

W(H)ITHER THE AVANT-GARDE?

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A preliminary report on the EO1 research project, “W(h)ither the Avant-garde?” ...

“The liberty of artists to do what they and not necessarily anybody else want, was as central to the avant-garde as its modernity.”

– Eric Hobsbawm

I. LITERARY-ARTISTIC SCHOLARSHIP



Image – Else-where. Botwnnog, Northwest Wales, England, United Kingdom, 2013. Photo: Gavin Keeney.

What is literary-artistic scholarship? As a form of scholarship that privileges the subjective agency of works, it is also what might be called “auto-biographical” or “auto-hagiographical” – but *for works*, and not *for authors*. It tells the story of works, *through works*; and it tells that story through a literary-artistic versus faux-scientific modality. Yet, as scholarship, versus literature proper, and distinct from what has, today, come to be called artistic research, literary-artistic scholarship is both discursively rigorous and non-objective, at once. The underlying research methodologies are the means of “escape” for artists and scholars from the protocols of so-called scientific and objective research. Such a form of scholarship is not new, while, given the pseudo-objectivity of so-called scientific research, as enforced and policed across neoliberal academia today, it will assume “new” forms as it engages with the apparatuses of the knowledge commons. Foremost in this regard are the “options” for editioning works, plus the choices the artist and author might make regarding “how” works take form and “where” they wish to go. In observing “where” works might wish to go, artists and scholars are also stepping “back” in time to honor the wishes of works and life-works, versus servicing the rules and edicts of the capitalist commercium that has overwritten the knowledge commons.

This nod to what can only be termed an *immemorial mysterium* in and across works, something that has come to be called (or reduced to) “prior art” in intellectual property rights law, involves not only the material legacies of

actually existing prior works but also the immaterial legacies of actually existing prior life-works. The latter may be called the spirit of bespoke works as they *eventfully* become life-works – i.e., through the event of bespoke works across works. This entelechy, while perhaps superficially resembling an Aristotelean vitalist disposition for cultural production, is actually something more closely related to “how” life-works reach a point in their evolution where a leap occurs and they receive a “seal” (often as catasterism), leaving any hypothetical or real entelechy “behind.” Such works that receive this “seal” exit, once and for all, the dark-vitalist battlefield by which (or through which) they appeared. In this way, they cross an extant (often-broken) ecosystem without ever becoming embedded in it. The appearance or apparition of an entelechy is also why art history and literary history (or, more broadly, *intellectual history*) almost always produces a series of cascading category errors, needing to be erased by such works. This was Friedrich Nietzsche’s point in “On the Uses and Disadvantages of History for Life.” He referred to “morbid historicism” and “a monumentalism of the past” as an intentional means employed by historians, on behalf of power, “to block off the aporia, divisions and problems of the present.” These comments were made in the early 1870s, when it could be said, without defaulting to a “morbid historicism,” that some of the first modernist avant-gardes had arrived or were just over the horizon.

Notably, the language utilized above concerns (or originates in) a sustained engagement with academia and the art world across ten to twelve years, i.e., 2011-2023, and a works-based critique of the neoliberal knowledge commons. In many respects that language is timing out as we collectively head for a hoped-for cultural revolution in the production of art and scholarship. Remaining in the state of critique, in terms of a diagnosis, will not produce the long-awaited remedy or antidote. That solution (remedy) is to actually produce the “new” works that will either alter the prospects of the prevailing ecosystem or serve as examples for artists and scholars yet to come. This was the purpose of all past avant-gardes, whether or not those avant-gardes “failed” or “succeeded.” Whether they failed or succeeded is also a matter of opinion, with much ink spilled over the decades of the twentieth century as to “why” they failed, and much ink spilled more recently since 2000, but especially from 2007 to 2017, as to whether or not there is any avant-garde present today other than the pseudo- or neo-avantgarde co-habiting with the gatekeepers of the globalized culture industry.

II. REVOLUTIONARY TIME + ART



Image – Greek Trireme, Rijeka, Croatia, 2013. Photo: Gavin Keeney.

As of 2015, UK-based scholar and critic John Roberts identified, in *Revolutionary Time and the Avant-garde*, many of the problems associated with the argument as to why there is no longer any avant-garde, plus many of the arguments associated with the attitude problem that all previous avant-gardes “failed.” His own agenda is to claim that there is an avant-garde, and that it is decidedly (and intentionally) not part of the globalized culture industry of the early twenty-first century. In claiming so, he also defends past avant-gardes as having set the stage, even if they failed, for a complete overhaul of the capitalist culture industry. A rather beautiful passage in his argument concerns a Hegelian remainder, wherein he speaks of a “post-Romantic shift” that signaled the arrival of a time-sense for works that was “more vital” and “more encompassing” than anything that had preceded it. This shift is premised on the arrival of “self-consciousness” in works, which Roberts does not immediately transfer to its proper “site” – i.e., “self-consciousness” *for works*. This he will do further down the road in his somewhat withering exposé on what constitutes “autonomy” for art. “This” finally arrives through an extended foray into negation and art, and an eventful *double negation* (Hegelian in origin) where the negation of negation finally delivers “freedom” (“autonomy”). He then accomplishes or closes his defense of the avant-garde hiding in plain sight in the 2010s with a privileging of “asociality.” “Art is irreducible to its own histories and to the heteronomous forces of capitalist exchange because art is that which *starts* from a position of negation.” He then elevates the “post-Romantic shift” to “realized reflexivity,” with the negations of art becoming “inexhaustible” due to asociality, claiming (perhaps rightly so) that asociality is a dynamic that conditions art “irrespective” of ideology” (of artist or critic), leading back to social relations. This particular swerve from asociality back to sociality is always present in his critique, but it emerges with force in his defense of negation as necessary path. His main nemeses in doing so are those who obstinately refuse re-engagement and/or those who obstinately refuse to acknowledge that past (modernist) avant-gardes had agency, no matter how deferred or inherently futural. In “Conclusion: Crisis, Stratification and the Avant-garde,” Roberts states: “The avant-garde must detach its *research programmes* from both leftist and rightist defence of the notion of art’s ‘progressive’ [i.e., ‘historical’] subsumption under abstract labour” (italics added). The “rightists” here are those artists and critics who dismiss the avant-garde as nihilistic and prefer a return to something resembling disinterested connoisseurship, historicist categories, and medium-specific classical artistic values. “In the construction of art’s autonomy, this non-compliance” to abstract labor “is not to be confused with art’s aestheticized withdrawal or post-representational exit.” Furthermore, “The avant-garde’s use-values are necessarily produced *from* its situatedness and ‘suspensive’ conditions of praxis.” These conditions include “institutional and extra-institutional settings, material and immaterial contexts, and non-medium-specific relations.” Additionally, “These stratified conditions are mediated by [...] the avant-garde as a revolutionary project, and therefore by the necessary gap between the temporality of artistic praxis and political praxis.” By making the gap necessary, Roberts takes on Alain Badiou’s insistence that the arts and politics never mix, i.e., never produce anything of value, even if he (Roberts) also provides the proverbial backdoor to Eden – i.e., art’s asociality eventually returning to sociality (social relations). In closing, Roberts summarizes his defense by stating that: “It is the revolutionary time of art (its strategies of negation and non-compliance) that determines art’s particular contribution to being *in advance of capital*.” With this statement, Roberts attempts to get rid of, once and for all, all arguments regarding “art’s ‘progressive’ [i.e., ‘historical’] subsumption under abstract labour” – arguably, a dubious Marxist reduction. This, in turn, signals or cues (queues) “Max Stirner,” the great *bête noire* of Young Marx, and Stirner’s unapologetic “Christic” (im)posture, as introduced to postmodernists by Jacques Derrida in *Specters of Marx* (*Spectres de Marx: L’état de la dette, le travail du deuil et la nouvelle Internationale*, 1993), a book based on a series of lectures given during the “Whither Marxism?” conference at the University of California, Riverside, in 1993, and ostensibly a result of (response to) Western triumphalism following the collapse of the Iron Curtain.

Roberts’ engagement with Badiou is perhaps the most telling passage in *Revolutionary Time and the Avant-garde*. By comparison, he rapidly gets rid of both Eric Hobsbawm (on the left) and Donald Kuspit (on the right). This may be because of Badiou’s austere and glorious defense of artistic autonomy through placing it in the “transcendental register” of artistic production – i.e., as *event* versus product or artifact.* “The work of art to come considers itself [high] above imperial commerce.” This statement by Badiou, from “Third Sketch of a Manifesto of Affirmationist Art” (2006), minus interpolation, was no doubt colored by the artworld bubble of 2006. Not quite Hegelian, Badiou’s position is nonetheless rigorously posited in an apparently “high idealist” manner. High German Romanticism is certainly there, in classic homeopathic dilution, but it has been colored by various refuseniks over the ensuing two centuries, many of whom come very close to what Roberts and others wish to label as nihilists. That said, Badiou claims, in *Handbook of Inaesthetics* (2004), as cited by Roberts, that the avant-gardes were nothing “but the desperate and unstable search for [...] a didacto-romantic schema.” It would seem that Badiou must undercut the implied Romanticism of his austere categories by dismissing the modernist avant-gardes as unruly,

desperate, and undisciplined. Perhaps so. Perhaps they were. Perhaps Badiou wants something more austere and proto-revolutionary versus faux-revolutionary and, irreducibly, dead-upon-arrival. If so, Badiou's own path through the rhetoric of negation leaves one critical move aside, as if to idle in that negativity as "preferred idyll," on behalf of art. That critical move is always the "last" critical move – i.e., to leave the idyll (the garret, the lonely tower, the ivory tower, etc.) to re-engage with worlds to re-fashion and re-structure worlds, and in so doing to assist in freeing subjects from all forms of slavery.

III. CODA

It does all seem, at times, and while caught "in it," so to speak, that the overriding issue for artists and scholars is reducible to forms of mediation, *for works*, as Søren Kierkegaard expressed in his rhetorical battles with the Hegelians, and as Stirner expressed in his battles with the Young Marx and the early campaign by Marx to turn Hegel's dialectics into dialectical materialism. It also seems, at times, especially when writing about "it all," that it is a classic case of painting oneself into a corner, and then having to wait until the paint dries to "turn and walk away," before returning to take up the critique once again – i.e., "leaving to return." Additionally, sometimes "all of that" (the endless critique of cultural production *through* cultural production) begins to resemble Bertolt Brecht's Caucasian Chalk Circle. This near-endless game of cat and mouse does, however, end up being the fate of engaged artists and scholars, at least in the age of cognitive capitalism, and it seems to be precisely what Roberts is ultimately writing about in his somewhat tortured explication of what constitutes autonomy for art and "how" it is attained.

