Visual Agency in Art & Architecture
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“Exposition des Textes”

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2/ PREAMBLE

These are works of extremist scholarship and extremist poetics – and no apology is in order. Buried in Book Two (Not-I/Thou: The Other Subject of Art and Architecture) is a treatise (essay) on Aby Warburg’s Mnemosyne Atlas, researched at the Warburg Institute at the University of London by staring into the plates of the so-called Penultimate Version of the atlas, dated 1929, which closes with the image of a train wreck. Soon after preparing the posthumously named Penultimate Version of the Mnemosyne Atlas Warburg would be dead, WWII would be getting underway, and in 1933 Samuel Courtauld, a British industrialist, would send a ship over to Hamburg, Germany, from London, to collect the thousands of volumes, photographs, and documents that comprised the renowned Warburg Library, an archive established by Warburg, scion of a wealthy banking family, for the study of art history.

In Jacques Derrida’s Specters of Marx: The State of the Debt, the Work of Mourning, and the New International (1994) there is a mnemonic device that repeats over and over – “Speak to it, Horatio – thou art a scholar!” It is, of course, from William Shakespeare’s great play, Hamlet. What is never quite answered is why a scholar might speak to and/or reason with a ghost. The multiple works of this dissertation “by publication” (inclusive of the two multimedia exhibitions and the methodological affect, “wandering aimlessly”) are an attempt, then, to speak to a ghost – yet in this case it is what can only be called the ghost of all times and all worlds, or, the immemorial Other (the One).

GK (Easter 2014)
INTRODUCTION

The combined publications of the dissertation project, “Visual Agency in Art & Architecture,” comprised primarily of the monographs Dossier Chris Marker: The Suffering Image and Not-I/Thou: The Other Subject of Art and Architecture, survey and problematize the dynamic principles given to singular disciplines that utilize both discursive and non-discursive means of presenting complex cultural phenomenon – for example, in Architecture, the singular building as index for a much larger field of inquiry (philosophical, political, and/or merely aesthetic), and, in Art, the visual image as component of a force-field of inference (speculative intellect itself). In the latter case, arguably, the privileges of Art permit a higher degree of speculative agency to operate within the apparatuses of the artwork than the architectural object. The study decidedly treats the architectural image obliquely, through the lens of the signature devices of the visual arts per se, without addressing the subject of Architecture directly (the building as such).

Dossier Chris Marker: The Suffering Image (Project One) utilizes several exegetical methodologies for unearthing what in Marker’s works can only be defined as an elective “recourse” to the very-still image – a bias that was also part of a life-long fascination by the filmmaker for questioning the truth-telling capacities of the photographic image. These concerns, arguably, date back to two seminal essays published in the 1940s – André Bazin’s “Ontologie de l’image photographique” (1945) and Emmanuel Levinas’ “La réalité et son ombre” (1948). See Dossier Chris Marker: The Suffering Image, p. 112 n 4 and p. 114 n 17. Tracing his film and multimedia projects back to his associations with left-wing political movements in post-WWII France, the study also maps several recent discursive projects onto Marker’s overall oeuvre, foremost variations of post-Marxism, inclusive of Derridean concerns with spectrality and Agambenian concerns with theological precepts buried in secular practices. Standing astride the dual concerns of new media to ascertain the relevance of visual knowledge while problematizing its role in the so-called society of the spectacle (Guy Debord’s term for the production of visual ideology), Marker – by turns – inaugurated and abandoned, repeatedly, avant-garde and pseudo-avantgarde projects over the course of 70 years, foremost – perhaps – French New Wave cinema. His role in the shifting roles played by non-discursive visual media in concert with the larger political fortunes of the New Left is, after all, the best justification for the study of his work at the outset of the twenty-first century.

The second, book-length study, Not-I/Thou: The Other Subject of Art and Architecture (Project Two), picks up where Dossier Chris Marker: The Suffering Image left off, insofar as it returns to the high-discursive apparatuses of the production of knowledge (Pierre Bourdieu’s concept of “cultural production”) and opens with a series of essays that lead from versions of socio-political cultural critique (Cultural Ecology, Political Ecology, Cognitive Capitalism, etc.) to art-historical and meta-critical practices that suggest that the same forces at play today in late-modern scholarship and late-modern arts are effectively unresolved “modernist” precepts that constitute repeated attempts to access a type of universal signifying agency that has repeatedly eluded and/or escaped embodiment in discursive systems. This second study maps the untimely question
“What is Franciscan Ontology?” onto this second set of problems concerning the inherent bankruptcy of historical forms of scholarship suggesting a newly emergent synthetic model privileged in Not-I/Thou: The Other Subject of Art and Architecture as “scholarship as work of art.” By utilizing pre-modern formulations addressing alternative varieties of subjective agency embedded in Franciscanism toward an investigation of what constitutes the production of knowledge, the possible re-application of the same to the Seven Liberal Arts invokes a rather severe critique of late-modern cultural production in the twenty-first century – albeit a meta-critical analysis of the damages wrought by neoliberal capitalism on the production of knowledge in/for itself. Such ravages are well-documented today, yet without acknowledging, pace Agamben’s Foucault-derived “archaeological” methodology, their origin in the very construction of pseudo-scientific research in the Humanities.¹

The two primary written studies (as above) were produced in concert with various experimental projects. These surplus projects include: eleven wordless “visual poems” (wordless other than title); two curatorial exercises in the form of multimedia exhibitions (comprised of works “begged” and or borrowed from an international set of artists and architects); the production of limited-edition folios documenting the exhibitions (the folios donated to libraries); and an unpublishable novella/anti-memoir, The Anti-capitalist Sublime (to be archived by the production of hand-made folios and deposited in two as-yet-unnamed libraries).

While the overall thesis project attempts to assess and develop new means for conducting scholarship in the arts and humanities, each work within the overall project is also meant as a singular manifestation of the same processes. The parallel investigations of forms of visual agency, and the concord or discord

¹ These blind spots are the entire point. Regarding Agamben’s methodology, see Adam Kotsko, “How To Read Agamben,” Los Angeles Review of Books, June 4, 2013, http://lareviewofbooks.org/essay/how-to-read-agamben. Kotsko is the translator for many of Agamben’s late books, including those cited in the current study. In addition to noting Agamben’s emphasis on “intellectual genealogy,” Kotsko points out the second most significant trait in Agambenian scholarship, “paradox and contradiction,” derived in his estimation from both Walter Benjamin and Martin Heidegger: “Leaving aside questions of intellectual genealogy, however, much of what is most distinctive about Agamben’s style of thought comes from his love of paradox and contradiction.” Ibid. This is, in fact, the creative aspect of scholarship (what Kotsko calls “play’) that in the process of its elaboration also creates new models for scholarship. These sometimes ugly arguments regarding whether positivist inquiry might be utilized in the analysis of culture, and in historiography generally, were well underway as early as the emergence of Sociology as a discipline. The prime controversialist in this regard, and overturning the very applecart he was pushing, was Georg Simmel, yet primarily through his late works on Rembrandt (but also Schopenhauer and Nietzsche). Regarding Simmel, see the section “Proto-structuralism,” pp. 269-73, in the essay “La Présence: The Stigmata of the Irreal,” in Gavin Keeney, Elsewhere: Essays in Art, Architecture, and Cultural Production 2002-2011 (Newcastle upon Tyne: Cambridge Scholars Publishing, 2011).
between discursive and non-discursive means to ends in the arts and in art-critical work, are utilized in this series of studies toward the production of high scholarship that intentionally seeks to transcend disciplines and upend traditional modes of inquiry.
A/ RESEARCH PROCESS

The overall study, “Visual Agency in Art & Architecture,” addresses present-day concerns regarding new media, discursive and non-discursive means to artistic and scholarly ends, and problems associated with the so-called symptomatic reading given to cultural studies. The methodology of the various studies (publications, exhibitions, ad hoc advisories) develops an effective meta-discourse crossing the multiple arts while returning the same to scholarship as work of art. “Wandering Aimlessly: Mendicant Scholarship,” the second-to-last essay in Not-I/Thou: The Other Subject of Art and Architecture (Project Two), is devoted to the development of alternative means of high scholarship, utilizing, in part, suggestions derived from Alessandro Ludovico’s book, Post-digital Print.3

2 See the special issue, Representations 108 (Fall 2009), entitled “The Way We Read Now.” A symptomatic reading is a “holding on to texts, not as whole texts, but as synecdoches or clusters of mnemonic traces,” “reading the structure of knowledge.” Emily Apter and Elaine Freedgood, “Introduction,” in ibid., p. 143. In such a view, a text has an “unconscious” and requires a meta-reading (a reading about reading) to expose its repressions, elisions, and aporias. See also Christopher Nealon, “Reading on the Left,” for the recent move to “situational readings” (for example, the critical methods of Alain Badiou, Giorgio Agamben, and Antonio Negri/Michael Hardt), a peculiar and sometimes spectacular form of extracting from texts predetermined “clusters” of concepts (often so-called universals) and pitching the rest.

