowing the economic principle of *bundling*, each material bares some value—either a benefit or risk—which is assembled together. As in an investment portfolio, the diversification applied within each sculpture works to manage risk, offering a view of artwork as risk management, and presenting a counterpoint to the avant-garde/radical notions of disruptive and risky artwork. *Bundling* leverages value ambivalence. As the relative risk shifts with bundled assets, Absolute Vitality reminds us that bothness is a value proposition all its own.

While Keller and Kosmas are not selling knowledge or attempting to interface with a non-art market like the artist-consultant I laid out in previous sections, we find that they are working with many of the same issues as the earlier cases. In addition to their appeal to multiple value registers, Absolute Vitality also resonates with the ambiguous positioning and obscured purpose of the other cases. As with K-Hole, ambivalences sometimes arise from the internal disagreements that are functions of any partnership structure. But Absolute Vitality is also ambiguous for pragmatic reasons: to be able to move into and out of market entanglements as they go, they remain nebulous and avoid overdevelopment. This is reminiscent of an article from

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[105] Absolute Vitality Press Release, Neuer Aachener Kunstverein. (2012)

[106] *Shelf* corporations are created and "shelved," without business operations for a number of years, during which time they develop a line of credit

2000: *The New New Strategy: Do Nothing and Do It Well*, which describes NetJ.com, a publicly-traded company gaining in value while intentionally doing nothing: *"What distinguishes NetJ.com is the spirit in which it does nothing, which is astonishingly similar to the spirit of many new companies widely viewed as successful"*[107] In effect, Keller and Kosmas may manage to use this shell company as an artwork for a while, build its value, then pass it on again.

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[107] Michael Lewis, "The New New Strategy: Do Nothing and Do It Well," *New York Observer* (2/07/00)

The contemporary cases may have been built on the behaviors set out by APG and Ocean Earth as prototypes of artist-consultancy, and might be understood in terms of embodied corporate language and ambivalence. They have also brought about terms of their own. In this section I will present what I believe are the defining terms of the contemporary cases: *Conflicts of Interest, Native and Pragmatic Ambiguity, and Ontology of Ambivalence.*

_ Conflicts of Interest

Common to the earlier cases of APG and Ocean Earth, disciplinary and territorial boundaries are of particular interest in this type of work; the boundary spaces and the liminal organizational forms that arise in them are the subject of this thesis. As we have also seen, boundary issues arise: unclear or multiple value propositions, confusions over the identity and reasons (financial, conceptual) of the interested parties. In fact, most of the practical and critical problems that crop up for artists in business could be characterized as *conflicts of interest*, where their multiple modes of involvement are generally considered to be separate by necessity. For projects that involve business methods, it is imperative that they either confront or work with these conflicts of interest. What is said of K-Hole goes for all: "Our conflicts of interest *are* our art!"

_ Native and Pragmatic Ambiguity

The ambiguity of APG and Ocean Earth (in the openness of their role identification and intended audience, e.g.) was mostly intentional, posed and performed. The contemporary projects, on the other hand, seem to *start* from a position of ambiguity.

Ambiguity is an influential force in many arenas: strategic use of ambiguity is found in mainstream business and marketing strategy, where LEAN management philosophy and open-source structures must be flexible, passive and responsive. On the weekend of the World Economic Forum meeting in Dubai (November 2012) three delegates held a public conversation with the theme, "*Consistency is dead. Long live ambiguity and the 'paradoxical brand'.*" Ambiguity and anonymity are commonly used as class markers and property lines (where privacy, security, and non-disclosure indicates privilege). Trademark law is used (sometimes manipulated) to mediate the balance between the symbolic ambiguity and specificity of a

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product; patent law, outdated and poorly suited to regulate immaterial technology and software, is now swamped with lawsuits over ambiguous ideas. Within this environment, I see the contemporary projects as natively ambiguous. Their positioning and production were ambiguous from the start, and may keep them from some of the awkward missteps that concerted ambiguities in historical cases have caused.