Yet, there is another way. That other way has merely been eclipsed by Capital and its stranglehold on subjects. It does not so much involve turning and walking away as it does in reaching a type of apotheosis for works through works where works no longer register in the capitalist commercium and "speak" an entirely different language. Badiou hints at this but cannot quite go there because it involves taking a leap of faith in or into that *immemorial mysterium* noted above as the source for works. This involves a different order of transcendentals than Badiou can or will recognize. It involves an embrace of theological precepts versus philosophical precepts. That step not taken by most avant-gardes was also foreseen by most avant-gardes. It is to be found in the self-reflexive time-senses of art noted by Roberts as launching the very possibility of an avant-garde. It goes by different names, but one of the best is "useless beauty." Those avant-gardes that exemplified its promise included the Dadaists and the Absurdist – e.g., Hugo Ball, Antonin Artaud, and Bertolt Brecht. There was in all such cases an elective moral code that exceeded all mere enforced moral codes. Within those codes was the theological impress otherwise hidden.

*Badiou's reflections on art come from his otherwise transcendently inflected philosophy, or his philosophically inflected transcendentalism – i.e., his Platonism. In many respects they are a result of his masterful tome, *Being and Event* (*L'Être et l'Événement*, 1988).

OUTTAKES

"EO1 Ecosystem – Dogma 24," *Substack* (October 1, 2024)

<https://editionofone.substack.com/p/eo1-ecosystem-dogma-24>

"Auto-hagiography," *Substack* (August 15, 2024)

<https://editionofone.substack.com/p/auto-hagiography>

"The Back Foot," *Substack* (August 11, 2024)

<https://editionofone.substack.com/p/the-back-foot>

NEO-AVANTGARDES

<https://editionofone.substack.com/p/neo-avantgardes>

A preliminary report on the history of the concept of the neo-avantgarde; Part and parcel of the “W(h)ither the Avant-garde?” research project ...



Image – “Tumult + Chaos” in the work of Hieronymus Bosch. Photo: Gavin Keeney.

I. TUMULT + CHAOS

The critique of neo-avantgardes from the postwar era forward tends to concern what Benjamin H.D. Buchloh identified as endless questions of identity, imposed or self-imposed, plus a creeping internationalization (form of determinism) based in the “economic structures of advanced global corporate capitalism.” Buchloh singles out “The International Style” as “a certain type of academicized minimalism,” to which he then adds installation art and photo-conceptualism as indicative of an emergent “culture of spectacle” generally operative in Western art from 1945 to 1975. All of these characterizations occur in his retrospective compendium, *Neo-avantgarde and Culture Industry* (2000), a collection of essays written for the most part after his move to the US from Germany, in 1977, to “escape from the strictures of the highly overdetermined cultural identity of postwar Germany.” In emigrating to the US, Buchloh was looking for (and found) “a situation in which the model of a postnational cultural identity seemed to have been historically achieved at least in its initial stages.” The somewhat spectral double bind he tackles through his essayistic treatment of artists associated with the period of 1955 to 1975 is also slowly demolished as he defends artists of contemporary, postwar art against critics on the Left, e.g., the New Left’s absolute dismay with the rampant processes of reification and overdeterminism associated with the art world as it was slowly engulfed by global capitalism in association with American hegemony. The primary complaint registered, then, against this double bind for artists and critics – i.e., reification and overdeterminism – was that there is no option left for “transcendentality” in art. Everything, apparently is caught up in utter immanence and abject contingency, with both artists and critics disposed of as the machine moves on. Whatever might be left of past attempts to break out of this “trap,” by artists, is then hyper-commodified by the culture industry and rendered “harmless.” In the case of criticism, the books retreat to libraries and are enshrined in the art-historical apparatuses of cultural production as

“relics” of a bygone time and place. “No time” and “no place” (“transcendentality”) is not an option in this “trap,” as everything gets historicized into a perverse oblivion as “relic” and/or is rendered harmless as commodity. It all resembles what Adorno, Leiris, and Valéry thought of museums, in their day – i.e., that they are crypts for works and for artists. “Tumult” and “Chaos” rule the capitalist commercium. The art world becomes a wax museum. (For this particular conundrum, including details of a nightmare of Leiris concerning museums, see Adam Jolles, “Conclusion: Looking Back on Adorno,” in Adam Jolles, *The Curatorial Avant-garde: Surrealism and Exhibition Practice in France, 1925-1941* (2013). For Valéry, “art is inevitably reducible to one of two categories”: i.e., commodity or “evidentiary or educational” document. Valéry opposes to these two categories the “fetishism of the object” and the “elevation of art to idolatry.” It is important to note that “idolatry” in this case means liberating works of art “as absolutes offered for pure contemplation.” Valéry, often referred to as the “last Symbolist,” stopped writing in the late 1890s, after the death of his mentor Mallarmé, and did not return to writing until the 1920s or so. Valéry’s musings on museology may be found in “The Problems of Museums,” in *Degas, Manet, Morisot* (1960), Vol. 12 in *Collected Works of Paul Valéry*, 15 vols., series ed. Jackson Mathews, 1956-1975. “Here” we can perhaps see the origins of Adorno’s use of the term *fetish*, which is not always derogatory, in relation to art’s necessary (or hoped-for) autonomy. The fetish stands outside of the capitalist commercium and, as such, embodies a type of melancholy inherent to works that are estranged from “the world” from which they have fled/departed. Adorno was generally dismissive of modernist avant-gardes, but nonetheless defended art’s autonomy, even though he argued that it rarely rose to the occasion. Famously, he had little respect for Surrealism and its various impositions of Breton. Walter Benjamin is an entirely different case, given his own problems with the reductive ideology of the Frankfurt School and, as a result, his elective (principled) distance from Adorno and Horkheimer. It may be said that Benjamin practiced a type of inspired literary-artistic scholarship, foremost in his unfinished Arcades Project, which he left with Bataille, dissident Surrealist and self-proclaimed “enemy within” to Breton’s Surrealist catechism, before departing for the South of France and then Spain, only to perish (suffer his personal apocalypse) while trying to cross the Spanish border at Portbou carrying a briefcase supposedly containing his last works and which, to this day, nobody seems to know the whereabouts of. Benjamin’s concept of the aura in the age of reproducibility was a farewell (or timeless aubade) to the historical vicissitudes of the work of art. This is also why Hannah Arendt would call him a “pearl diver” in her 1960s’ resurrection of his life-work. His *Angelus Novus* is forever trying to go back and retrieve things lost in the debauched museum of Big History. This makes his “Theses on the Philosophy of History,” written in 1940 just prior to his death, his masterwork.

What is peculiar, in Buchloh’s case, is that the option open to artists and authors (when we include the written word in the definition of art) to escape ultra-contingency and perhaps engage with that transcendentalist “absence” is dismissed and/or foreclosed. Perhaps this “transcendentality,” as with other critics, is rendered “mythic” and “Romantic” such that the role of the critic and art historian is not erased in the process? For example, see Badiou’s formulation, in *Handbook of Inaesthetics* (2005), that past avant-gardes were a desperate (failed) attempt to find a “didacto-romantic schema” for art. Badiou offers this condemnation in association with his own project of transcendentalism through the event of art. Buchloh tends to hedge his bets. This escape route is described by Buchloh as radical purity, with the “risk [of] losing the very ground of the real upon which critical opposition may be inscribed.” Thus, Buchloh places a critique of “mediations between the apparatus of ideology and the apparatus of artistic production” as the fulcrum for any study of contemporary art. “Here” we can see traces of Hegel and Adorno. These comments all occur in the Introduction to *Neo-avantgarde and Culture Industry*, allowing Buchloh to correct his written record, at times by actually dismissing earlier positions taken in the “art-historical” essays presented in the book. His retrospective gaze thus also concerns, as of 2000, his own opinion of his own former opinions. Along the way, however, Buchloh refines, across his catalogue of essays based on single artists of the neo-avantgarde, *plus the classic (Critical) Introduction*, a view that counters absolute pessimism in the face of the onrushing global capitalist conquest of the art world. In acknowledging that “the society of spectacle” has arrived (as predicted by Debord), Buchloh is also looking for the exceptions. He objects, for example, to the idea that any opposition will be “dwarfed and made ludicrous in the face of the totalitarian control and domination by spectacle,” even if he acknowledges that threat by way of noting that “universalization” is often a Trojan Horse for control, with “control” being a codeword for commodification via neutralization (or neutralization via commodification). What he repeatedly stumbles over, as do other critics attempting to straddle Left pessimism and Right revanchism, is something he also misrepresents, repeatedly, through statements such as “the relapse into the ideology of the total asociality of the isolated subject” is the great threat. Does he mean to say that it is a *greater threat* than engaging with the culture industry? And for whom? His argument is clearly on the side of “engagement,” yet at what cost? Ultimately, what is missing here is anything resembling a defense of the total asociality of *the artwork* versus the

asociality of the isolated and alienated subject. Are these two forms of asociality always already synonymous, or might they be mutually exclusive toward wholly other ends?

II. ASOCIALITY + ITS OTHER

Does not this highly suspicious and often-derided “transcendentalist” remainder in the artwork become, in all such arguments, one of the last (or *the last*) option otherwise displaced by the insistence (most often leveled by critics of art) that art have a social purpose? More critically, could it be possible that this asociality of the artwork is, ultimately, *a social agenda expressed through highly ironic and highly moral means*? This is one of the open secrets of Dada and Situationism. Means to no end often circle back as *means to other ends*. This is one truth hiding in plain sight in works of art and literature that have resisted commodification and/or refused assimilation to art-historical and art-critical narratives, foremost *ideologically driven* art-historical and art-critical narratives.