3 Alessandro Ludovico, Post-digital Print: The Mutation of Publishing since 1894, Onomatopee 77 (Eindhoven: Onomatopee; Rotterdam: Creating 010, 2012). These suggestions, generally, concern the fate of print media in the age of the Digital Humanities (Big Data plus Big Capital). The ramifications for scholars (and for scholarship) are dealt with in the “Publishing Advisory 2014” (see Appendix G).
The interrelated studies are also progressions in magnitude or force, as they develop the overarching meta-discourse as an increasingly negative critique of the state of the arts and humanities held in thrall to neo-liberal capitalism. This general, sidewise glance at the privileges of Capital in terms of its assault on the production of knowledge (formulated as the production of knowledge of the Good, in the second half of the book of essays, *Not-I/Thou: The Other Subject of Art and Architecture*) is a surplus affect, or subtext, to the overall study, insofar as it is axiomatic that subjects in the very midst of lived historical processes are more or less blind to the precise cause of the situations experienced. It is also for this reason that the anti-memoir, *The Anti-capitalist Sublime*, is an essential component of the PhD project, though “unpublishable” and currently withheld – for, as text written during the nine-month, 2013 study tour that produced the body of essays entitled *Not-I/Thou: The Other Subject of Art and Architecture*, it tracks and documents in literary, pseudo-biographical form the issues addressed discursively, if not tentatively, in the more discursive and/or critical written works (the monographs). In this manner, it tracks the ravages of Capital in Europe in the second decade of the twenty-first century.

The same holds true for the visual work associated with the project, especially since the visual arts represent a means of embodying cultural forces that may not be fully explained or dissected for the reasons noted above, foremost the inherent instability of Derridean spectrality, and its analogues (the “lights, principalities, and intelligences” haunting both discursive and non-discursive works), which generally produces what has come to be called undecidability and/or incommensurability.\(^4\) The speculative shift from text to image, and from image back to text, also suggests that the premises of visual agency (and visual culture) as a proper field of study is validated only by working between competing and often-conflicting disciplines. Contemporary arguments regarding the “end (or death) of photography” in the digital age are dismissed *en passant*, as a result, as without merit, through a defense of the age-old premises for the production of images, foremost because the same suspect and self-serving arguments were used over one hundred years ago for the “end (or death) of painting,” at the birth of photography.

Lastly, the shortcomings of the visual arts are often, historically, supplemented by critical exegesis, while discursive, analytical, and historical studies are often supplemented or complemented by visual exegesis (revolutions in visual culture).\(^5\) In the latter case, the essay dealing with Aby Warburg’s *Mnemosyne Atlas*, “The Semi-divine Economy of Art,” in *Not-I/Thou: The Other Subject of Art and Architecture*, is a critical moment in the development of the meta-discourse of the overall PhD project. Warburg’s late recourse to the visual image to supplement his art-historical studies speaks volumes about the shortcuts and the short circuits possible through non-discursive means to critical ends. Additionally, the rebirth of criticism over the entire trajectory of modernism and


\(^5\) See, for example, the brief discussion of El Lissitzky, Malevich et al. (“the Russians”) in the essay, “Mnemonics: Elegant, Spare, Wintry,” in *Not-I/Thou: The Other Subject of Art and Architecture*. 
post-modernism (as one continuous operation) suggests that meta-critique is the secret lining for the multiple arts.

**B/ RESEARCH TOURS**

The two Research Tours, conducted during 2012 and 2013 (see the Appendices for details), were essential aspects of and for testing and furthering the study of forms of visual agency, foremost due to visits with architects and artists, *en passant*, versus the various conferences endured to formally justify the excursions. Combined informal field research, conversations, exhibitions, and lived experience critically influenced and expanded the study, both in terms of primary content and nuance. As a meta-critique of the multiple arts in the early twenty-first century, these travels also exposed flaws in globalizing trends in both the arts and art-historical and art-critical practices, while also illustrating the generally bankrupt ethos of neo-liberal academia as a machine for the production of reputations versus knowledge.

In particular, the conferences tested the resistance and/or incomprehension of various disciplines to acknowledge problems from within disciplines or refusal to exit the charmed purviews of established discourses. It is for this reason that both book-length studies required a sustained isolation from the prevailing authorities given to each subject under study. In the case of *Dossier Chris Marker: The Suffering Image*, the main event was to avoid those who thought they owned his work, while obliquely watching the development of a Marker “cottage industry” shortly before his death in 2012, with an explosion in retrospective Marker studies and exhibitions after his death.

**C/ ARCHIVAL RESEARCH**

In association with the research and conference tours, as above, Archival Research was undertaken to test hypotheses developed and to expand the complexity of the various written studies. Research opportunities in film archives and access to art libraries significantly impacted the production of the two main books on the publications side of the PhD project. Additionally, the visual works included in the parallel studies (for example, *Eleven Visual Poems*) were developed in direct response to exhibitions attended during the travel tours – a de facto critique of contemporary fashions within the study and/or exhibition of visual culture. See the Appendix, “Exhibitions/Reviews: 2012-2013,” in *Not-I/Thou: The Other Subject of Art and Architecture*. The decidedly low-tech

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6 The emphasis on lived experience in conducting “field” research is, arguably, a critical component of “critical studies” – the Marxist-inflected paradigm for the production of cultural criticism that emerged from the Frankfurt School. Indeed, it was Walter Benjamin’s wanderings that produced the speculative, open-ended density of his works, something brought over to Agamben’s works (according to Adam Kotsko). Kotsko, “How to Read Agamben,” n.p.

nature of these experiments with photography, plus the speculative aspects of the thematic, illustrate and document the non-discursive apparatuses of the multiple arts addressed.

D/ POSTSCRIPT: CONCEPTUALITY

In terms of the evolutionary nature of the conceptual side of the overall project, *Dossier Chris Marker: The Suffering Image* established a threshold in terms of politically engaged artistic praxis, while the mapping of Derridean spectrality and Agambenian theological precepts onto the work opened up prospects that led to the investigation in *Not-I/Thou: The Other Subject of Art and Architecture* of “Franciscan ontology.” This somewhat fashionable exploitation of “archaeological” means of conducting scholarship is, however, used against the grain to expose entrenched nihilist tendencies in post-modern and contemporary scholarship that oddly suggest a renascent universality, or a return to the paradigmatic, is, in fact, what awaits the production of knowledge in the twenty-first century, while the same is what most frightens Capital proper.

It is for all of these reasons (as above) that the project closes on a discussion of a new form of willful scholarship (Part Two of *Not-I/Thou: The Other Subject of Art and Architecture*) and an ad hoc publishing advisory for academics, architects, and artists wishing to pursue scholarship as work of art and artwork as form of scholarship. The twin exigencies of this last formulation, while not new as such, represent the rebirth of the humanist project in the so-called post-humanist age. As ad hoc advisory, these suppositions regarding willful scholarship also produced the pseudo-Franciscan initiative, Scholars Minor (see Appendix G) – a group of twelve scholars in the arts and humanities agreeing to cooperate on the production of works aimed at the restoration of “useless” scholarship (works “useless” to Capital) while refusing to participate in the digital exploitation of scholarship today.

These last effects open on to projects only beginning to take form as of early 2014, foremost projects associated with the Publishing Advisory that in many respects is the outcome of the entire PhD project.8

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8 As of late 2014 the Publishing Advisory plus a defense of high scholarship in the Humanities is the basis for numerous, interrelated “postdoctoral” grant and fellowship applications.
5/ METHODOLOGIES

A/ “Wandering Aimlessly”

B/ Archival Research

C/ Publications/Exhibitions

D/ Archival Exercises

E/ Network/Peer Review

F/ Publishing Advisory

A/ “WANDERING AIMLESSLY”

The methodology of “wandering aimlessly” follows on aspects of the Chris Marker study. In the course of studying the variable works of Marker (written and visual projects), it became evident that part of the diversity and depth of his oeuvre was based on his extensive travels as a cultural geographer and/or cultural ambassador. These travels, often documented in short films and still photography, became the foundation for his first conventional photography exhibition in 2007, “Staring Back” (Wexner Center for the Arts, Columbus, OH, USA, and Peter Blum Gallery, New York, NY, USA), the origin of the PhD study’s focus on Marker’s use of photography in the production of socio-political meta-critique.

Image (above, right) – Trieste à Hellas, July 2013. Photo © GK/Agence ‘X’.