Where APG & Ocean Earth presented a kind of formal ambiguity (in their positioning, and the documents they produce) the contemporary projects are being initiated with a different kind of ambiguity. Art & Language, in their *Blurting* textual exchanges, make a distinction that describes these differences:

> It is important to distinguish between formal and non-formal types of ambiguity. Syntactic and semantic ambiguity are both formal in that the specific ambiguity of a given sentence is here determined solely by the sentence itself. Sentences may also possess ambiguity of a pragmatic kind. Such sentences are called context-dependent. This is a pragmatic form of ambiguity in that it stems from a multiplicity of admissible modes of passage from the sentence to its meaning. The choice of any one such mode depends upon the context. Context-dependence is not a formal type of ambiguity.
> Blurting in Art & Language, 11 Ambiguity[108]

For the natively ambiguous (perhaps generationally aligned with the "digital natives"), disciplines and contexts were never very determined. With liberal arts educations and project-minded professional ideals, the current generation of young artists works in pragmatic ambiguities: "If an expression fits into an undetermined context this admits pragmatic ambiguity."[109] Thinking of K-Hole's multiple audiences, Rhei's waiting pool of content and human resources, or Absolute Vitality's diversification strategy, the contemporary work is made with the contingency of unforeseen contexts in mind.

Regardless of how natural or natively the ambiguity is for these artists, disciplinary boundaries are still perceived to exist and those ambiguities can be counterproductive. In a contemporary case of unproductive ambiguity, Ed Forneiles' *Dreamy Awards* drew out the London art world's corporate affair—Forneiles invited existing brands & enterprise projects and urged the formation of new ones to an event to be awarded prizes— but the standards of earnestness and honesty

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[108] Art & Language. "11 AMBIGUITY" from *Blurting in A & L Online* (ZKM, Karlsruhe, 2002) *http://container.zkm.de/blurting/l_at/at_011.html (accessed May 2012)*

[109] Art & Language. "4 AMBIGUITY" from *Blurting in A & L Online* (ZKM, Karlsruhe, 2002) *http://container.zkm.de/blurting/l_at/at_004.html(accessed May 2012)*

were not clear. Each participant had different expectations, some were more complicit and serious, some were more ironic, and cynical. *It happened instead that everyone got screwed.* Afterward, most of the projects were buried, turned socially toxic.

Ambiguity still implies that something is suited for one context or another, this or that, art or business. As opposed to the this-or-that of ambiguity, *ambivalence* can be two or more things at once. It can be *both*. An ontology of ambivalence might be the more pragmatic way.

_ An Ontology of Ambivalence

Ambivalence would be a logical gateway or prerequisite for artists to enter direct market participation; the market is strong and disagreeability was a strong force repelling artists from typical labor. But why is this ambivalence now accepted in artistic practice? To answer that question, we need to look at all of the various ways of thinking about ambivalence.

The term *ambivalence* can be read in a few different ways: 1)bothness, 2)disinterestedness, 3)complicity and 4)as a non-attitude.

> In the first sense, we think of people who occupy multiple realms: diplomats, double-talkers and code-switchers. Some have espoused the role of *Janusian Thinking in Creativity,* and suggest that dual truths (which can appear as hypocrisy, a self-contradiction or paradox) are essential.[110] But all kinds of contemporary work are dependent on janusian thinking, as managerial premises themselves often exist dependent on logic of contradiction; the pervasive notion of introducing or inculcating an ethic of self-management is inherently paradoxical, like the fascinating neoliberal strategy of aggressive abdication. Its subjects display mirror paradoxes:

> And as a self-managing employee I have to lead an all too striking paradoxical existence. I have to endure an apparent dichotomist 'either-or' while incessantly living or performing it as a 'both-and'. When managing myself, I have to be a manager and be managed at the very same time. I have to transgress myself, to leave myself behind, to find myself anew authentically, only in order to transgress myself again to find myself again on the verge of myself. I also have to work and have a life at the very same time; and I have to do that while I go to work; and when I enter my homes, where we also