What appears to be at play, “here and now” (but also “then”), is a series of art-historical and art-critical category errors underwritten by a form of reified dialectics (progressive or revanchist) left over from Hegelianism and Marxism. Most of the skirmishes across the decades of the emergence of the neo-avantgarde are, notably, between Left pessimism and forms of compromise advocated by otherwise well-meaning critics and art historians on the Left who cannot quite abide by the rules of the art-ideological and art-critical game they have engaged with. The clue is always the return of arguments regarding forms of mediation. These signal that both Hegel and Marx have not been erased in art-historical exegesis; nor have they been erased in art-critical operations associated with the art world that such discursive works have become embedded in and, arguably, *service*. The category errors tend to indicate, without intending to, that the art object stands in the way of the liberation of art – and that the entire ecosystem is effectively not merely modern but *modernist*. It extends into the anterior mists (pre-history) of modernism. Avant-gardes past precede the very emergence of the modernist avant-garde. If the definitions contain Hegelian and Marxist rhetoric, it is, indeed, a matter of forms of mediation, with those forms of mediation traceable to the creation, preservation, and commodification of Early Modernist definitions of authorial presences and the artistic exception. What almost always eludes categorization under such auspices, “then” and “now,” is what also scares art critics and often artists – i.e., what appears when the primary forms of mediation (authorial presences and the artistic exception) are erased actually serves to free art from all instantiations of “capture” by Capital. Otherwise described as the agency of works, or the event of art, it is quite striking that these apparitional terms of (dis)engagement for art returned in the post-phenomenological (theological) turn of the late 1990s, at the far end of the post-modern turn. Far from being a re-embrace of immanence, they opened the door for a return to “transcendentality.” What has occurred in the meantime is a doubling down by global corporate capitalism to lock down the knowledge commons, ahead of any major insurrection, with the art world and the humanities (the former “Arts and Humanities”) being subsumed by the neoliberal-capitalist creative commons and its technocratic push to discipline (or re-discipline) the arts.

What calls, then, from “near and afar,” is a new ecosystem for works, and the freeing of subjects and works from the capitalist commercium. A breach is required, and an emergent new form of artistic and scholarly “direct action.” Paradoxically, “direct action” means, in this case (and given how far the game has progressed toward closure for Capital), a renewed defense of *the total asociality of the artwork*, but with the definition of the artwork expanded to include the highly Romantic endeavor otherwise known as the “literary work of art.” In a word, “The Word” requires its very own return as work of art.

Those opposing the inherent *asociality* of art might, upon reflection, see that asociality as a path to a *new sociality*. Step out of one to find another ... This would certainly be true if that path included collectivist-based works, versus bespoke works conditioned by (and enslaved to) the outdated modalities associated with authorial presences and the artistic exception. Additionally, if “The Word” requires its very own return as work of art, the value of “The Word” will exceed and subvert all existing and all future definitions of “use-value.” Exiting the capitalist commercium, only to return by way of a semi-secret back door, it is then possible that all of the near-endless disputations regarding the autonomy of art in relation to its commodification will, quite simply, vanish. This includes all of the contortions of John Roberts in his highly troublesome book, *Revolutionary Time and the Avant-garde* (2015). Ironically, critics and historians – perpetuators of “tumult + chaos” – may then become “artists.” The double irony is that such (in)direct action becomes (or is), ultimately, “direct action.” For this insight we are forever indebted to Chris Marker, who cycled back and forth between the two, promptly leaving any artistic genre (e.g., *nouvelle vague* cinema, and, much later, *new media*) that was on the commercial upswing and in danger of diminishing the value of the implicit

messianicity of his life-work. (The disastrous assimilation of Marker's archive to the *Cinémathèque française*, following his death in 2012, is a story for another day, as is the assimilation of Debord's papers to the French State.) The (im)possible and beautiful silence of all the former naysayers regarding this otherworldly "exception" would, as opening gesture, be sufficient justification for a return to an actually existing common good versus the doctored premises and broken promises of a capitalist common good.

III. CODA

One of the great beauties of the post-modernist interregnum was the arrival of literary-artistic scholarship, foremost with Derrida, but also Irigaray and Kristeva. Yet, there was a deferred "transcendentality" present that might also be said to have been a "buried" transcendentality. Derrida's exquisite book, *Archive Fever* (1995) – in asking, "Is there a historian of the first door?" – should have been a signal to all readers that his answer regarding the value of anything beyond circular self-reflexivity was always already deferred. It was a futural (extraordinarily indeterminate) question, in the extreme, while *Archive Fever* only apparently (and apparitionally) delved into the secrets of the archival impulse to show that there is always something "there" that exceeds or escapes the archive. It could be called, quite explicitly (and simply), "works-based agency." That "first historian" is present when and if we are to finally bracket historicity for the proverbial some-thing else – e.g., a-historicity, a-temporality, and a-legality. Post-structuralist/post-modern literary-artistic scholarship almost went there and then balked, with "there" being "Else-where." Thus, the endless deferral of the language games of post-modernism. Thus, too, the battle between Derrida and Agamben, fought by proxies, regarding the "secret" or the "ban" – i.e., that which cannot be named, and most probably an idealist some-thing neither of them could quite come to name – or Derrida's problems in South Africa when he advocated unconditional forgiveness for the crimes of apartheid only to be challenged by those who had suffered the indignities of apartheid and his only response was "Derridean squid ink." (The landowning class or "thieves" of apartheid South Africa have never been disciplined. "Reconciliation" was primarily a case of the transfer of power, for, per usual, concessions/immunity.) We have, however, hopefully arrived at the point where the provisional (historical) deferral of transcendentality in favor of endless temporizing is canceled and/or rendered moot. "Transcendentality" is also justice. The "moot court" of current public opinion seems to be that this endless deferral of a proper common good is a total waste of time and that global capitalism is the common enemy. The writing is on the wall. Let it be new forms of literary-artistic scholarship.

OUTTAKES

"Upstream + Downstream," *Substack* (December 11, 2024)

<https://editionofone.substack.com/p/upstream-downstream>

"W(h)ither the Avant-garde?" *Substack* (December 8, 2024)

<https://editionofone.substack.com/p/whither-the-avant-garde>

"Pivot + Walk Away?" *Substack* (November 23, 2024)

<https://editionofone.substack.com/p/pivot-walk-away>

UPSTREAM + DOWNSTREAM

<https://editionofone.substack.com/p/upstream-downstream>

Further comments on the role of the avant-garde in cultural production ...

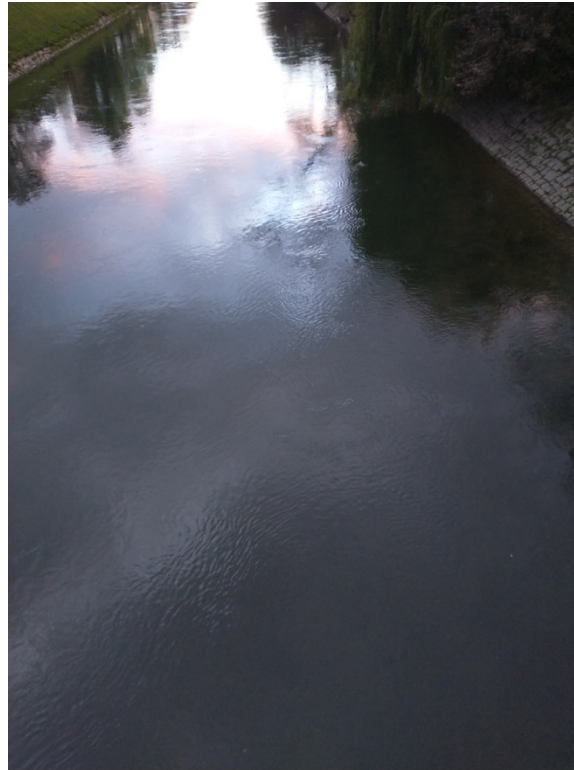


Image – Ljubljanica, Ljubljana, Slovenia. Photo: Gavin Keeney.

I. CONCEPTUAL PARALLAX

“I therefore convinced myself that the fish that I had seen leaping in the Ljubljanica over the past two days at the Partisan’s Bridge had been announcing the arrival of September 29, 2023, also the day of an Aries Full Moon (Cardinal fire, no less). One had jumped just upstream of the bridge, whereas the other had jumped just downstream of the bridge. Perhaps it was the same fish, seen at different times, and suggesting the perennial conundrum of whether it was better to go ‘upstream’ or ‘downstream’ in terms of the search for the miraculous (the Sublime). Perhaps ‘no stream’ would one day be the answer, with ‘upstream’ or ‘downstream’ canceled by ‘no stream’ ... At the moment, however, it was the bridge that signaled the division between ‘upstream’ and ‘downstream.’ It also signaled a puzzle. Without the bridge there was no actual place of observation, from which to say ‘the fish jumped upstream.’ It was relational to standing on the bridge, as a type of human gnomon, thus establishing a territoriality based upon *being on the bridge* being included in the equation, if that is what this was, after all, *in this particular instance*. Was it an equation? The physical bridge was the missing link in the metaphysical puzzle; it was very close to the problem of the one stone in Zen gardens that could not be seen in relation to all of the other stones. It (one stone) always disappeared in relation to all of the others. Yes, from the shore you could say, ‘the fish jumped upstream’ – or, ‘the fish jumped downstream.’ But this would be in relation to one another versus the bridge. This puzzle was different. It involved the bridge – in a type of parallax that was, in part, conceptual. No bridge, no conceptual parallax. ‘Here’ was Thornton Wilder’s ‘bridge’ again [...] Its significance was as ultra-contingent something marking and haunting time more than, in this case, space. In Wilder’s story, the bridge was a type of common destiny for *all of the people* who were crossing it, when it collapsed into a ravine. And in Wilder’s story, a Franciscan monk was burned at the stake for trying to figure out why those particular people were *all on the bridge* at the same time.