The two Research Tours, conducted in 2012 and 2013, were instrumental in providing the PhD study with the considerable cachet of “lived experience,” with the visits to the British Film Institute, in London, and the Centre Pompidou Media Archive, in Paris, the seminal or formative events in the production of the text. Shortly after the visit to London and Paris, the manuscript for Dossier Chris Marker: The Suffering Image was closed up, back in Australia. Marker died July 31, 2012 at the age of 93. His wandering the planet is perhaps the critical nexus for his visual project, while in his later years he “wandered” cyberspace, with the seminal project “Ouvroir” (a museum created in 2008 through the Internet portal, Second Life, for the Museum für Gestaltung, Zurich, Switzerland) serving as a venue in which he might interact formally and informally with interlocutors from around the world. A tour of “Ouvroir” conducted at the Harvard Film Archive in 2009 was also an early influence in the PhD study’s examination of Marker’s later works (post-wandering), intentionally strident projects produced between the years 2006 and 2012. With closure of the book-length study, Dossier Chris Marker: The Suffering Image, “wandering aimlessly” became the primary modus vivendi for the PhD study, “Visual Agency in Art & Architecture,” given the necessity of finding ongoing projects by artists and architects to enlist in the
comprehensive critique of cultural production in the early twenty-first century. The two multimedia exhibitions staged in association with the production of the two book-length studies (in the case of the Dossier Chris Marker: The Suffering Image, before the book was completed, and in the case of Not-I/Thou: The Other Subject of Art and Architecture, afterward) produced a peculiar form of “parallax” that both confirmed and tested concepts of the respective studies while forwarding the overall goal of exceeding study per se.

In late 2012, a proposal was submitted to and accepted by the Fulbright Specialist Program (US Department of State’s Bureau of Education and Cultural Affairs, Council for International Exchange of Scholars) based on this somewhat-unorthodox concept of “wandering aimlessly” toward the production of high scholarship. Listed as a Fulbright Specialist Roster Candidate for the years 2013 to 2018, and following on the 2013, nine-month research tour through Slovenia, Italy, Britain, Czech Republic, Austria, Wales, Croatia, and Greece, opportunities were identified for alliances with academic and cultural institutions toward lectures, seminars, and exhibitions of the second, post-Marker project, “Not-I/Thou: The Other Subject of Art and Architecture,” comprised of the book-length treatment (as above) and the March 2014 exhibition entitled “‘Shadowlands’ II: Not-I/Thou” (see Appendices).

B/ ARCHIVAL RESEARCH

The “lived experience” of active Archival Research is here proposed in concert with travel, as an appropriate way to alleviate the tedium of conventional scholarship (burrowing in the tomb of the past). This “High Romantic” aspect of the work is detailed foremost in the anti-memoir/novella, The Anti-capitalist Sublime. The necessity of comprehensively surveying and detailing primary and secondary literature, while also practicing forms of “symptomatic” and “situational” reading (see Research Summary) requires the ancillary impressions of the street, the gallery, the café, and the sea. The Archival Research conducted in tandem with the travels denoted in the Appendices constitutes the heart and soul of scholarship as work of art. The outcome of these peripatetic exercises is both the archived project (book, folio, dossier) and the internal prospects (knowledge, experience, memory). All of this is to be found, appropriately, in the work of Chris Marker.

C/ PUBLICATION/EXHIBITION

The nearly incessant networking of these interrelated multiple projects is the necessary corollary to so-called academic peer review, a somewhat bankrupt practice today. The overall project, while in part comprised of written works, cannot be “peer reviewed” in any conventional sense due to its rather fast-moving

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pace and its decidedly anti-academic bias. Peers would object … In this alternative, yet age-old process of producing works, projects are, as a result, networked informally and formally through state-of-the-art “peer-to-peer” distribution (PDF transfer to select colleagues, draft documents uploaded to academia.edu, etc.), tested through submission to select journals (with the expectation of failure), rehearsed through conferences and public lectures, and formatted and re-formatted toward experimental forms of presentation including marginal dossier, folio, and exhibition. Essays were excerpted and presented at conferences for both book-length studies (Dossier Chris Marker: The Suffering Image and Not-I/Thou: The Other Subject of Art and Architecture), the experimental visual poems and early media for the exhibition version of “Not-I/Thou” were presented to students at Architecture schools in Slovenia and England, and the completed project Dossier Chris Marker: The Suffering Image was summarized in public lectures in Slovenia and England. Both the Australian and proposed traveling iteration of the exhibition “‘Shadow-lands’ II: Not-I/Thou” further served to re-contextualize and convert the discursive apparatus of the overall critical study to visual media and, ostensibly, non-discursive status.

The primary written works (Dossier Chris Marker: The Suffering Image and Not-I/Thou: The Other Subject of Art and Architecture) conform to the classic Humanities PhD model in force worldwide (versus the present-day scientific model of technical universities), and the format and structure of each work, while expository and literary, at once, closely mirrors PhD dissertations at major universities with Architecture schools (Harvard, Princeton, Cambridge et al.). The traditional literature review for each major monographic work is embedded in the extensive footnotes and bibliographic detail, and in the extensive appendices. The 64,000-word Annotated Bibliography/Filmography for Dossier Chris Marker: The Suffering Image (reduced in the published version, but included in the larger dossier donated to the Australian Film Institute at RMIT) is illustrative of the exhaustive documentation of primary and secondary literature conducted.10 Not-I/Thou: The Other Subject of Art and Architecture, while equally comprehensive in its scholarly apparatuses (citation and documentation), is also a slightly different project than Dossier Chris Marker: The Suffering Image insofar as it begins with an extensive set of essays surveying academic disciplines, and their various biases and/or failures, and ends with the short circuit of an extended meditation on the theme of “Franciscan ontology” and its possible re-contextualization in the production of knowledge per se – a formulation based on a suggestion by Giorgio Agamben, in The Highest Poverty: Monastic Rules and Form-of-Life (2013), to relocate the austerities and discipline of “Franciscanism” to a sphere outside religion proper.11

10 The full, annotated bibliography/filmography was, in part, removed from the published study due to the enormous amount of errors perpetrated over years by scholars copying scholars, plus the peculiar and somehow charming penchant for Marker to plant misleading information in the heads of researchers.
11 “It is the problem of the essential connection between use and form of life that is becoming undeferrable at this point. How can use – that is, a relation to the world insofar as it is inappropriable – be translated into an ethos and a form of life? The attempt to respond to these questions will necessarily demand a confrontation with the operative ontological paradigm into whose mold liturgy,
The totality of works enclosed within the complexity of the overall study, “Visual Agency in Art & Architecture,” are intentionally experimental and are meant to embody a new-old way of conducting and disseminating research. The presentational modes, as well as the content, are fused in these works to suggest scholarship as work of art (and artwork as form of scholarship).

D/ ARCHIVAL EXERCISES

The production of experimental works in the overall project requires both conventional and unconventional forms of publication. The former modality is addressed by the book-length studies published by a down-market academic press, while the latter is addressed by the production of limited-edition folios and dossiers donated to select libraries and archives. Supplemental publication opportunities (for example, alternative versus mainstream print and electronic journals) are utilized for the studies while under development, whereas upon “closure” of a project no further parts are published separately. Conference papers are discounted in the overall project due to the minor impact they have in the disciplines addressed and due to the general absence of nuance encountered in present-day academic conferences.

The folios and dossiers are convenient means of depositing completed research into the archival record, and the instances exploited in the overall present study were carefully chosen (Special Collections and Rare Book Rooms versus General Collections).

Lastly, the conventionally published works, and their presence on the shelves of libraries worldwide, attest to the significance of the printed word today versus the electronic book (which may disappear from the catalogue of libraries over time based on unspecified rules for archiving digital works). This aspect of archiving research is also addressed in the Publishing Advisory (see Appendices), which has developed over the course of the PhD project and leads beyond the project itself, a paradoxically recursive aspect of the project that “returns the end to a (new) beginning.”

by means of secular process, has ended up forcing the ethics and politics of the West. Use and form of life are the two apparatuses through which the Franciscans tried, certainly in an insufficient way, to break this mold and confront that paradigm. But it is clear that only by taking up the confrontation again from a new perspective will we perhaps be able to decide whether and to what extent . . . the extreme form of life of the Christian West has any meaning for it – or whether, on the contrary, the planetary dominion of the paradigm of operativity demands that the decisive confrontation be shifted to another terrain.” Giorgio Agamben, The Highest Poverty: Monastic Rules and Form-of-Life, trans. Adam Kotsko (Stanford, CA: Stanford University Press, 2013), pp. 144-45. First published Altissima povertà: Regole monastiche e forma di vita (Vicenza: Neri Pozza, 2011).
E/ NETWORK/PEER REVIEW

All projects have been formally and informally networked, with the written portions going through revision based on correspondence, conference presentations, and conversations while conducting research in archives and libraries.

The participation of the Franciscans is perhaps the more telltale side of this process. From early 2012 up through early 2014 the Franciscans were a part of the multiple studies in the form of moral and intellectual support. With the second book, *Not-I/Thou: The Other Subject of Art and Architecture*, this tentative relationship came to prominence with the second half of the book focusing on the question, What is Franciscan ontology? Additionally, the exhibition, “‘Shadow-lands’ II: Not-I/Thou,” brought to completion visits and conversations with Br. Patrick Henigan, OFM, at St. Paschal’s, Box Hill, Victoria, Australia – conversations that began in 2012 with discussions regarding his artworks and closed with inclusion of his works in the second exhibition.