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[110] Albert Rothenberg, "The Process of Janusian Thinking in Creativity," *Arch Gen Psychiatry.* 1971;24(3): 195-205.

have to work. The fact that this paradoxical life or existence seems logically impossible does not prevent me from leading this life. [111]

The affect of this paradoxical situation, the *both-and* existence, is an affect of ambivalence. Adrian Mackenzie notices that among GTD followers there is uncomfortable ambivalence about the system's equipment and practice, as well as significant doubt about the benefits of the mobile and immaterial work-lives that they define themselves through. "GTD can be read as a practical expression of an idea of inhabiting the multiple. No doubt, its set-based Constructivism risks becoming entirely generic, and its acting out of thinking will fail to the extent that it diminishes events and singularities." His piece, he writes, is at "the risk of beginning to 'ontologise' this ambivalence."[112]

> In the second sense, *ambivalence* implies disinterest, or impartiality: the unbiased, or neutral participant. It describes Latham's *Incidental Person,* the decontextualized, desituated artists.

> Diagrammatically, the IP transforms the linear, two-dimensional plane of conflict into a three-dimensional, triangular network that fosters the flow of ideas and the interconnections between individual perspectives. [113]

This *ambivalence* updates and takes us beyond the problematic claim of the artist as "universal tool" after the deskilling of art. To uphold the basic claim that artists' knowledge is relevant in other industries, we update the *use* of artists to match our current knowledge-based market: the artist, valued for her mental/psychological/affective use, is universally useful via her sustained *attitude of ambivalence.*

> In the third sense, *ambivalence* suggests affirmation, complicity, or 'selling out'.

> It is working within the visual language, culture and organizational models of the corporate world, which is beginning to characterize post-internet art. Just what is it that makes today's corporations so appealing? Isn't there a paradox here, whereby artists are attempting to emulate the organizational aesthetics of corporations at the same time as those very corporations are beginning to take notice of the decentralized, networked

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[111] Sverre Raffnsøe from "Roundtable: Management of self-management" in *Ephemera* Volume 11(2): 216

[112] Adrian Mackenzie, *"The Affect of Efficiency: personal productivity equipment encounters the multiple." Ephemera Volume 8(2):* 139

[113] Antony Hudek, exhibition statement for *"the Incidental Person"* (Apex Art, 2010)

aesthetics, and the shift in the role of consumer and spectator, reflected within post-internet art?

Huw Lemmey [114]

As the conditions align for artists to give themselves over to the market, there is developing a kind of sellout aesthetic.[115] Bernadette Corporation, which described their brand-building fashion and art magazine *Made in U.S.A.* as "a zone of productive ambivalence," celebrates this tone of complicity through professionally produced advertising photographs and stable-written novels. Furthermore, Bernadette Corporation collaborator John Kelsey identifies as a 'hack writer,' only in it for the money. However, while Kelsey and Bernadette Corporation use this commercial-affirmative style, their politics are anything but. So is the aesthetics of ambivalence only a cop-out, a way of avoiding discussion about the problems of entering a market? Or, is it a way of exploring the issues?

The contemporary cases seem more deeply ambivalent, and might suggest that this ambivalence is a generational trait.[116] The story of K-HOLE's founding credits the fact that the participants were emerging into professional life during/after the 2008 financial crisis, and so have a different relationship to the market. Brian Khek of Chicago collective *No New Info* said this of a show called "Allstate," curated by Nick Lalla:

> The works in this show explore a new kind of citizenship — a transitory role of political actor, responsible consumer, network user, cultural producer, and active global-capitalist "prosumer." While there is a critical element at play, these works reveal an ambivalence in their politics, navigating the aesthetics of corporate globalization within an art historical dialogue. [117]