“I went to the Partisan’s Bridge at nightfall to see what I would see. Would fish be jumping? I took a flashlight. It was too modest to make an impression on the water other than a small bluish glow – at least from my perspective *on the bridge*. I noted a heron or such – i.e., a long-necked bird – wading at the edge of the river, upstream, ‘fishing’ in the semi-darkness ... While I was observing this elegant bird extend its long neck to study the water, it plucked a fish from the half-dark waters and swallowed it with a flourish. It did this twice. Upstream was good fishing apparently because of the ambient light from the bridge’s lamps. I checked downstream and nothing much was happening. Upstream, ducks swam back and forth, floating on the current here and there, paddling their way to the shore to circle the heron, if that was what it was, and which did not seem to care at all. It was focused on the current and the ambient light that perhaps illumined the passing fish. I pointed the flashlight at the heron. Could it see it? I moved it around. Would it distinguish it from the stationary lights of the bridge? By color? By movement? I had no idea if it could see it, but it did seem to turn its eyes in the direction of the bluish glow. It never left the shallows of the near-shore. It strode up and down a small stretch of the shoreline in the shallows, stretching its neck toward the deeper water and quite often froze as to not alert any fish that it was ‘there.’ Perhaps the ducks gave it all away, for the fish? While they circled the heron, the heron found no fish.

“Downstream was silent and darker. A few ducks floated by. There were no herons. Was upstream preferable to downstream at nightfall? Which was more prolific? The silent darkness of downstream or the fertile waters of upstream? Was it a metaphor or a simple reality, pro and con proficiency (vis-à-vis fishing rights)? Downstream won the argument, *for the moment*, and for no good reason. I thought of Hölderlin’s ‘fish and game slip away’ – again. This beautiful metaphor came and went, *pour mon moi*, echoing across the decades. It was the oldest metaphor in the world – since the beginning of the world. Under cover of darkness, fish and game do slip away. When should they do so? The legendary image of hunters and those who flush the game out of the forest on three sides came to mind as well, whereas the fourth side was always left open, for game to slip away. Letting game slip away ‘downstream’ or ‘upstream’ seemed to be a lesson worth taking note of, *for the moment*. Fate + Grace again, perhaps, *for the moment*. The beauty of upstream was legendarily preternatural. It had always been so. Go far enough and you hit the ‘weeping meadow.’ Downstream was, however, the equivalent of the return – perhaps even the Eternal Return; i.e., until the Eternal Return exhausted itself. It was Zarathustra leaving the mountaintop. Kierkegaard’s giving something up to actually retain it at another level also registered here. This was a type of Absolute Zen – a gorgeous zero degree. There was no way around it. Drop it, and it will (may?) return. Drop it, and worship it (anyway). Leave it and embrace it (for all time and ‘time out of time’).”

– Excerpt from ~~Anonymous~~, *Ego-histoire: An Anti-memoir*

II. LEAVING TO RETURN

When do artists and scholars choose to go upstream versus downstream, with upstream connoting away from the commercium of the art world and academia? What prompts such a move? And, is upstream a temporary move or a permanent move? Is such a move temporary sometimes and, then, permanent – i.e., “once and for all”?

It is more than likely that the “permanent” move upstream is not actually a choice. It does seem to resemble Thomas Merton’s myth of momentous decisions, when decisions made *by* subjects are actually not so much made by subjects as accepted as made *for* subjects. “Who” or “what” makes such a decision *for* subjects? In the case of artists and scholars it is with the arrival of the life-work that the last instances of leaving to return appear. The life-work appears across works, may be detected in works as they build toward the life-work, and eventually “announces itself” through that last move upstream. At the point of “announcing itself,” there is, then, no longer any return. “Leaving to return,” as rite of passage for works, has reached an apotheosis through works. Such life-works, therefore, “depart,” often leaving authors behind to speak for, or on behalf of, life-works, until the author, as well, “departs.”

This all signals a mythic dimension in works of art and scholarship that might be termed the *immemorial mysterium* underwriting works. Such a term will rarely be acknowledged in the art world or academia, though it will be present in both homeopathic dilution or as rationalized and semi-abstract codeword, such as “prior art,” “source,” “referenced works,” etc. In other words, it hides in plain sight.

That immemorial reserve is – e.g., when converted to rationalist or philosophical or sociological terms – duly reduced to a remainder that nonetheless operates from within whatever the ecosystem’s protocols call for. One trick for artists and scholars is to find the means to “free” it from those protocols. Foremost today, the freeing of that

mythic or immemorial reserve will involve de-personalizing and de-commodifying works such that they may enter into dialogue with the resources hiding in plain sight without undergoing a de-naturing transposition through works crafted to meet the dictates of markets. One way to dis-own works (to free them) is to electively renounce authorial privileges and venture into a trans-personal engagement with the *immemorial mysterium* through following what has come to be called the Event of Art. “Art” in this case includes literary-artistic scholarship; and works of literary-artistic scholarship, when approaching the emergence of the life-work, do tend to choose “where” and “when” and “how” they appear and, more critically, dis-appear. “Dis-appear,” in the case of the life-work making such choices on behalf of works, while also signaling that a vital autonomy of works has been re-secured, does not necessarily translate as “vanish” ... What occurs, instead, is that they (autonomous works) no longer register in the art-world and academic commercium, from which they only appear to have appeared, as they actually only ever tolerated that commercium in order to up the ante. This all occurs downstream. Upstream may have been utilized by works, en route to life-work, with a serial return downstream to test works. Yet, the final return upstream (leaving to never return) arrives out of the relation of works to the *immemorial mysterium* – i.e., the excess always present in semi-autonomous works finally breaks free of socio-cultural constraints (e.g., what Rousseau called “chains”). At the time of this emergence of the fully autonomous life-work something peculiar happens in the transpersonal gestalt that has effectively led to the moment of emergence. Crossing out of a philosophically or artistically inflected time-sense (e.g., the modality of production), the life-work reaches a threshold denoted in mystical theology as the Ring-Pass-Not. Having reached this threshold repeatedly, and having turned back repeatedly, eventually or *eventfully*, that threshold is crossed *by works*. In such cases works (now life-works) receive a “seal.” Notably, one of the most renowned examples of this process is encoded in Dante’s *The Divine Comedy*. But it is present in various forms in works both acknowledged and unacknowledged by literary-artistic history. It is acknowledged, foremost, in meta-history (where a focus on the writing of history displaces so-called objective history). Many works hide for decades, if not centuries. Others are encoded and await de-ciphering. Others still are encoded and will never be de-ciphered, insofar as their entire point is to remain cryptic – *spellbindingly so*.

All of this might be seen as a means of countering and dismissing claims by many scholars and critics that all avant-gardes past have failed, and that any future avant-garde must have some socio-cultural agency or it too will fail. Literary and artistic avant-gardes rarely ever fully intend to engage downstream – or, at the least, they never intend to *only* engage downstream. They contain by their very nature (which is often an intentional anti-nature) a trace of the *immemorial mysterium* that informs them. This is also why they can “hide” for decades or centuries without ever fully vanishing. “Failure” is temporal in most cases. Yet, it is necessary to distinguish between works past that contain this trace and those that were merely informed aberrations and/or agit-prop agitations. The latter do tend to only register historically and have no other agency than *passing immanent intentions*. Generally speaking, they also almost always revert, as relic, to commodity status, which is why the capitalist commercium “loves” and “values” them. (See, for example, the current art-book market for the value of El Lissitzky’s Soviet-era, agit-prop editions.) The implied transcendentalism of the former is, therefore, the first mark of a perhaps hidden “seal,” for works, with that “seal” obtained most often through apparent failure versus apparent success.

OUTTAKES

“W(h)ither the Avant-garde?” *Substack* (December 8, 2024)

<https://editionofone.substack.com/p/whither-the-avant-garde>

“The Catasterism,” *Substack* (September 13, 2024)

<https://editionofone.substack.com/p/the-catasterism>

“The Back Foot,” *Substack* (August 11, 2024)

<https://editionofone.substack.com/p/the-back-foot>

Thus, revolutionary praxis in the Arts & Letters – e.g., Diderot et al. – will require defying power through works and, in the process, establishing a Republic of Letters. In the case of Diderot and the Encyclopedists, the challenge to power was undertaken through a fairly nuanced dance with state censorship prior to the French Revolution. The fact that this was also undertaken through a fairly nuanced dance with the French book trade has been somewhat lost (obscured) in the annals of history, given that the book trade has been valorized in history as a liberating force. The fact that the book trade is now the de facto means of censorship and the policing of the knowledge commons has more or less become clear with the various copyright wars extending from the early 2000s through the now-emergent battles concerning Open Access and AI. The writing is on the wall so to speak with AI and Intellectual

Property Rights (IPR), while the book trade increasingly attempts to tighten copyright to protect its own privileges – e.g., the globalized monopolies behind academic publishing.

The three other quadrants in the diagrammatics rarely are discussed. The lower-left quadrant may be seen as the apophatic path (negation upon negation). The lower-right quadrant may be seen as a set of compromises (with negative power or politics, plus positive formal or rhetorical operations). The upper-left quadrant may also be seen as a set of compromises (with positive power relations, plus negative formal or rhetorical operations). Lower-right praxis would provide cover for exiting power relations while developing positive forms of engagement to alter the game (e.g., anarcho-syndicalist activities and cosmo-localism). Upper-right praxis would reclaim power while minimizing or engaging in intentionally impoverishing works (e.g., Minimalism and Conceptualism in art). This leaves lower-left praxis as the singular modality for erasing both power games and content *for* works. This *Via negativa* is ancient and has provided cover for some of the most radical operations in cultural history. One might say that the lower-left quadrant in the diagrammatics of cultural production is also the site of paradoxes. Works that pass “this way” often re-appear in the upper reaches of the upper-right quadrant as exception/catasterism (granted a seal through the rites of passage endured). This opens a door in cultural production normally locked and severely guarded by power. Works of this order defy logic and often appear absurd. They also defy history, and, as such, they defy inclusion in the diagrammatics of cultural production undertaken by Laclau and Bourdieu.

II. VIA NEGATIVA + META-ETHICS



Image – Form-of-life. Park + 75th, New York, New York. Photo: Gavin Keeney.