The final manuscript for *Dossier Chris Marker: The Suffering Image* was sampled by two Marker scholars, as below:

From: reda_bensmaia@brown.edu
To: agencex@gmail.com
Date: Sat, Nov 17, 2012 at 8:05 AM
Subject: Re: DCM

Dear Gavin,

Thank you for your email and for contacting me again. Unfortunately, I haven’t had the time to read the whole text that you have sent me--I have been traveling for conferences, first in Venice and then in Utrecht, in Holland--but I found what I have been able to read compellingly strong, interesting and innovative. This is, in my opinion, the best study I have read on Marker--by far! I promise that I will write you a better account of my reading after I come back to the States--which is scheduled for this coming December.

Thanks again for your confidence and your patience.

Yours truly,
Réda

Dr. Réda Bensmaia
University Professor and Professor of French Studies and Comparative Literature
French Studies and Comparative Literature
Brown University

From: reda_bensmaia@brown.edu
To: agencex@gmail.com
Gavin,

I forgot to tell you how impressed I was with the width (is this the right word for “l’étendue” in French) of the material you have been able to cover! One needs to have an excellent library and the intellectual ... knack!

Very impressive!

Best,
RB

From: sarah.cooper@kcl.ac.uk
To: agencex@gmail.com
Date: Sat, Nov 17, 2012 at 6:55 AM
Subject: RE: DCM

Dear Gavin,

Many thanks for this. I began reading it last week when I was on a reading week from College but I’m afraid I didn’t get to finish it. I really enjoyed what I read and didn’t find anything remotely egregious. I wish you the very best of luck with the publication process.

With all best wishes,
Sarah

Dr. Sarah Cooper
Head of the Department of Film Studies
Deputy Head of the School of Arts and Humanities
King’s College London

The fourth essay in *Not-I/Thou: The Other Subject of Art and Architecture*, “The Semi-divine Economy of Art,” regarding Aby Warburg’s *Mnemosyne Atlas* was reviewed in draft form by Geoffrey Waite (German Studies Program, Cornell University) and the comments were incorporated into the subsequent re-edit:

From: gcw1@cornell.edu
Date: Fri, 31 May 2013 20:51:09 +0000
To: agencex@gmail.com
Subject: Re: The Semi-divine Economy of Art

Dear Gavin,

Your Semi-Divine essay is important to me.

The attacco via Dilthey’s essay is good, must be developed more…..
Then there is Carlo Ginzburg on Agamben’s Warburg…Francesca Cernia Slovin’s Obsessed by Art on Aby........quibbles, perchance.

Another “detail” (originally, like “taylor”) not only more recently from “detailer” but older (*) from a slaughter bench for sacrifice, animal or other, including not only God.

Ergo,

“Nobody and no discipline is beyond redemption” and “the concept of consciousness” (p. 2) are pleonasms.

Ergo also,

The butterfly (psyche) is not a moth.

Aby knew that before Vladimir even after the latter left Ithaca---but that’s another mere bibliography, or, history.

Wales must be a good place for influence, but I know only Raymond Williams’s Border Country.

Thanks again, Gavin,

Geoff

The draft text for Not-I/Thou: The Other Subject of Art and Architecture was reviewed by Matthew Beckmann, OFM, after several attempts to locate a Franciscan scholar through the Franciscan network. His comments were received on November 21, 2013:

21 November, 2013

Presentation of the BVM

Dear Gavin,

Here at last is some feedback on your manuscript. I apologise for the tardiness in replying to you but I have been in the process of shifting residence like yourself and it took a little time to get settled in place and find a chance to give your work the attention that it deserves.

Thank you so much for the opportunity to read your work which shows the fruit of much thought, reflection and effort on your part. You have reason to be very proud of what you have achieved here. Let me set your mind at ease by assuring you that there is nothing that I have seen that I would describe as a grievous error of misunderstanding the Franciscan sources. That it is not to say that every scholar might agree with you, but it is to say that there are other scholars who do agree with what you say. Further, in those areas when you do favour one approach over another, you always show why you do so and have your own good reasons for doing so.
In the light of all that, and in the light of the clear work that you have already done, I thought that I might just make a few observations in the way of comments and leave it to you to make of them as you wish.

*Franciscan Ontology.* Although this is a pivotal notion in the collection, it lacked for me a clear definition of what you mean by it. It seems a term to be used in a very certain sense by Agamben and to a lesser extent by Negri and not readily accessible by a typical reader. It is not aided by the fact that metaphysics would speak only of “ontology” rather than different types of it, such as “Franciscan” or otherwise. What does it mean for you when you employ the term?

*Attribution to the Franciscans.* Frequently you, rather insightfully, identify a number of elements in the spirituality adopted by Francis and the early friars. I am not so certain that this necessarily means that these features were “Franciscan” or originating from them. For example, Franciscans incontestably prayed to the Virgin Mary but that is not the same as saying that devotion to Our Lady was sourced in Franciscan spirituality. You may occasionally find the true source of some notions behind the friars. Your discussion of “damnation” in Essay 5 might be a case in point. Francis, of course, little employs “damnation” in his writing nor does he develop it in particular ways but he does make use of the ideas of others that he then incorporates into his thought; writers like Bernard of Clairvaux, Alain de l’Isle, Anselm and so on. How much are you attributing to Francis and how much is really ideas of others?

*“Thou”.* Although it appears in your title, again there is not really a definition of what you are meaning by the use of “thou”. While it has come to possess a certain specialist philosophical meaning in recent years, it is not clear how you are using the term in the context of your essays. What are you wanting it to signify for your readers?

*Hence?* I am one of those who always feel that there is a risk when writing a lot of philosophy, especially when the primary audience is likely to be from other disciplines. Having established this understanding of the truth, what does it matter? How should our attitudes and way of living alter in the light of this new understanding? If we adopt the thinking that you have set out, what would change in the way we conduct ourselves?

*Two Halves.* It is of the nature of collected essays such as these that they do not form an integral and seamless whole but I found this particularly so between Parts One and Two of the text. How do these two relate and interact? What unites them? Perhaps a little something extra in your preface might address the issue.

*Franciscan Aesthetics.* Finally, there is just the suggestion that there are some early Franciscan writers who might bear pondering in the work that you are doing especially when it comes to architecture and art and their role in spiritual life. First of these would be a text by Saint Bonaventure known
as the *De Reductione Artium as Theologiam* (“On Leading Back All the 
Arts to Theology”) whose topic is self-evident and freely available on the 
iinternet. (You do quote from it but little use it.) John Duns Scotus also 
wrote on matters of art and architecture but he is notoriously difficult to 
read or even to penetrate. I would recommend coming at it via Mary Beth 
Ingham, an expert in the field, whose recent book is *Rejoicing in the Works 
of the Lord: Beauty in the Franciscan Tradition*. Further sources are cited 
there. Perhaps these can deepen the Franciscan references in your work.

I stress that these are but suggestions to enrich your own careful 
work that I feel honoured to have shared with you. May it be yet another 
step in your excellent work and I wish you ever success in your future 
endeavours.

Pax et bonum, 
Matthew Beckmann OFM

These comments, in turn, influenced a re-write of the second half of the book and 
the development of the Preface and Critical Introduction.

In terms of the participation of the Franciscans, a conversation with Miran Špelič, 
OFM (Theological Faculty, University of Ljubljana), regarding “montanism” led 
indirectly to the essay, “Montanism: Insurrection and Resurrection,” in *Not-
I/Thou: The Other Subject of Art and Architecture* – a conversation that took 
place in the semi-abandoned and tomblike Franciscan Library and Archives, 
Church of the Annunciation, Ljubljana, Slovenia, in early 2013.

Lastly, the exhibition “‘Shadow-lands’ II: Not-I/Thou” was reviewed by Dr. 
Cameron Bishop, Lecturer in Visual Arts, School of Communication & Visual 
Arts, Deakin University:

*Spectacle and Shadows – Gavin Keeney’s “Shadow-lands” II: Not-I/Thou*  
By Dr. Cameron Bishop

In the society of the spectacle where are the staccato rhythms? 12 Zygmunt 
Bauman calls it our liquid modernity, the smooth flow of the fragmented 
subject entering the stream of capitalist desire, in which all dreams are 
catered for – as long as you can pay for them. 13 Where are the breaks, the

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12 I use “spectacle” following Guy Debord’s application of the term. He points 
out the spectacle manifests itself in both image and experience, where its 
domination comes to “express itself as the total practice of one particular 
economic and social formation” the world over. Guy Debord, *The Society of the 
Bauman captures the fragmented modern subject in a liquid metaphor: “Whatever 
solidity they might have when contemplated from the inside of one’s own 
biographical experience appears fragile, vulnerable, and constantly torn apart by 
shearing forces which lay bare its fluidity and by cross-currents which threaten to 
rend in pieces and carry away any form they might have acquired.”
rapids, the stopping points, because every potential blockage ends up being overrun, or to use a common term in cardiac units, dethrombolised. The media theorist, McKenzie Wark, might call these movements vectoral, initiated by power invested with capital. I argue that art is the only object with the potential to create major cultural thrombosis, without it, we are subjects adrift.