> Finally, I would like to return to the dubious notion of *'attitude ambivalence'*. When sociologists' work yields inconsistent results in measuring attitude, they labels their subject *attitude ambivalent,* having a non-attitude. In so doing, the sociologist is effectively admitting that the framework failed to find a predictable disposition. I believe that in a market environment where knowledge workers are valued for their affective and attitudinal profiles (including artists),

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[114] Huw Lemmey, "Mission Creep" (New York: Rhizome.org, 2013) http://rhizome.org/editorial/2013/mar/26/mission-creep/ (accessed March 26, 2013)

[115] Johanna Drucker has further developed ideas on aesthetics of complicity in contemporary art

[116] as the name of this year's panel at DLD suggests, *89+*; as does Zygmunt Bauman's *Modernity and Ambivalence*

[117] Nick Lalla / No New Info. "Allstate" Press Release. (Chicago: Robert Bills Contemporary, 2012)

where every kind of descent might be captured and commoditized, that a sustained attitude of ambivalence is the only way to remain autonomous.

If Weber's capitalist spirit was protestant-ascetic, and if corporate downsizers and technologists in the 1980s drew inspiration from objectivism—allowing for a kind of unemotional, engagement with the motives of capital, what is today's capitalist spirit? In this networked era, of multiple balanced dependencies and a state of contingency, is the capitalist spirit one of ambivalence?

_ The Fully Integrated Enterprise-Self

The enterprise ethic—fueled by early American protestant asceticism and through the late part of the 20th Century promoted, forced & enforced as enterprise culture via economic remodeling and policy shifts—is fully provoked in the '"information age", where a boom of immaterial labor draws a larger body of workers into self-responsibilisation.

> The 'large volume of ideas' and the 'huge number of internal and external commitments' all belong somehow to projects. The 'huge amounts of information and communication' come from encounters in the networked world 'we' move through. [118]

The self that emerges in this environment is a hybrid. As a subject moves from project to project, through multiple work contexts, serving multiple clients and bosses, with professional & personal life melding, the self that emerges is not merely participating in a business undertaking (as an "enterprising-self"); in this environment the self and the enterprise are one & the same. Self and market are joined in the undertaking, a 'growth" process. Seemingly now more than ever, terminology of personal professional development and positioning are overlaid onto our language of self, producing the enterprise-self.

Furthermore, where Organization Men assumed a professional and personal identity based on stable professional affiliation or field of expertise, the contemporary knowledge worker has fewer persistent professional relationships. More often he assets his personal and professional distinction based on abstracts: his position in information and the market, the way he works, the style with which he marshals content.

This is where I perceive a return to—or re-appropriation of—the 'attitude' concept. As a

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[118] Arian Mackenzie, quoting GTD's Allen in "The Affect of Efficiency: personal productivity equipment encounters the multiple." *Ephemera* Volume 8(2): 146

knowledge worker slides between contexts and clients, he grows interested in such abstract notions of the mental conditions necessary for carrying ideas to action. He leans more on these dispositional models inherited from social psychology and recent political rhetoric, and finds comfort in strategies aimed at an "affect of efficiency" (as promoted by GTD).

At the same time, we are told that through data, we may better understand others and ourselves. The self-quantification movement, which attracts entrepreneur-types more than any other group, offers seemingly scientific self-knowledge, data of inclinations, imperceptible correlations, and productivity triggers. "Big-data" dreamers likewise hope to know us, endlessly collecting and wading through user behavior information in hopes of identifying predictable dispositions—aka, *attitudes*. Until only recently, marketers primarily made projections based on market segmentation (e.g., "30-29yo metropolitan latino professionals" marked with euphemisms like "City Strivers," "Senior Sun Seekers," or "Rustbelt Traditions").[119] But now, concurrent with the full individuation and internalization of production, "big data" hopes to fully individuate consumption. Individual behavior profiling is replacing market segmentation. A return to a poetics of *attitude* is at danger of playing into the hands of qualitative metrics once again. With all of these dangers in mind, the only non-dispositional attitude is an attitude of ambivalence.