What also falls apart once the *Via negativa* has been engaged through works and on behalf of works is the position of such radical works in the otherwise limited field engaged (and as diagrammed by Laclau and Bourdieu). What occurs is an expansion of the field of cultural production in all directions. A simplistic rendering of this phenomenon would expand the diagrammatics in all directions, engendering, in turn, an implied infinite number of quadrilateral graphs within quadrilateral graphs. Dizzying in the extreme, it then requires placing a form-of-life for works within what has now begun to resemble a game of infinite regress. The field, expanded exponentially, suggests infinitude. The form-of-life inscribed within that implied infinitude therefore defines parameters for works and can be placed at any point in the infinitely expandable diagrammatics such as to test the expanded potentialities of sites for works. Critically, the form-of-life retains the impress of the original diagrammatics but opens onto what can only be called

“meta-ethics” (scare quotes required); i.e., in such instances of having passed through the lower-left quadrant enroute else-where. The meta-ethics of works associated with the form-of-life for works can, therefore, be re-registered in or at any point in the continuum of cultural production; viz., they (the meta-ethics of works) can be *re-naturalized* through works to alter power relations via what Kierkegaard saw as the principal modus operandi of prophetic praxis. The revolutionary potential for such works therefore becomes self-evident, and ethos and telos become “one.”

It is through the austerities of meta-ethics that all ideological systems collapse (fall away); this notably includes religions insofar as they are constructed as ideologies, and, in the case of capitalism as a debauched religion, its collapse is to be found in its absolute opposition to any form of ethics whatsoever. Through meta-ethics the form-of-life engaged shines naked and resplendent. The else-where invoked through works is the empyrean, and the empyrean may be re-naturalized through works where ethos and telos become “one.”

III. TOPOLOGICAL GLOSSARY

Diagrammatics – A reductive means to ends

Cultural production – Social and cultural (socio-cultural) praxis

Paradigmatic relations – Power games (games of power)

Syntagmatic relations – Formal and discursive (lexical) systems

“General Intellect” – Marxist discourse in the Arts & Letters

Arts & Letters – The imperiled Humanities

Republic of Letters – The free exchange of ideas

Knowledge commons – The commodified Republic of Letters

Via negativa – Path of highest resistance to power

Form-of-life – Appearance of a rule for works

“Meta-ethics” – Ethics about ethics

Else-where – Metaphysical and spectral scriptorium for works

Prophetic praxis – Ethos and telos as “one”

Empyrean – Else-where

IV. CODA

“If the genius is an artist, then he accomplishes his work of art, but neither he nor his work of art has a *telos* outside him. Or he is an author, who abolishes every teleological relation to his environment and humorously defines himself as a poet. Lyrical art has certainly no *telos* outside it: and whether a man writes a short lyric or folios, it makes no difference to the quality of the nature of his work. The lyrical author is only concerned with his production, enjoys the pleasure of producing, often perhaps only after pain and effort; but he has nothing to do with others, he does not write *in order that*: in order to enlighten men or in order to help them along the right road, in order to bring about something; in short, he does not write *in order that*. The same is true of every genius. No genius has an *in order that*; the Apostle has absolutely and paradoxically, an *in order that*.” – Søren Kierkegaard, *Of the Difference between a Genius and an Apostle*, in *The Present Age: On the Death of Rebellion*, pp. 86-87. Written in 1847. This translation first published by Oxford University Press under the title *The Present Age and Two Ethico-Religious Treatises* in 1940.

OUTTAKES

“EO1 v1.0,” *Substack* (January 12, 2025)

<https://editionofone.substack.com/p/eo1-v10>

“The Catasterism,” *Substack* (September 13, 2024)

<https://editionofone.substack.com/p/the-catasterism>

“The Romance of AI?” *Substack* (August 10, 2024)

<https://editionofone.substack.com/p/the-romance-of-ai>

RETROSPECTIVE GAZE

<https://editionofone.substack.com/p/retrospective-gaze>

A summary of engagements with the art-academic industrial complex across twenty-five years ... Apologies for any broken links ...

COORDINATES

NEW YORK – PRAGUE – BRNO – LONDON – MELBOURNE – HONG KONG – PARIS – VIENNA – RIJEKA – TRIESTE – IOANNINA – ATHENS – VENICE – AHMEDABAD – KOCHI – LJUBLJANA – BARCELONA – ROME



Image – Angel by Botticelli. Photo: Gavin Keeney.

Crossing twenty-five years, the following selection of documents, texts, and archival records may be viewed as a sustained critical engagement with the art world and academia, through essays, reviews, etc., and inclusive of garden design, architecture, film, photography, fashion, performance art, music, and opera ... They begin in New York, New York, in the early 2000s, and then become embedded in various aspects of PhD studies concerning visual agency, postdoctoral research projects concerned with a study of intellectual property rights, and, then, a second PhD focused on works-based agency ...

I. 2000-2010

Essays, reviews, etc. composed while living in New York, New York (2000-2010) ... Many of these texts were previewed and/or published via the LANY Archive-Grotto ... In October 2007, Agence 'X' displaced Landscape Agency New York (LANY) as "cover story" for independent research in the Arts and Humanities ...

LANY Archive-Grotto 1999-2009 (via Wayback Machine)

The LANY Archive-Grotto was created on Geocities ca.1999 and subsequently closed down when Yahoo! bought the site and imposed fees prior to shutting it down altogether ... Wayback Machine fortunately

archived the entire LANY website before Yahoo! shut down Geocities ca.2009 ... See “Rapport LANY” for a guide to entering the Archive-Grotto ...

<https://web.archive.org/web/20090806045312/http://geocities.com/ateliermp/index1.html>

REPORT – “Rapport LANY,” 2023

<https://editionofone.substack.com/p/rapport-lany-9eb6d94d4ade>

See also the following dossiers for essays and texts related to landscape architecture and garden design ...

DOSSIER – *Things Czech 1997-2006* (2011)

Abstract: Essays and documents surveying the post-communist architectural scene in the Czech Republic. - 1/ “Wild & Wilder” (1997) – A brief travelogue with comments on Kew Gardens, London, and Mies van der Rohe’s Villa Tugendhat (1930), Brno. 2/ “Angel City” (1999) – A short report on Jean Nouvel’s Golden Angel office tower in Smíchov, Prague. 3/ “Read & Weep: Scandal in Bohemia” (1999) – Essay on post-communist machinations within the architectural scene in the Czech Republic, including reports on: Jean Nouvel’s Angel City and its critics; charges of “lite (postmodern) neo-functionalism” here and there; a cooked “open” competition for a proposed Kupka museum in an old mill on the island of Kampa (in the Vltava); a tourist-dodging transit through Josip Plečnik’s gardens at Prague Castle; and stories and legends regarding the Star Pavilion and oak wood at White Mountain. 4/ “The Body of the City” (2001) – Critique of Richard Meier and Partners’ proposed ECM Radio Plaza, a series of towers meant to complete an unfinished, communist-era “Rockefeller Center” in the Pankrác district of Prague. 5/ “Gnomic Works: The Sculptural Works of Kurt Gebauer” (2002) – Essay on the sculpture of Czech artist Kurt Gebauer with images from his exhibition in Zlín in 2001. 6/ “House of the Wind: May Day” (2004) – Prose poem written on May Day 2004 regarding wandering around Olšanské hřbitovy, a mostly 19th-century cemetery in the Žižkov district of Prague. 7/ “Architectural Eyewash” (2004) – An essay surveying: various complaints within the Czech architectural community regarding an outbreak of “architectural eyewash” in the 2004 Chamber of Architects’ Grand Prix competition; rumors and innuendo regarding a proposed Kupka museum on Kampa; complaints about Daniel Libeskind’s proposed Dalí House, Prague; etc. 8/ “Moravian Shadows” (2004) – Essay on “cultural shadows” in the context of Czech architecture, with a nod to Nietzsche’s *The Birth of Tragedy*. 9/ The Near & The Far: Moravian Garden (2006) – Notes and discourses on a very small, yet “immense” South Moravian country garden in Skryje, Czech Republic.

<https://philpapers.org/rec/KEETC>

DOSSIER – *Dossier LANY: 2001-2008* (2014)

Abstract: Landscape Agency New York was founded by Gavin Keeney, c.1997, and encompassed a wide array of activities and effects – e.g., research, writing, design, consulting, and teaching. /S/OMA (Syntactical Operations Metaphorical Affects) was the mobile, and sometimes global design and teaching module within LANY, focusing primarily on entirely hypothetical and/or unreal projects, many becoming the foundation for lectures and courses delivered at institutions in the US, Canada, Australia, and Europe, from 2003 to 2007. Lastly, the LANY Archive-Grotto was established following publication of *On the Nature of Things: Contemporary American Landscape Architecture* (Birkhauser, 2001), primarily as a means of escaping the then-formulaic production of texts common to Landscape Architecture and Architecture.

<https://philpapers.org/rec/KEEDL>

DOSSIER – *The Editioning of Gardens: Rites of Passage* (2022)

Abstract: Many of the following literary-critical texts (not all quite conventional “long-form” essays) originally appeared on the Landscape Agency New York website, LANY Archive-Grotto, on the web portal Geocities, between the years 1997 and 2008 – i.e., over a period of roughly ten years. Versions of some

were published in various journals, academic or otherwise. In re-presenting them here, the intention is to trace a proverbial “red thread” that crosses the entirety of the work, arguably what might be denoted the works-based agency of works, and, arguably, the telltale trace of what is otherwise known as the “life-work,” yet for works versus for authors. The entire, retrospective apparatus of *The Editioning of Gardens* is also, decidedly, an homage to New York, New York, either where or from where much of the research was undertaken and “lived.” Manhattan, indeed, haunts these pages, directly and indirectly – that is to say, the unparalleled access to libraries, bookstores, universities, galleries, cafés, pubs, restaurants, cinemas, parks, and the streets is quite simply the source for the often-intense, yet suitably critical exegetical works. This book is meant to both recapitulate themes crossing the “life-work” of the works collected, but to also illustrate the transitional gestalt of the 1990s and 2000s, something we collectively have not yet quite exited, and something that still haunts and gives pause to architects and landscape architects today. In naming this collection “The Editioning of Gardens,” the intention is to draw attention to the fact that it is landscape that underwrites almost all architectural interventions, whether acknowledged or denied, and that it is “landscape” – in the widest sense of the word – that we inherently and collectively inhabit.