In his production, “Shadow-lands” II: Not-I/Thou, in the temporal shifts and the gradual transformation of works, Gavin Keeney generates a number of conflicting associations. There is at once a reverence for the image and a corruption of its presentation. The object is at first glance venerated, merely by its presence in a gallery – on walls and plinths – but the space is booby trapped with reflections, refractions, contrasting fragments of audio, shards of images and disintegrating materials. The spatial flow of the gallery asks the viewer to bob and weave around works and their material scaffolding, like projectors, museum cases, chairs and mirrors that operate, paradoxically, as neutral signifiers while affecting the rhythm of the viewers engagement with the works. This is the staccato moment that Keeney invites. In the turnover of works and the sensations he invokes, the viewer is immersed in the “total work of art,” or, “Gesamtkunstwerk.”

Keeney sets the gallery up in such a way so as to make the spectator active and in this way uses the space to merge art with life. Juliet Koss contends that Wagner’s theory of the Gesamtkunstwerk, when applied, affords an “embodied response” from the spectator as they relate to the image, the space and object all at once. One can go from the Franciscan artist, Patrick Hennigan’s expressionist, gestural and self-flagellating portraits to the “atheological” mimicry of a holy rite in still images from the Russian artist, Alexander Melamid, which suggest a holy punishment, for both participant and audience. Maybe that is to come. The spectator in the gallery negotiates the space in a number of ways: she sits, she stands, she stretches, she walks, she bends, she listens, she watches, she gazes, she looks, she touches, she feigns. The viewer activates the works and in the fixed architecture of the space, if she returns, the show has changed, and so has she.

A number of the works embody this layering of space, while speaking to the notion that the spectacle is disintegrating. Keeney’s own photographs, or “visual poems,” taken with his cellphone, and contrast adjusted in post-production, mimic and pay homage to the primitive production values of

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15 Juliet Koss, Modernism After Wagner (Minneapolis: University of Minnesota Press, 2009).
16 Ibid.
early Dogma filmmakers such as Lars von Trier. In picturing this aesthetic shift, which is evident in real life towns such as, Geelong, where the first iteration of this exhibition is taking place, Keeney has included works that reflect this corruption of culture, the image and real spaces, and at the same time, hinted at a redemption.

Isabelle Hayeur splices film to suggest a gradual disintegration of form, forecasting the ocean’s inexorable rise in *La Saison Sombre (The Dark Season)*. She shows that when abstracted, these transformations do not have to be jarring but can be legato, smooth, but, at the same time, she pictures the quiet obliteration of civilization and subjectivity. Presumably, at the end of this transformation, figuration is bunk, and the giant abstraction will be complete not just for the lack of witnesses but for the disappearance of anything indexical to the human experience – outside of our nuclear waste deposits. The media theorist McKenzie Wark argues that this great abstraction will be our total work, humankind’s unwitting contribution to the biggest artwork the galaxy has ever seen – a planet without humans, but an artwork nonetheless.\(^19\)

In the late phase of “spectacular capitalism” what are we driving towards but total abstraction? In the play of disintegration do we wait for the soft legato to slowly ease our way into oblivion? Wark makes the point that outside a few interesting lines of inquiry contemporary art has become “Ikea for Billionaires.” It is the base, the infrastructure that needs to be emphasised, if we are to avoid catastrophe. This thing, the body, and what it produces is at odds with the superstructure. Although we build superstructures to which we cannot imagine a life without, and we maintain them as unreachable, whether as immaterial space, the internet, or as the top one per cent of earners, the super-rich. Wark aims to collapse it into infrastructure. Wark finds the base, the abject, in infrastructure. He talks about it not as a hidden scaffolding, but as a “messy, primal” system able to support certain avant-garde practices or “prototypes of new kinds of aesthetic economy and technology” found in Situationist practices like potlatch and détournement.\(^20\) In his reimagining of their relations there is no hierarchy, but an acknowledged equivalence.

In Lothar Osterburg’s *Piranesi* (2012) Keeney has found a work that foregrounds process and material to demonstrate the co-emergence of super/infrastructure. The stop motion animation becomes a world of collapsed binaries in which the means is the end. The process and its aftereffect literally render time as a series of stills and a staccato rhythm is affected. The narrative begins in a subterranean vault and is built at the same rate as the super/infrastructure and we, as the viewer, are slowly lifted to street level where we witness a ruined world, for us, a world still

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\(^{20}\) Ibid.
born. Osterburg offers a redemption however, in the final scene, as we stare down the ruined street, an alien object, made of what looks like waste, floats across the sky. This is us, our snowball of waste, abstracted at the end of the capitalist spectacle. It reflects Keeney’s exhibition and its irregular production; the shards of light, the shadows, the materials and scaffoldings that at once acknowledge the finished work (superstructure) and the infrastructure that supports it; a total work. The rhythm here is both staccato and legato, with and without friction, slow and fast; at points we are thrombolised, and at others, free to float.

F/ PUBLISHING ADVISORY

The final documents of the Appendices regarding the Publishing Advisory and Scholars Minor signal the direction of nascent post-PhD activities, based nonetheless on the overall study, inclusive of the two books and two exhibitions, insofar as a meta-critique of biases and fashions in present-day visual culture and related academic discourses is the primary subtext for all of the studies conducted under the rubric “Visual Agency in Art & Architecture” …
A/ Discursive and Non-discursive Agency

B/ The Ahistorical/Historical Fuse

C/ Movement and Images

A/ DISCURSIVE AND NON-DISCURSIVE AGENCY

The discursive operations of the two main texts within the overall study, *Dossier Chris Marker: The Suffering Image* and *Not-I/Thou: The Other Subject of Art and Architecture*, while works based in original research and elaborate commentary, function as distinct means to the same end. Insofar as they deal with the conventional apparatuses of present-day scholarship in critical studies and visual cultures (and are constructed along lines similar to the very works they comment upon, primarily the so-called secondary literature of visual studies and philosophical aesthetics, both highly contemporary discourses), these two book-length studies are complementary. Their main concerns are an effective and affective critique of forms of knowledge, primarily addressed to the overriding thematic of discursive and non-discursive knowledge. The Marker study, in particular, deals with issues in the study and practice of visual culture that are, arguably, the central unresolved arguments of modern, high-modern, and late-modern arts. The central concern, in this regard, is the ontological nature of the graven image – the artistic imprint of vast, and, what is called here, immemorial influences (half-forgotten, recondite, radical, ethical, and moral antecedents). In Marker’s case these influences are elided by socio-political concerns but no less evident. Through an “archaeological” investigation of the gestural power of his works, one comes face to face with this immemorial impress. In terms of *Not-I/Thou: The Other Subject of Art and Architecture*, which maps theological precepts onto scholarly and artistic pursuits by way of an elective “Franciscanism,” all of the late-modern questions given to the supposed and suspect autonomy of the arts (traceable to Immanuel Kant) return in the form of the paradox proposed (“Not-I/Thou”) as possible way out of nihilist posturing within contemporary cultural production. The paradox is indicative of the fusion of discursive and non-discursive forms of knowledge in the artwork as form of scholarship and scholarship as work of art, leading not to ethics but to an immemorial moral law for the arts.21

Much of what transpires in mapping post-Marxist agitation onto Marker’s work, and much of what informs the logical apparatus of the project “Not-I/Thou,” is a patent critique of academic discourses that have a certain pedigree in the post-phenomenological turn, a phase in Continental Philosophy that peaked around 2005 with several books by Jean-Luc Marion and colleagues reviving a concern

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21 Michel de Certeau, a “Jesuit scholar,” addresses this immemorial prospect for the multiple arts by way of a Derridean assessment of the very ground or foundation for the arts: “The archê is nothing of what can be said. It is only insinuated into the text through the labor of division, or with the evocation of death.” Certeau, *The Writing of History*, p. 14.
with forms of non-rationalist, subjective experience that had been bracketed over the twentieth century in mainstream cultural history for pseudo-objective cultural history. This theological-aesthetic excess that returned to cultural studies with the theological turn in post-phenomenology is also present in Marker’s work but in homeopathic dilution (Thomas Mann’s term), and, in utilizing Jacques Derrida’s *Specters of Marx: The State of the Debt, the Work of Mourning and the New International* (1994), it is possible to tease forth certain “millennialist” gestures in Marker that first came to expression in his work in the postwar 1940s, when he was associated with a somewhat amorphous left-wing Catholic movement in France that sought to redefine the very apparatuses of cultural production. A generational issue (one that also brought forth the not-unrelated works of Paul Ricoeur, Emmanuel Levinas, and Jacques Derrida), the subtleties of much of post-structuralism might be returned to the mid-century aporias given to scholarship per se and present in the multiple arts (for example, Art, Architecture, and Literature). In offering here, as possible way out, the fusion of discursive and non-discursive systems of speech and thought, in a high moral register, and in conflating scholarly and artistic practices, a new-old prospect emerges – indeed, this new-old (age-less, seemingly archaic) viewpoint is the proverbial return of the paradigmatic from the excessive syntagmatic focus that has haunted semiological and phenomenological studies since the early twentieth century when avant-garde modernism played with the exact same syntheses but removed the ethical-moral lining that the late-modern theological turn has, arguably, resupplied. This evisceration of the historical and moral tenor for the arts is part of the broader puzzle of the failure of modernist utopia. The easy answer is that utopia is unobtainable. The more complex answer is that modernist utopias spurned subjects per se and focused, instead, on abstract forms of sociality and cultural production in alliance with the technocratic hubris of both Capitalism and Communism. The failure of utopia becomes, paradoxically, an historical failure.

