

RETROSPECTIVE GAZE – ART + ACADEMIA, 2000-2025

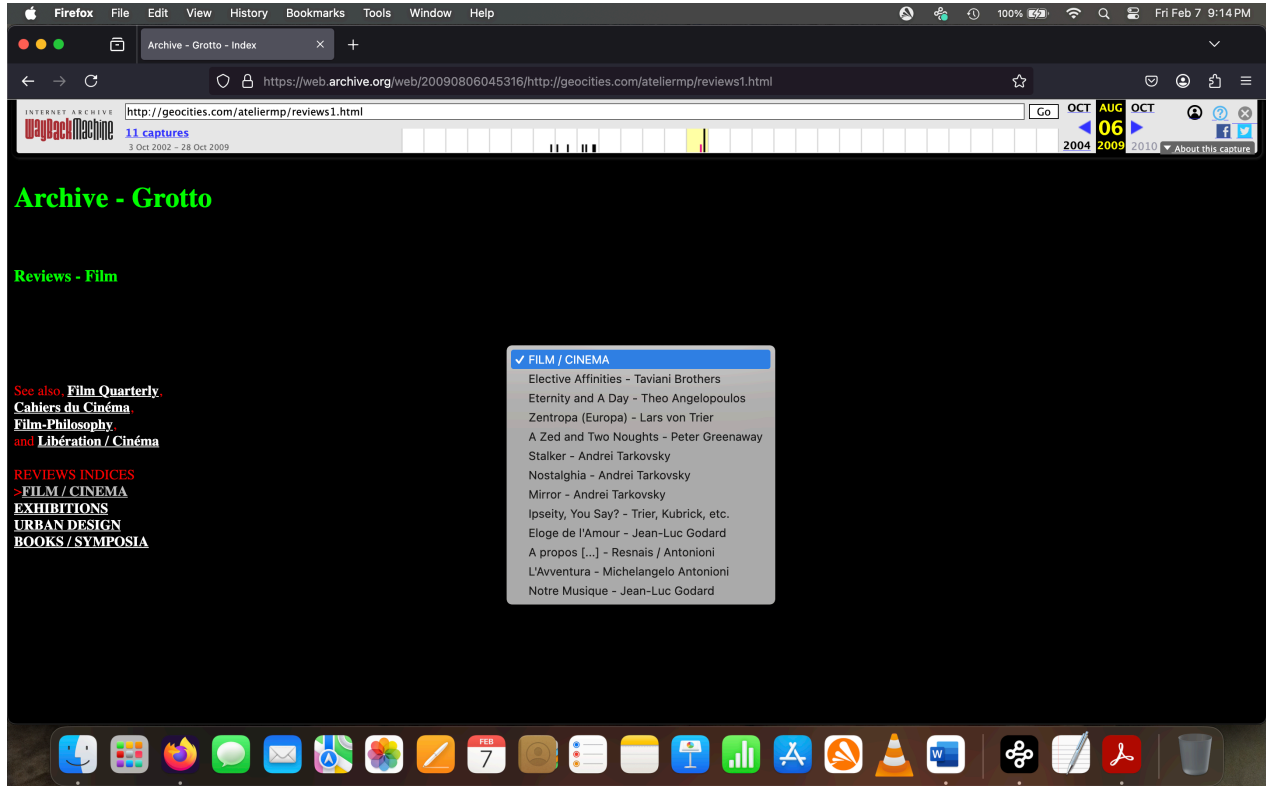
NEW YORK – PRAGUE – BRNO – LONDON – MELBOURNE – HONG KONG – PARIS – VIENNA – RIJEKA – TRIESTE
– IOANNINA – ATHENS – VENICE – AHMEDABAD – KOCHI – LJUBLJANA – BARCELONA – ROME



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/ateliemp/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/nostalghia.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

[Currently withheld]

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

[Currently withheld]

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

[Currently withheld]

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

[Currently withheld]

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

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

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

[Currently withheld]

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

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

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 renascent 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 Edited 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.evolos.com/magazine/evolo-05/>
<https://philpapers.org/rec/KEEM-2>

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

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/>
<https://directory.doabooks.org/handle/20.500.12854/27518>

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)

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 “arcane closure” that the book as long-form inquiry 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>
<https://directory.doabooks.org/handle/20.500.12854/29822>

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.%208_Vesper_WEB_20_Keeney%2C%20Philippopoulos-Mihalopoulos.pdf)

[11/Vesper%20No.%208_Vesper_WEB_20_Keeney%2C%20Philippopoulos-Mihalopoulos.pdf](https://www.iuav.it/sites/default/files/2024-11/Vesper%20No.%208_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)

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 & EDITIONED 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. OUTTAKES

“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>

[...]

VI. 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_awry5.html

[...]

VII. AUTHOR BIO

Gavin Keeney completed a research doctorate in Architecture at Deakin University, Australia, in 2014, on the subject of “Visual Agency in Art & Architecture.” Subsequent research projects include: “Knowledge, Spirit, Law” (2015-2017); “Lived Law” (2017-2019); and “Works for Works” (2019-2024). In 2024, he completed a second PhD entitled “Works for Works: ‘No Rights’” via the Postgraduate School, ZRC SAZU, Ljubljana, Slovenia, concerning the moral rights of authors in the age of cognitive capitalism, forms of scholarship that are also works of art, and editioning strategies for nominally useless works in the Arts and Humanities. Following formal submission of the ZRC SAZU PhD dissertation in September 2023, and prior to the successful *viva voce* of May 2024, he established Edition of One (EO1), a literary agency for artist-scholars.

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Apologies for any dead links ...

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