_ An Attitude of Ambivalence
By proposing an attitude of ambivalence, I am leaving room for the individual, mindfully self-perceiving and with a trajectory (a la Giddens); the term *attitude*, despite its dangers, is useful for explaining the actions (in-context) of an individual (psychologically self-comprehending). Drawing from the link between situated thinking and the double-meaning of attitude as a navigational term, *attitude* is a useful (and metaphor-heavy) way of thinking about the personal pragmatic continuity of immaterial work existing between different contexts, in shifting situations. For this reason, it also serves as useful in discussing work that takes place in multiple contexts, multiple forms, for multiple audiences.

The *attitude of ambivalence* is my proposal for non-dispositional conception of the psychologized self. This is a sensible framework in the context of distributed cognition and

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[119] ESRI Tapestry Segmentation Summary Groups, 2011

networked selfhood, for those artists who are operating with corporate metaphors in a post-corporate period. This is the spirit of the contemporary artist-cum-entrepreneur.

Conclusion

These cases described here represent only part of a significant emergence in the field of art. Furthermore, the issues and terms that they address are small indications of larger shifts taking place for individuals and producers in the current economy. These cases and others like them should be further supported through curatorial and market-based facilitation and artistic arbitrage.

I have taken an active role in the business affairs of some of the contemporary enterprises that are the subject of my research. This type of entanglement is in no way unfamiliar to the curator and artist (and critic and collector), who constantly affect one-another through mutual support, intentional and unintentional feedback loops of social, monetary and symbolic resources. But as research, it helps for me to explain that my social and professional interest in the success of these groups is justified in the mode of *Action Research*.[120] Taking the label of *Action Research* might help distinguish this work from oft-critical and deconstructive *interventionist* approaches, and even *embedded* or *occupational realist* projects — which do not aim to provide anything constructive to their contexts except the fulfillment (sometimes) of the requirements of the job. In contrast to those styles, I advocate a type of involvement that is simultaneously inquiring into, and working to improve, the field of artists' knowledge enterprise. This mode could be accused of being complicit, affirmative, assimilationist; I would argue that these are tonal choices, in line with the productive ambivalence that will be most effective in the field.

Despite my indulgences in theory and historical review, this thesis project is oriented toward practice. It is rooted in an earnest search for a way of life that does not sublimate any part (not work, nor family, nor art). The cases discussed above are exemplary attempts, each working to identify a way of handling knowledge that directly addresses market and social necessities. Their sustained attitudes of ambivalence are not necessarily convenient to capitalism, as some would have you believe (the market expects strong attitudes and lives on dissent), but are only way to remain receptive and accountable to the entire living situation, to multiple realms and shifting grounds.

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[120] This term was coined in 1944 at MIT by Kurt Lewin, the founding father of the discipline of Group Dynamics, to describe a reflective research process of active involvement in a chance situation. The researcher is involved as a stakeholder, and seeks constructive social action.

As our cognitive work slides more easily into multiple contexts; we rely on physical metaphors of *placement, attitudes* and *positions* to help us understand our personal and corporate behavior. We move between projects, suspended in (and thrilled by) contingency, assembling professional identity with the aspects that we perceive to be continuous between contexts (aka, attitudes and dispositions), our personal 'brand'.

Along those lines, I have labeled research items that came to me during this project with the prefix *ambi_*, as in *ambivalence, ambiguity, ambition, ambience, ambidexterity*. This prefix is not meant to brand an organization, or stake claim to a genre, or impose anything at all. It is only a suggestive mark, a prefix—light and portable—that includes a unified but indeterminate array of possibilities. It marks an open attitude of orientation. At the end of this thesis, there is no clear prescription, manifesto or business prospectus. The paper is a positioning statement, and this positioning is the basis of my nascent artistic and professional undertaking, as *ambi_*

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