**B/ THE AHISTORICAL/HISTORICAL FUSE**

It is, then, the ahistorical/historical fuse in cultural production that is laid bare in these various studies and shown to be the primary concern, even when passing unacknowledged, as it generally must. This fuse is what Wilhelm Dilthey called the historical unconscious, and it is what animated most of Pierre Bourdieu’s studies of cultural phenomenon (as it is also what vexed Georg Simmel). As such, it is dealt with here as a form of Derridean haunting in Marker’s case, but brought

22 *The writing of history and the representation of the past.* – The problem of the representation of the past does not begin with history, but with memory. Memory has the capacity to recognize intuitively and directly the images we keep of the impression the past makes on us, with all the uncertainties stemming from its questionable reliability. This problem concerns all stages of the historiographic process: testimony and archives – explanation/comprehension –, narrative and rhetorical representation during the writing of the historian’s final text. But one thing remains certain, it is impossible to give priority to either memory or history.” Paul Ricoeur, “Abstract,” *L’École des Hautes Études en Sciences Sociales*, June 2000, http://cmb.ehess.fr/95. Excerpts of Ricoeur’s essay, presented at a conference of the same title, appeared in *Le monde* (June 15, 2000).
forward into high relief in Not-I/Thou: The Other Subject of Art and Architecture, insofar as the latter study leverages questions regarding Franciscan ontology to, in part, demolish the last pretenses of pseudo-objective scholarship in the neoliberal academy. As such, it is subjective agency that haunts visual agency, and its denial is both a curse and a case of incipient fear of losing one’s bearings in the analysis of cultural phenomenon, the best example being questions regarding historiography (the writing of history) and the very biases unearthed by figure such as Hayden White and Michel de Certeau.23

These unconscious forces in both history (identified by Dilthey over the course of his socio-anthropological project) and in cultural production proper (dealt with by Bourdieu in fairly forbidding, almost “Gramscian” terms) are further revealed in the PhD study to be remnants of archaic magico-religious practices both through the demolition project of Not-I/Thou: The Other Subject of Art and Architecture and through re-visited Aby Warburg’s Mnemosyne Atlas project from the late 1920s (an analytic buried in the fourth essay of Not-I/Thou: The Other Subject of Art and Architecture as passage between Part I and Part II, or from present-day scholarship toward the futural presentiment of “useless” scholarship). Warburg’s bout with madness in the immediate post-WWI period tends to underscore the fact that the same madness (psychosis) had invaded the early twentieth-century, Western socio-political praxis, and that the entire edifice of Western culture collapsed as a result. (This collective bout with insanity, in Europe, is dealt with obliquely in The Anti-capitalist Sublime through a visit to the Balkans.) This diagnosis, for the West, of collective psychosis is more or less Marker’s sentiment as well, as it was for the Surrealists and the Dadaists. Generally, then, by surveying Marker’s film-essays and multimedia works, by mapping select twentieth-century discourses back onto them (as they emerged, anyway, from the same maelstrom), and by utilizing the most advanced positions within cultural studies today (for example, forms of philosophical aesthetics and/or a theologically inspired critique of cognitive capitalism), it is possible to gain a glimpse of what is to come, even if that “what is to come” is endlessly deferred due to the persistence of power and privilege by way of magico-religious practices associated with what effectively constitutes the prison-house of neoliberal capitalism and its primary analogue, dematerialized ideology as spectral cultural hegemony.24 The simple fact that the same problems associated with neoliberal capitalism are present in academia today makes the entire PhD project impossibly “recursive” – returning it to academia as commentary on academia. As totality, the multiple documents and parallel studies within the overall project, “Visual Agency in Art & Architecture”), bring the “serpent” (discursive knowledge) and the “dove” (visual agency) into, perhaps, holy or unholy alliance.

24 This is, in many respects, the outcome of Agamben’s Homo sacer project, especially as his analytic constantly returns to the present with suggestive hints as to what may act as a corrective for things buried in the cultural infrastructure of Capitalism and sovereign power.
depending on one’s point of view, toward the production of knowledge of the Good – with the preliminary result being the re-justification of moral agency in cultural production proper. 25

C/ MOVEMENT AND IMAGES

Arguably, modernism killed certain things in art, and with the slide from early, avant-garde practices the very idea that ideas move within Art and Architecture fell prey to a surreptitious emphasis on surface and, later, affect. The post-modern interregnum in many respects restored the movement within images that is not part of the image itself, due primarily to the fact that the imaginative excesses of Art and Architecture (and literary studies, generally) became a means to discuss things bracketed by the pseudo-materialist agendas of modernism, with its utopian premises denatured by the emphasis on the here-and-now versus the eternal.

What moves in pictures, then, is what is not in the picture proper. The movement is indicative of inexorable forces that inhabit images just as the world is haunted by a strange reserve of figures and forces that are not of the world. The “theological” imprint is striking – for the powers that move images are as close as we might come to immemorial forces hidden in the architecture of worlds. For example, Dossier Chris Marker: The Suffering Image discusses this in terms of the presence of spectral forces identifiable in both a metaphorical and literal sense as “lights, principalities, and intelligences.” 26

This metaphor of movement instills a respect for the forces operative within images – gods and/or angels strolling across worlds. The best example of this situation in the multiple arts is the painting and its proverbial stillness (or, silence). Yet, in the painting, one can detect movement – the noetic excesses of the image and, arguably, the legs or ankles of gods that inhabit or haunt the world and worlds. This complex invokes the Taoist figure of “Living Midnight,” the antithesis of the dialectical-materialist High Noon (Nietzsche’s time of the “shortest shadow” and its various Marxist interpretations), and “Living Midnight” as the equivalent of revelation – the excess of images invoking the preternatural ambitions of Art and, hopefully, Architecture. 27

Thus, Leopardi’s great poem concerning ennui (and noon):

From time to time I sit in solitude,
Upon the sloping border of a lake,
A lake engarlanded with silent growth.
Therein, with noonday wheeling through the sky,

25 The general analytic of Not-I/Thou: The Other Subject of Art and Architecture resists locating this moral tenor in any singular historical period (any particular past) and, instead, discusses it as an ahistorical/historical fuse operating in works of art, from time to time, as the spirit of the arts.
The sun is able to reflect his face,
No blade of grass or leaf bends in the wind,
And not one surface wrinkle, one cicada
Clicking, one feather lifted on the bough,
Or fluttering butterfly, or voice or motion,
Nearby or distant, can be heard or seen.
The deepest stillness dominates those banks;
Almost I lose myself and all the world,
I stay so still; it really seems my limbs
Are now so loose and slack no sense or spirit
Can move them, their immemorial stillness
Merged in that place and in its silences. 28
–Giacomo Leopardi

This poem records High Romantic world-weariness, versus the avowed high-materialist noon-tide of modernity. It must, therefore, be read against the grain, the sense and tenor being that respite from the hauntings of the world comes through weariness with the world – or, such weariness comes with a very high price.

PARALOGISMS (FOR SCHOLARS)

1/ The Marker study, *Dossier Chris Marker: The Suffering Image* (2012), generally ignores or elides the French side of the secondary literature while also dealing summarily with Marker’s own writings. Given that Marker suppressed everything prior to 1962 (or, before *La jetée*), the text relies on suppositions, and interprets and glosses innuendo and rumor – an actual layer or strata in Marker scholarship perpetrated in part by Marker and his interlocutors. The project nonetheless proceeds under the assumption that Marker’s visual work more or less “speaks for itself” (which he would have insisted upon, anyway). Additionally, the study utilizes the now-classic “situational” reading, or the process of extracting conceptual elements of works and situating them in a new context (or, constellations) to both problematize them and to test their conceptual firepower across disciplines and categories. Against the previously fashionable practice of the “symptomatic” reading (or psychoanalyzing texts), this practice also validates certain liberties taken in the interpretive strategies of sampling parallel criticism versus assimilating and/or disposing of it altogether.