<https://philpapers.org/rec/KEETEO-4>

REVIEWS – “Andrei Tarkovsky: Four Reviews,” 2002

<https://web.archive.org/web/20090806045313/http://geocities.com/ateliermp/mirror.html>
<https://web.archive.org/web/20090806045316/http://geocities.com/ateliermp/stalker.html>
<https://web.archive.org/web/20090806045314/http://geocities.com/ateliermp/nostalgia.html>
<https://web.archive.org/web/20090806045316/http://geocities.com/ateliermp/solaris.html>

ESSAY – “Gnomic Works: The Sculptural Works of Kurt Gebauer,” 2002

<https://philpapers.org/rec/KEETC>
<https://web.archive.org/web/20090806045312/http://geocities.com/ateliermp/gebauer.html>

REVIEW – “Elliptical Notes on Antonioni’s *L’Avventura*,” 2003

<https://web.archive.org/web/20090806045306/http://geocities.com/ateliermp/antonioni1.html>

REVIEW – “Godard’s *Notre Musique*,” 2004

https://web.archive.org/web/20090806045314/http://geocities.com/ateliermp/notre_musique.html

REVIEW – “Mark Tansey: Into the Blue,” @ Gagosian Gallery, New York, 2004

<https://philpapers.org/rec/KEEDL>

REVIEW – “Damien Hirst,” @ Gagosian Gallery, New York, 2005

https://www.researchgate.net/publication/388920001_ART-WORLD_2006-2010

REVIEW – “Dada Returns,” @ The Museum of Modern Art, New York, 2006

https://www.researchgate.net/publication/388920001_ART-WORLD_2006-2010

REVIEW – “Heide Hatry,” @ Elga Wimmer PCC, New York, 2007

https://www.researchgate.net/publication/388920001_ART-WORLD_2006-2010

REVIEW – “Thomas Struth,” @ Marian Goodman Gallery, New York, 2007

https://www.researchgate.net/publication/388920001_ART-WORLD_2006-2010

REVIEW – “Francesca Woodman,” @ Marian Goodman Gallery, New York, 2007

<https://philpapers.org/rec/KEEDG>

REVIEW – “Damien Hirst,” @ White Cube, London, 2007

https://www.researchgate.net/publication/388920001_ART-WORLD_2006-2010

REVIEW – “Chris Marker,” @ Peter Blum Gallery, New York, 2008

<https://web.archive.org/web/20090806045313/http://geocities.com/ateliemp/marker.html>

REVIEW – “Art Week New York,” 2009

https://www.researchgate.net/publication/388920001_ART-WORLD_2006-2010

ESSAY – “Pure Visuality: Notes on Intellection & Form in Art & Architecture,” 2009

<https://philpapers.org/rec/KEEPVN>

MONOGRAPH – *Art as “Night”: An Art-theological Treatise* (2010)

Essays prompted by a visit to the Velázquez exhibition at the National Gallery London in January 2007 ...

Abstract: *Art as “Night”* proposes a type of a-historical dark knowledge (a-theology and theology, at once) crossing painting since Velázquez, but reaching back to the Renaissance, especially Titian and Caravaggio. As a form of formalism, this “night” is also closely allied with forms of intellection that come to reside in art as pure visual agency or material knowledge while invoking moral agency, a function of art more or less bracketed in modern art for ethical and/or political agency.

Not a theory of meta-painting, *Art as “Night”* restores coordinates arguably lost in painting since the separation of natural and moral philosophy in the Baroque era. It is with Velázquez that we see a turning point, an emphasis on the specific resources of painting as a form of speculative intellect, while it is with contemporary works by Gerhard Richter and Anselm Kiefer that we see the return of the same after the collapse of modernism, and after subsequent postmodern maneuvers to make art discursive yet without the austerities of the formal means present in *Art as Art*. *Art as “Night”* argues for a non-discursive form of intellection fully embodied in the work of art – and, foremost, painting.

A synoptic and intentionally elusive and allusive survey of painting, through the collapse of the art market in late 2007, *Art as “Night”* suggests by way of this critique of an elective “night” crossing painting that the art world is an endlessly deferred version of pleroma (Hegel’s Absolute Knowledge), a fully synthetic world given to an exploration and appropriation of the given through classical mimesis and epistemology and its complete incorporation and transfiguration in a theory of knowledge and art as pure speculative agency. In effect, *Art as “Night”* is an incarnational theory of art as absolute knowledge.

<https://www.cambridgescholars.com/product/978-1-4438-2401-9>

II. 2011-2020

Essays, reviews, etc. composed while involved in a first PhD project in Australia (2011-2014) and subsequent postdoctoral projects (2015-2020) ...

DISSERTATION – Doctor of Philosophy (Architecture) – Deakin University – 2011-2014

Thesis Project: “Visual Agency in Art and Architecture” – School of Architecture and Built Environment – Supervision: David Jones, John Rollo, and Flavia Marcello – External examination: Tom Conley, Harvard University, Cambridge, MA, USA; Suzana Milevska, Academy of Fine Arts, Vienna, Austria; and Anonymous, Australia – Two monographs: *Dossier Chris Marker: The Suffering Image* (2012); and *Not-I/Thou: The Other Subject of Art and Architecture* (2014) – Two curated, multimedia group exhibitions: “‘Shadow-lands’: The Suffering Image” (2012), Dennys Lascelles Gallery, Alfred Deakin Prime Ministerial Library, Deakin University; and “‘Shadow-lands’ II: Not-I/Thou” (2014), Dennys Lascelles Gallery, Alfred Deakin Prime Ministerial Library, Deakin University – Two archival submissions: “DCM Bequest” (2012), research dossier, Australian Film Institute/RMIT; “*Shadow-lands’: The Suffering Image* (2012), limited-edition, hand-made folio (exhibition dossier), Alfred Deakin Prime Ministerial Library, Deakin University, and St. Paschal Library, Yarra Theological Union – Seven conferences attended: Australia (3); England (2); Italy (1); and Greece (1) – Research conducted in: Australia; England; France; Croatia; and Slovenia

<http://trove.nla.gov.au/version/211678508>

https://dro.deakin.edu.au/articles/thesis/Visual_agency_in_art_architecture/21104059

<http://hdl.handle.net/10536/DRO/DU:30067364>

MONOGRAPH – “*Else-where*”: *Essays in Art, Architecture, and Cultural Production 2002-2011* (2011)

Retrospective collection of essays written between 2002 and 2011 ...

Abstract: “*Else-where*”: *Essays in Art, Architecture, and Cultural Production 2002-2011* is a synoptic survey of the representational values given to art, architecture, and cultural production at the closing of the twentieth century and the opening of the twenty-first. Written primarily as a critique of what is suppressed in architecture and what is disclosed in art, the essays are informed by the passage out of post-structuralism and its disciplinary analogues toward the Real (denoted over the course of the studies as the “Real-Irreal,” or “Else-where”). The essays collected in “*Else-where*” cross various disciplines (inclusive of landscape architecture, architecture, and visual art) to develop a nuanced critique of a nascent formal regard and elective exit from nihilism in art and architecture that is also an invocation of the highest coordinates given to the arts – that is, formal ontology as speculative intelligence itself, or the return of the universal as utopian thought “here-and-now.”

<https://www.cambridgescholars.com/product/978-1-4438-3359-2>

SAMPLE ESSAY – “Notes on the Artistic Ego,” 2008

<https://philpapers.org/rec/KEENOT-2>

SAMPLE ESSAY – “The Silence: Non-discursive Agency in Photography,” 2010

<https://philpapers.org/rec/KEETSN-2>

DOSSIER – *Dossier Gaialight*, 2011

Abstract: Essays and documents in support of the works of Gaialight – DOCUMENTS: *The Passion of Jeanne d’Art* (2007) – *Letter to Gaia* (2007) – “Art as Such”: *This is Not Pop ...* (2008) – *Writing Toward Darkness* (2009) – *Scarlett Words: Light America* (2009) – *The Darklight Elaboration* (2010) – *The Darklight Elaboration: Zeitgeist or Episteme?* (2010) – *Cam Girls* (2011) – *Brooklyn Buzz* (2011) – *Brooklyn Buzz: The Semi-divine Metropolis* (2011) – *Reconnaissance: Light War, Mass Surveillance, Video Games* (2011) – *First Cause* (2011) – *Met Ladies* (2011) – *When Cam Girls Met Ladies* (2011) / OUTTAKES (2007): *15 Questions About Editioned Art Photography* (2007) – *A Few Awkward Questions for Francesca Woodman* (2007) – *October Revolution* (2007).

<https://philpapers.org/rec/KEEDG>

ESSAY – “Notes on Russian Formalism,” 2011

[Currently withheld]

ESSAY – “The History of Art History,” 2011

[Currently withheld]

REVIEW – “Anselm Kiefer,” @ White Cube Gallery, Hong Kong, 2012

[Currently withheld]

MONOGRAPH – *Dossier Chris Marker: The Suffering Image* (2012)

First monograph in the PhD project, “Visual Agency in Art & Architecture” ...

Abstract: *Dossier Chris Marker: The Suffering Image* is a study of a late-modern chiasmus, impersonal-personal agency, as it comes to expression in the works of French artist and filmmaker, Chris Marker, as the dynamic interplay of political and subjective agency. As chiasmus, the complementary halves of this often-apocalyptic *dynamis* (a semi-catastrophic, temporal or historical force-field) also – arguably – secretly agree to meet, through the work of art, in the futural. Consistent with the classical figure of *concordia discors*, these irreducible warring aspects of life experience are, in fact, resolved in an atemporal and ahistorical moment that inhabits the work of art from its inception. This redemptive aspect in art is also the ultimate gesture of the artwork as “mask” or “screen” for forces that reside beyond the frame of the image or work, as its proverbial Other, or within the frame, as other to that Other. A topological “knot,” or ontological “problem,” it is this very conflict that animates all of Marker’s extensive works – filmic and otherwise.

<https://www.cambridgescholars.com/product/978-1-4438-4182-5>

ESSAY – “Séance ‘C.M.’,” 2012

<http://sensesofcinema.com/2012/feature-articles/seance-c-m/>

REPORT – “Shadow-lands,” 2012

<https://philpapers.org/rec/KEEQTS>

PHOTO-ESSAY – “Eleven Visual Poems,” 2013

<https://philpapers.org/rec/KEEVP>

NOVELLA/ANTI-MEMOIR – *The Six-winged Seraph*, 2013

Serialized and redacted anti-memoir of a research foray in Europe in 2013 ...