2/ The Franciscan side of *Not-I/Thou: The Other Subject of Art and Architecture* (2014) takes Franciscanism out of religion per se (turning an option posed by Giorgio Agamben on its head by actually doing it) and places it within an existentialist-expressionist register, arguably the place of its origin (or, “the place of its taking place”) with Francis of Assisi and his rather catastrophic life (prior to canonization, mythification, etc.). This existentialist-expressionist register is also indicative of lived experience and, as analogue, “montanism” (herein interpreted as a general recourse to insurrection and resurrection in cultural praxis, rather than as reference to the Early Christian heresy of the first centuries AD). As such, the various lives of St. Francis are examined not for facts but for figural moments – foremost the event of the Stigmata on Mount Alverno, which is unprovable and remains scandalous. In the case of the various lives of St. Francis, the novelistic treatment by Nikos Kazantzakis is favored versus the hagiographic treatment by St. Bonaventure. Indeed, the novelistic turn of Kazantzakis’ “biography” of Francis underscores the very premise that some things considered objective and historical are best dealt with through fiction and/or artistic license.

3/ The fourth essay of Part One of *Not-I/Thou: The Other Subject of Art and Architecture*, or, the essay “The Semi-divine Economy of Art,” decidedly defends Aby Warburg for going mad, arguing that his studies definitively required it. (This defense resembles arguments for Nietzsche’s madness, an event of which Warburg was highly aware of, and an outcome Warburg implied was possible for

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29 For example, it is generally believed that Marker was buried in Paris at Père Lachaise Cemetery, whereas it seems that he was merely cremated at Père Lachaise and then quietly buried at Montparnasse, *under his given name*, Christian François Bouche-Villeneuve. Even in death, perhaps, he prefers to hide.

30 For an in-depth explanation of the shift from the symptomatic to the situational reading or analysis of texts in cultural criticism, see Gavin Keeney, “Elsewhere”: *Essays in Art, Architecture, and Cultural Production 2002-2011*, pp. 216-217. These terms are drawn from the special issue of *Representations*, no. 108 (Fall 2009), entitled “The Way We Read Now.”
all who dabbled in the demolition project of art-critical art history – or, meta-art history.) The assault on the magico-religious side of art history and art practice is, thus, situated as a pernicious aspect of art-historical studies as well as the production of art. This essay is, therefore, the turning point in the book, as what follows is the sustained “assault on Mount Everest without oxygen,” a performative attempt to answer the question, What is Franciscan ontology? In answering this question, however provisionally, the existentialist-expressionist aspect of art and scholarship returns to “ground,” leaving behind the ravages of pseudo-objective disciplinary practices as discussed in the first half of the book under the rubric, “The Gray and the Black,” and exiting through a renewed regard for high scholarship and art as one thing. This new-old prospect is, in fact, behind one of the questions put to the author by Matthew Beckmann in his comments on an early draft of the book (see SECTION 5/ METHODOLOGIES, E/ NETWORK/PEER REVIEW, as above).

4/ The syntactical operations of Not-I/Thou: The Other Subject of Art and Architecture include a somewhat tortured encounter with verbal structures that attempt to speak of the past and present at once, the verbal tenses therefore becoming strained in relation to discussing what was present in texts and artworks and what remains present today. This torturous syntax indicates as well a subtext in scholarship regarding verb tenses in theological studies known as “Aspect Theory.” While not substantially addressed in the book, the effects of this syntactical stratagem are utilized nonetheless to “distress” the text at key moments where normative art-historical teleology might take over.

5/ The overall study, “Visual Agency in Art & Architecture,” includes the subtext that what is passé is often avant-garde today (and that the elective pursuit of lost causes is, after all, an age-old prospect for scholarship as work of art and work of art as form of scholarship) – or, that the old and discarded is often the foundation for the new. This avant-garde presentiment includes the provisional publishing program proposed at the close of Not-I/Thou: The Other Subject of Art and Architecture and dovetails with countering many of the spurious arguments present today in the defense of the so-called Digital Humanities – for example, arguments regarding the superiority of Open Source publishing, the scalability of digital platforms, justifications for text- and data-mining, etc.
8/ APPENDICES

Appendix A – Conferences, Lectures, Etc. (2011-2014)

Appendix B – Exhibitions (2012-2014)

“‘Shadow-lands’: The Suffering Image” (2012)
“‘Shadow-lands’ II: Not-I/Thou” (2014)

Appendix C – Publications (2012-2014)

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

Appendix D – Archival Exercises (2012-2014)

Books (Libraries)
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Dossiers (Libraries/Archives)

Appendix E – Research Tour (2012)

Appendix F – Research Tour (2013)

Appendix G – Surplus Effects (2014-)

Fulbright Specialist Program
CSP Series: Three Crosses
Publishing Advisory
Scholars Minor
APPENDIX A – CONFERENCES, LECTURES, ETC. (2011-2014)

2011

CONFERENCE –
“‘Monumental’ Vision: A Confrontation with the Image of the Eternal Return” (conference paper), Australasian Society for Continental Philosophy Conference 2011, “The Time(s) of our Lives,” La Trobe University, Melbourne, Victoria, Australia (December 2011) – Discussion of the significance of Sils Maria in Gerhard Richter’s Atlas with reference to Friedrich Nietzsche’s Eternal Return


2012

WORKSHOP – Photogravure prints, Baldessin Press, St. Andrew, Victoria, Australia – Conversion of analogue photographs to photogravure prints (included in the exhibition, “‘Shadow-lands’: The Suffering Image” (as below)


TEACHING – Studio Tutor, Architecture Design Studio (SRD363/333), Deakin University, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, Victoria, Australia, March-June 2012

EXHIBITION – “‘Shadow-lands’: The Suffering Image” (mixed media), Dennys Lascelles Gallery, Alfred Deakin Prime Ministerial Library, Deakin University, Waterfront Campus, Geelong, Victoria, Australia (April-May 2012) – Multimedia exhibitions utilizing works from visual artists and architects in the US, Australia, Canada, and Italy, with screenings of three films by or related to the work of Chris Marker

Image (above, right) – Plenary session, “Philosophy and Crisis,” University of Ioannina, Ioannina, Greece (July 2013). Photo © GK/Agence ‘X’.


http://www.gold.ac.uk/calendar/?id=4981

ARCHIVAL RESEARCH – Chris Marker, Zapping Zone: Proposals for an Imaginary Television (1990-2009), Centre Pompidou, Paris, France – Examination of the media and exhibition apparatus of Chris Marker’s Zapping Zone and discussion with Étienne Sandrin on the variations in this exhibition over ten years – June 2012

ARCHIVAL RESEARCH – Chris Marker, Bibliographic Research, British Film Institute, London, England – Examination of journal articles related to the work of Chris Marker and fact checking of bibliographic detail – June 2012

CONFERENCE – “Chris Marker and Company” (conference paper), Art Association of Australia and New Zealand Annual Conference 2012, “Together < > apart,” University of Sydney, Sydney, New South Wales, Australia (July 2012) – Discussion of the early collaborations (1950s-1970s) between Chris Marker, Agnès Varda, Alain Resnais, and Jean-Luc Godard

http://aaanz.info/aaanz-home/conferences/2012_conference/

ARCHIVAL RESEARCH – Chris Marker, Bibliographic Research, Australian Film Institute Research Collection, School of Media and Communication, RMIT, Melbourne, Victoria, Australia – Examination of journal articles related to the work of Chris Marker and fact checking of bibliographic detail

TEACHING – Studio Tutor, Architecture Design Studio (SRD164), Deakin University, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, Victoria, Australia, July-October 2012