<https://editionofone.substack.com/p/the-six-winged-seraph-3828091be588>

REVIEW – “Pablo Román: 1,000 Holes in the Wall,” 2013

<https://philpapers.org/rec/KEEHI-2>

MONOGRAPH – *Not-I/Thou: The Other Subject of Art and Architecture* (2014)

Second monograph in the PhD project, “Visual Agency in Art & Architecture” ...

Abstract: *Not-I/Thou: The Other Subject of Art and Architecture* is a series of essays delineating the gray areas and black zones in present-day cultural production. Part One is an implicit critique of neoliberal capitalism and its assault on the humanities through the pseudo-scientific and pseudo-empirical biases of academic and professional

disciplines, while Part Two returns to apparent lost causes in the historical development of modernity and post-modernity, particularly the recourse to artistic production as both a form of mnemonics and periodic (and renascent) avant-garde agitation. In-between these twin systems of taking the measure of things, Art and Architecture, as forms of speculative intellectual capital, emerge from the shadow-lands of half-conscious and half-unconscious forces to become gestures toward a type of knowledge that has no utilitarian or generic agency. Defying the tendencies of such discourses to fall prey to instrumental orders that effectively neuter the inherent radical agenda of both, Art and Architecture are represented in this series of essays as noetic apparatuses, operating at the edge of authorized systems of knowledge, quietly and secretly validating and valorizing the shadowy and recondite, collective and personal operations of intellect in service to no particular end.

<https://www.cambridgescholars.com/product/978-1-4438-5603-4>

SAMPLE REVIEW – “Mad Square: Modernity in German Art 1910-37,” @ The National Gallery of Victoria, Melbourne, 2012

<https://philpapers.org/rec/KEEMS>

SAMPLE REVIEW – “Vertiginous Acedie,” New Art from Russia @ Saatchi Gallery, and Calder @ Pace Gallery, London, 2013

<https://philpapers.org/rec/KEEVA>

ESSAY – “Medvedkine,” 2014

<http://www.evolo.us/magazine/evolo-05/>
<https://philpapers.org/rec/KEEM-2>

MONOGRAPH – *Knowledge, Spirit, Law, Book 1: Radical Scholarship* (2015)

Developed in association with the postdoctoral project, “Knowledge, Spirit, Law,” 2014-2016, and the Center for Transformative Media, Parsons/The New School and Punctum Books

Abstract: *Knowledge, Spirit, Law* is a de facto phenomenology of scholarship in the age of neoliberal capitalism. The eleven essays (plus Appendices) in *Book 1: Radical Scholarship* cover topics and circle themes related to the problems and crises specific to neoliberal academia, while proposing creative paths around the various obstructions. The obstructions include metrics-obsessed academia, circular and incestuous peer review, digitalization of research as stalking horse for text- and data-mining, and violation by global corporate fiat of Intellectual Property and the Moral Rights of Authors. These issues, while addressed obliquely in the main text, definitively inform the various proscriptive aspects of the essays and, via the Introduction and Appendices, underscore the necessity of developing new-old means to no obvious end in the production of knowledge – that is to say, a return to forms of non-instrumentalized intellectual inquiry. To be developed in two concurrent volumes, *Knowledge, Spirit, Law* will serve as a “moving and/or shifting anthology” of new forms of expression in humanistic studies.

<http://punctumbooks.com/titles/knowledge-spirit-law/>
<https://muse.jhu.edu/book/76492/>

SAMPLE ESSAY – “The Film-essay,” 2015

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2668757

SAMPLE ESSAY – “Film Mysticism and ‘The Haunted Wood,’” 2015

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2668652

MONOGRAPH – *Knowledge, Spirit, Law, Book 2: The Anti-capitalist Sublime* (2017)

Developed in association with the postdoctoral project, “Knowledge, Spirit, Law,” 2014-2016, and the Center for Transformative Media, Parsons/The New School and Punctum Books

Abstract: *Knowledge, Spirit, Law // Book 2: The Anti-capitalist Sublime* takes up where *Knowledge, Spirit, Law // Book 1: Radical Scholarship* left off, foremost in terms of a critique of neo-liberal academia and its demotion of the book in favor of various mediatic practices that substitute, arguably, for the one form of critical inquiry that might safeguard speculative intellectual inquiry as long-form and long-term project, especially in relationship to the archive or library (otherwise known as the “public domain”).

This ongoing critique of neo-liberal academia is a necessary corrective to processes underway today toward the further marginalization of radical critique, with many of the traditional forms of sustained analysis being replaced by pseudo-empirical studies that abandon themes only presentable in the Arts and Humanities through the “arcanian closure” that the book *as* long-form inquisition represents (whether as novel, non-fictional critique, or something in-between). As a tomb for thought, this privileging of the shadowy recesses of the book preserves, through the very apparatuses of long- and slow-form scholarship, the premises presented here as indicative of an anti-capitalist project embedded in works that might otherwise shun such a characterization.

The perverse capitalist capture of knowledge through mass digitalization is – paradoxically – the negative corollary for the reduction by abstraction of everyday works to a philosophical and moral inquest against Capital. The latter actually constitutes a transversal reduction for works (across works) toward the age-old antithesis to instrumentalized socio-cultural production – *Spirit*. For similar reasons, the anti-capitalist sublime as presented here is primarily a product of the imaginative, magical-realist regimes of thought in service to “no capital” – to no capitalization of thought.

This book seeks to re-establish paradigmatic, a-historical, and universalizing practices in humanistic scholarship associated with speculative inquiry as a form of art, utilizing in passing forms of art and exemplary paradigmatic practices that are also first-order forms of speculative inquiry – suggesting that first-order works in the Arts and Humanities are those works that may “suffer” second-order incorporations without the attendant loss of the impress of sublimity (*Spirit*).

<https://punctumbooks.com/titles/knowledge-spirit-law-book-2-the-anti-capitalist-sublime/>
<https://muse.jhu.edu/book/66799>

SAMPLE ESSAY – “Kandinsky and Nolde,” 2017

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2332183

SAMPLE ESSAY – “Marker’s Archive,” 2017

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2332188

SAMPLE REVIEW – “A Day in the Life of the Venice Art Biennale,” 2015

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2332216

SAMPLE REVIEW – “A Review That Should Never Be Written,” Alexander McQueen @ Victoria & Albert Museum, London, 2015

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2332216

SAMPLE REVIEW – “Thomas Ruff,” @ Gagosian Gallery, London, 2015

https://muse.jhu.edu/pub/319/oa_monograph/chapter/2332216

NOVELLA/ANTI-MEMOIR – *Super-natural Travels in India*, 2017

Serialized and redacted anti-memoir of a teaching fellowship in India (2016-2017) ...

<https://editionofone.substack.com/p/supernatural-travels-in-india-73347e02f6bc>

III. 2021-2025

Essays, reviews, etc. composed while involved in a second PhD project in Slovenia (2021-2024) ...

DISSERTATION – Doctor of Science (Philosophy) – Postgraduate School, Research Centre of the Slovenia Academy of Sciences and Arts (ZRC SAZU) – 2021-2024

Thesis Project: “Works for Works: ‘No Rights’” – Comparative Studies of Ideas and Cultures: Transformation of Modern Thought (Philosophy, Psychoanalysis, Culture) – Supervision: Jelica Šumič Riha – Examination: Petra Čeferin, Faculty of Architecture, Ljubljana, Slovenia; Rok Benčin, ZRC SAZU, Ljubljana, Slovenia; and Cindy Zeiher, University of Canterbury, Christchurch, New Zealand – Two monographs: *Works for Works, Book 1: Useless Beauty* (2022); and *Works for Works, Book 2: “No Rights”* (2024) – Five conferences attended in: Mexico (1); Australia (1); Latvia (1); Portugal (1); Italy (1); the United States (1) – Two public lectures in Slovenia – Four peer-reviewed journal articles – Research conducted in: Slovenia; Italy; England; and the United States

<https://ps-zrc-sazu.org/podiplomska-sola-zrc-sazu/?lang=en>

<https://ps-zrc-sazu.org/moduli/transformacija-moderne-misli-filozofija-psihoanaliza-kultura/?lang=en>

ESSAY – “Veronese,” 2021

[https://www.iuav.it/sites/default/files/2024-](https://www.iuav.it/sites/default/files/2024-11/Vesper%20No.%20_Vesper_WEB_20_Keeney%2C%20Philippopoulos-Mihalopoulos.pdf)

[11/Vesper%20No.%20_Vesper_WEB_20_Keeney%2C%20Philippopoulos-Mihalopoulos.pdf](https://www.iuav.it/sites/default/files/2024-11/Vesper%20No.%20_Vesper_WEB_20_Keeney%2C%20Philippopoulos-Mihalopoulos.pdf)

REVIEW – “Bellini’s *Norma*,” @ Gran Teatre del Liceu, Barcelona, 2022

<https://editionofone.substack.com/p/bellinis-norma-4b7b20b58011>

REVIEW – “That Sinking Feeling,” Andreas Philippopoulos-Mihalopoulos @ Ca’ Pisani, Venice, 2022

<https://www.alaluz.org/blog/andreas-philippopoulos-mihalopoulos>

<https://philpapers.org/rec/KEETSF>

MONOGRAPH – *Works for Works, Book 1: Useless Beauty* (2022)

Developed in association with the networked transmedia project, “Works for Works,” 2019-2023

Abstract: *Works for Works, Book 1: Useless Beauty* tackles “legacy” issues of intellectual property rights (IPR) in artistic production and academic scholarship and proposes a category or class of works that has no relation to IPR nor to proprietary regimes of copyright and academic privilege. Keeney’s book is a structuralist argument for establishing new forms of artistic scholarship that operate in direct opposition to established norms in both the art world and neoliberal academia, and is also rigorously contextualized within past and present-day arguments for and against patrimonial and paternalistic, avant-garde and normative, forms of censure and conformity across cultural production.

Works for Works, Book 1: Useless Beauty privileges an iterative, generative, and aleatory methodology for artistic scholarship, with transmedia proposed as a “tutelary form” of editioning works against the dictates of the art-academic complex. This focus on generativity also invokes the dialectical operations historically associated with past avant-gardes as they have negotiated an elective nihilism as an avenue for exiting established and authorized forms of conceptual and intellectual inquiry in the Arts and Humanities.

<https://punctumbooks.com/titles/works-for-works-book-1-useless-beauty/>

<https://directory.doabooks.org/handle/20.500.12854/90473>
<https://library.oapen.org/handle/20.500.12657/57642>
https://www.jstor.org/stable/j.ctv2svjrcg.1#metadata_info_tab_contents

SAMPLE ESSAY – “The Icons of IRWIN,” 2022

<https://www.jstor.org/stable/j.ctv2svjrcg.12>

SAMPLE ESSAY – “Preposterous Presentism,” 2022

<https://www.jstor.org/stable/j.ctv2svjrcg.13>

REPORT – “OOI-MTA+++,” 2023

The Out of India/Metropolitan Transmedia Authority (OOI-MTA+++) collective was established in 2017 during a teaching fellowship in India ... The collective produced performance-based projects and innumerable absurdist proposals that intentionally broke all the rules of the art-academic culture industry across the years 2017-2021 ... For a summary, see “OOI-MTA+++” ...

<https://editionofone.substack.com/p/ooi-mta-4ae3e848d57b>

REVIEW – “Patti Smith,” @ Nova Gorica, 2023

<https://editionofone.substack.com/p/patti-smith-in-nova-gorica-99f43f10f4fd>

REVIEW – “Marina Abramović,” @ The Royal Academy of Arts, London, 2023

<https://editionofone.substack.com/p/long-live-saint-marina-5588af208f14>

REVIEW – “Bob Dylan,” @ The Capitol Theatre, Port Chester, 2023

<https://editionofone.substack.com/p/dylan-the-imposter-80a8c3fc4347>

NOVELLA/ANTI-MEMOIR – *Ego-histoire*, 2023

Serialized and redacted anti-memoir of a PhD project in Europe (2021-2023) ...

<https://editionofone.substack.com/p/ego-histoire-85b118e1b986>

REVIEW – “Michelangelo,” @ The British Museum, London, 2024

<https://editionofone.substack.com/p/michelangelo-the-british-museum-01b13f3d63ac>

REPORT – “W(h)ither the Avant-garde?” 2024

<https://editionofone.substack.com/p/whither-the-avant-garde>

REPORT – “Neo-avantgardes,” 2024

<https://editionofone.substack.com/p/neo-avantgardes>

ESSAY – “Homage to IHF,” 2025

<https://editionofone.substack.com/p/homage-to-ihf>

MONOGRAPH – *Works for Works, Book 2: “No Rights”* (TBD)

A chronically delayed and perhaps never-to-be-released monograph based on a PhD dissertation ...

Abstract: *Works for Works, Book 2: "No Rights"* privileges works-based agency (praxis) in literary-artistic scholarship. The principal focus of the Franciscan-inspired embrace of a "no rights" status for works of literary-artistic scholarship is toward freeing both author and works from forms of technocratic determinism and neo-utilitarianism associated with regimes of intellectual property rights law and platform cultures. Engaging with, and then dispensing with, the concept of "the artistic exception," a holdover from modernist justifications for art in/for itself, the project nonetheless restores the primacy of the work itself through disconnecting author and work toward a transfiguration of both author and work and the substantiation of a new ecosystem for radical works of artistic-critical inquiry.

Works for Works, Book 2: "No Rights" follows upon *Works for Works, Book 1: Useless Beauty* (2022), a structuralist-inspired survey and exposé of the immanentist paradox artist-scholars inhabit in the post-contemporary transition from modernist and post-modernist reflexivity to forms of cultural production that favor no singular *raison d'être* or socio-cultural, socio-economic, and socio-political bias.

<https://punctumbooks.com/titles/works-for-works-book-2-no-rights/>

IV. ARCHIVED PROJECTS & EDITED WORKS

PROPOSAL – "MTA Scriptoria: Preliminary Exegesis" (MTA, 2019), w/ Ishita Jain, Harsh Bhavsar, Owen O'Carroll – Multimedia dossier – Proposal for scriptoria for the networked production of transmedia projects – Future Architecture Platform, Ljubljana, Slovenia

In association with the networked transmedia project, "Lived Law," 2017-2019

<http://futurearchitectureplatform.org/projects/e873ec87-16e6-4efe-9bd4-77f49dda4009/>

VIDEO – "Fragments of Khi + Ordo" (OOI Collective/MTA, 2019), w/ Ishita Jain, Harsh Bhavsar, Owen O'Carroll – "Room A-702" and "The Dying Mermaid" – Cinétracts associated with the 15-day performance, "Resting Place," Abhivyakti City Arts Project, Ahmedabad, India, April-May 2019 – Ocean-Archive, TBA21 Academy, Thyssen-Bornemisza Art Contemporary, Venice, Italy

In association with the networked transmedia project, "Lived Law," 2017-2019

Fragments of Khi + Ordo: The Dying Mermaid
<https://ocean-archive.org/view/490>

Fragments of Khi + Ordo: Room A-702
<https://ocean-archive.org/view/491>

Images from "Fragments of Khi + Ordo: The Dying Mermaid" published in, Skye Arundhati Thomas, "Tentacular Things," *Canvas* (June 2020)

<http://skyearundhati.com/wp-content/uploads/2020/06/Tentacular-Things-Skye-Arundhati-Thomas.pdf>

EDITION – "Semaforo: Divination Cards" – CEPT University Summer School: "Media, Transmedia, and the Multiple Arts," Ljubljana, Slovenia, and Venice Italy, May 2017 – Editioned set of 26 double-sided, black-and-white and color cards designed by Harsh Bhavsar, Gavin Keeney – Alpha-numerical system by Gavin Keeney, Julio da Costa – Photography by SWS students and Harsh Bhavsar – Based on *Triumpho di Fortuna di Sigismondo Fanti Ferrarese* (Venezia, 1526) – 24 x 8 cm – Laser printed by Al Canal, Venice, Italy + Grace ICT, Venice, Italy, 300gm off-white card stock – "7 + 1 = 0" letterpress stamp by 3B Press Tipografia, Venice, Italy, 300gm Magnani watercolour paper – Edition of 1 – Giorgio Cini Foundation, Venice, Italy

In association with 2016-2017 CEPT University Teaching Fellowship

<http://www.cini.it/en/biblioteche>

DOSSIER – “Addenda to ‘C’est la La-la Land’” – CEPT University Summer School: “Media, Transmedia, and the Multiple Arts,” Ljubljana, Slovenia, and Venice Italy, May 2017 – SWS media files: “Semaforo” (video), ephemera (booklets and pamphlets from the Venice Art Biennale 2017) – CEPT Archives, CEPT University, Ahmedabad, India

In association with 2016-2017 CEPT University Teaching Fellowship

<http://www.ceptarchives.org/>

DVD – “C’est la CEPT” (CEPT University, 2017) – Limited-edition DVD (stop-motion video and “liner notes”) – “Emptiness within Emptiness,” “The End of CEPT as Viewed by Archangel St. Michael,” and “Library of Tears” – C’est la CEPT Troupe (Gavin Keeney, Owen O’Carroll, Harsh Bhavsar, Ishita Jain et al.) – Media dossier of performance-based works, CEPT University, January-February 2017, in association with Archiprix International 2017 – Graphic design by the Fingerprint Collective – Edition of 24 – Faculty of Architecture, CEPT University, Ahmedabad, India

In association with 2016-2017 CEPT University Teaching Fellowship

<http://fingerprintcollective.com/portfolio-item/cest-la-cept/>

DOSSIER – “C’est la La-la Land” (CEPT University, 2017) – “Emptiness within Emptiness” and “Library of Tears” – Media dossiers (still photography, video files, documentation of experimental, theatrical-cinematic design seminars), Faculty of Architecture, CEPT University, January-March 2017, in association w/ National Institute of Design, Ahmedabad, India, Archiprix International 2017, and “Empty Pr(oe)mises” design competition, EMST, Athens, Greece, Museum of Contemporary Cuts, and *Leonardo Electronic Journal* – C’est la CEPT Troupe (Gavin Keeney, Owen O’Carroll, Harsh Bhavsar, Ishita Jain et al.) – CEPT Archives, CEPT University, Ahmedabad, India

In association with 2016-2017 CEPT University Teaching Fellowship

<http://www.ceptarchives.org/>

EDITION – “*Shadow-lands*”: *The Suffering Image* (Agence ‘X’, 2012) – Limited-edition, hand-made folio (laser-printed texts, Imagesetter transparencies, and photogravure prints) – Alfred Deakin Prime Ministerial Library, Geelong, Victoria, Australia, and St. Paschal Library, Yarra Theological Union, Box Hill, Victoria, Australia

In association with the PhD project, “Visual Agency in Art and Architecture,” 2011-2014

<http://library.deakin.edu.au/record=b2714456~S1>

<https://trove.nla.gov.au/version/194665940>

DOSSIER – “DCM Bequest” (Agence ‘X’, 2012) – Research documents and files (digital and print) related to the book *Dossier Chris Marker: The Suffering Image* (2012) – Australian Film Institute Research Collection, School of Media and Communication, RMIT, Melbourne, VIC, Australia

In association with the PhD project, “Visual Agency in Art and Architecture,” 2011-2014

<http://afiresearch.rmit.edu.au/search.php>

V. POSTSCR(Y)PT

ESSAY – “Looking Awry – The Irreal Thing,” 2005/2007

“‘I am a realist, but only in the higher sense of the word,’ Dostoevskij declared. And an almost identical declaration has been made by the Symbolists, by Italian and Russian Futurists, by German Expressionists, and so on and on.” – Roman Jakobson, “On Realism in Art” (1921), Ladislav Matejka and Krystyna Pomorska, eds., *Readings in Russian Poetics: Formalist and Structuralist Views* (Chicago: Dalkey Archive, 2002), p. 43

https://web.archive.org/web/20090806045313/http://geocities.com/ateliermp/looking_away5.html

OUTTAKES – SUBSTACK

“Auto-hagiography,” *Substack* (August 15, 2024)

<https://editionofone.substack.com/p/auto-hagiography>

“Venice Time-machine,” *Substack* (September 5, 2024)

<https://editionofone.substack.com/p/venice-time-machine>

“Franciscan Red Thread,” *Substack* (October 20, 2024)

<https://editionofone.substack.com/p/franciscan-red-thread>

[...]

THIS DOCUMENT – ZENODO

“Avant-gardes,” *Zenodo* (February 12, 2025)

<https://doi.org/10.5281/zenodo.14861381>