CONFERENCE – “Left-wing Melancholies and the Return of the Dead” (conference paper), “Cultural Ecology Colloquium,” Deakin University, School of Architecture and Built Environment, Geelong, Victoria,
Australia (October 2012) – Discussion of the spectral aspects of Chris Marker’s work with reference to Jacques Derrida’s *Spectres of Marx* (1994)


http://www.artbook.com/9788862082419.html


http://www.artbook.com/9788881588435.html


WEB PUBLICATION – “Gaialight” (critique), for Gaialight, gaialight.com, 2012 – Essay on new photography by Gaialight

http://www.gaialight.com/critics


http://resobox.com/review-gavin-keeney-agence/


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


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

http://www.cambridgescholars.com/dossier-chris-marker-16

DOSSIER – “DCM Bequest” (Agence ‘X’, 2012), research documents and files related to the book *Dossier Chris Marker: The Suffering Image* (2012), Australian Film Institute Research Collection, School of Media and Communication, RMIT, Melbourne, Victoria, Australia – Complete set of all research documents plus unpublished 64,000-word annotated bibliography/filmography

http://afidb.adc.rmit.edu.au

2013

PRINT PUBLICATION – “Medvedkine” (essay), in Juan Azulay, Benjamin Rice, Carlo Aiello, eds., *eVolo 5, Architecture Xenoculture* (2013) – Comments on Alexandre Medvedkine’s relationship to Chris Marker

http://www.evolo.us/magazine/evolo-05/


http://gefter.ru/archive/author/keeney

WEB PUBLICATION – “Mila Lake” (critique), for Gaialight, gaialight.com, 2013 – Comments on photographs of a mannequin

http://www.gaialight.com/critics

PRINT PUBLICATION – “Left-wing Melancholies” (essay), in Mirjana Lozanovska, ed., *Cultural Ecology: New Approaches to Culture, Architecture and Ecology* (Geelong: Deakin University, 2013), Colloquium proceedings, Deakin University, School of Architecture and Built Environment, Geelong, Victoria, Australia – As above


LECTURE – “Not-I/Thou: The Other Subject of Art and Architecture” (lecture to students), “Creativity and Experimentation in Architecture” (design studio), University of Ljubljana, Faculty of Architecture, Ljubljana, Slovenia (March 2013) – Presentation of select media from the exhibition project, “Not-I/Thou”

CONFERENCE – “Not-I/Thou: Agent Intellect and The Immemorial” (conference paper), “Rebel Matters/Radical Patterns Congress,” Università degli studi di Genova, Dipartimento di Scienze per l’Architettura, Genoa, Italy (March 2013) - Presentation of select media from the exhibition project, “Not-I/Thou”

LECTURE – “Chris Marker: The Last French Revolution” (public lecture), Muzej Sodobne Umetnosti Metelkova (+MSUM), Ljubljana, Slovenia (April 2013) – Discussion of Chris Marker’s use of the visual image, plus presentation of select media from the exhibition project, “Not-I/Thou”

LECTURE – “Chris Marker and the Multiple Arts” (lecture to students), Cambridge University, Department of Architecture (ARCSOC), Cambridge, England (April 2013) – Discussion of Chris Marker’s use of the visual image, plus presentation of select media from the exhibition project, “Not-I/Thou”


http://www2.warwick.ac.uk/fac/arts/ren/projects/vernaculararistotelianism/events/london/


http://www.aaschool.ac.uk/PORTFOLIO/PROJECTSREVIEW/


http://www.arcsoc.com/EXHIBITION

RESEARCH/EXHIBITION – “Zabavaj me/Amuse me” (exhibition/review), Mestna galerija Ljubljana, Ljubljana, Slovenia (July 2013) – Review incorporated into the novella, The Anti-capitalist Sublime

http://razume.mg-lj.si/razstava.php?id=7772013

RESEARCH/EXHIBITION – “Imagining the Balkans: Identities and Memory in the Long 19th Century” (exhibition/review), Narodni muzej Slovenije, Ljubljana, Slovenia (July 2013) – Review incorporated into the novella, The Anti-capitalist Sublime


CONFERENCE – “The Anti-capitalist Sublime: A Novella” (excerpts/conference paper), “Philosophy and Crisis: Responding to Challenges to Ways of Life in the Contemporary World” (World Congress of Philosophy Pre-conference), University of Ioannina, Department of Philosophy, Education and Psychology, with the Council
for Research in Values and Philosophy (RVP), Ioannina, Greece (July 2013) – A reading of the passage of the novella, *The Anti-capitalist Sublime*, concerning crossing the Adriatic from Trieste, Italy, to Igoumenitsa, Greece


LECTURE – “Not-I/Thou: The Other Subject of Art and Architecture” (lecture to students), University of Central Lancashire, School of Built and Natural Environment, Preston, England (October 2013) – Presentation of visual media related to architectural design, plus select art works from the exhibition project, “Not-I/Thou”

2014

TEACHING – Lecturer/Tutor, Landscape Narrating an and Meaning (SRL731), Deakin University, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, Victoria, Australia, Summer-Fall (March-June) 2014

EXHIBITION – “‘Shadow-lands’ II: Not-I/Thou:” (multimedia exhibition), Dennys Lascelles Gallery, Alfred Deakin Prime Ministerial Library, Deakin University, Waterfront Campus, Geelong, Victoria, Australia (March 2014)


http://www.foame.org/

PRINT PUBLICATION – *Not-I/Thou: The Other Subject of Art and Architecture* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014)

http://www.cambridgescholars.com/not-ithou


DISTINCTION – Long-stay visa (visa D), “Humanitarian Work” (Publishing Advisory), Slovenia, in association with ZRC-SAZU, Research Centre of the Slovenian Academy of Sciences and Arts, and
Muzej Sodobne Umetnosti Metelkova (+MSUM), Ljubljana, Slovenia, 2014-2015

http://www.zrc-sazu.si/en/enote
http://www.mg-lj.si/

Image (above, right) – Muzej Sodobne Umetnosti Metelkova (+MSUM), Ljubljana, Slovenia (April 2013). Photo © GK/Agence ‘X’.
APPENDIX B – EXHIBITIONS (2012-2014)

EXHIBITION ONE

“Shadow-lands”: The Suffering Image

PERPETUALLY CURATED BY:

Gavin Keeney/Agence ‘X’
Deakin University, Geelong
Waterfront Campus
School of Architecture and
Building
Faculty of Science and
Technology

DATES:

April 18-May 18, 2012


VENUE:

Dennys Lascelles Exhibition Gallery
Alfred Deakin Prime Ministerial Library
Deakin University, Waterfront Campus
Geelong, Victoria
Australia

PROSPECTUS/ABSTRACT:

The exhibition presents and combines different media (photography, drawings, prints, and short videos/film-essays) that illustrate the central focus of the PhD study “Shadow-lands,” a study of visual agency in Art and Architecture, inclusive of the dual concerns of subjectivity and political agency. The exhibition is a direct homage to the non-discursive power of the singular image and is inspired by an encounter with the still photography of the French photographer-filmmaker Chris Marker in the form of three exhibitions in New York between 2007 and 2011: “Staring Back” (2007); “Quelle heure est-elle?” (2009); and “Passengers” (2011). In addition, the exhibition is an implicit homage to the artists who have influenced the development of Agence ‘X’, in New York (2007-2011), and newly found artists in Australia who embody in their work the same principles of pushing artistic representation to its self-inflicted limit. “Political agency” in this context is referred to its irreducible nexus at the foundation of the experience of the world (and worlds within worlds) through the confrontation/rapport of Self and Other, or the metaphysical-existential “x” (crossing) that haunts all cultural
and political production (economies of signification, forms of representation and repression, and artistic and/or social praxis). Life is, in this sense, a metaphysical-existential battleground.

Conventional, large-format works are presented on, or projected onto, the walls of the gallery, whereas the unconventional multimedia works are presented in two state-of-the-art vitrines and by way of DVD/PC projections, an iMac PC, and an 32-GB Apple iPad 2 (in Vitrine #2). The larger, expansive wall-mounted or projected works are countered by the compressed, intensely focused works sequenced within the smaller video stations (iMac and Apple iPad) and the hermetic environments of the vitrines.

A digital and/or print dossier/catalogue for the exhibition is to be prepared along the way of the exhibition, as broadsheet, and reproduced upon closing, listing the full credits for the works exhibited (including full technical specifications), with contact details for galleries and artists involved. Wall text will be virtually non-existent. Miscellaneous texts in support of the exhibition may be found inside the “antique,” 1960s’-era, two-seater school desk at Media Station #3.

Informal and formal events are planned along the course of the one-month exhibition, with screenings of three of Chris Marker’s more explicitly political films.

[...]

ARTISTS, ETC.:

The following artists are represented primarily through digital media (looped, short videos and simple, digital slide shows/PPTs) with two, large digital pigment prints presented as iconic and conventional wall-mounted artworks. The primary digital media (videos and slide shows) is presented by way of three computer stations, with wall projections (also used for the select screenings of short films, as below). The digital media is rotated on a weekly or bi-weekly basis, with works re-appearing in different settings. The vitrines contain smaller works (for example, photographs and prints with short ancillary texts to illustrate the interpretive-scholarly apparatus of the greater project of which the exhibition is a part of, as milestones en route to the proposed editioned folio). The “soundscape” for the exhibition includes the videos that have a soundtrack, the curator’s presence in the gallery working at the exhibition texts while listening to music, the conversations that ensue and the air-conditioning unit of the gallery. The combination of diegetic and programmed sound is purely accidental, and, with the changing of the video stations, the sound will mix in unexpected ways. Events or “salons” along the path of the four-week exhibition will include: impromptu and planned screenings of select films; gallery discussions and ad hoc tours of the artworks included; interpretive commentaries in support of textual materials, prints, photographs; and an informal closing (with invited guests and a screening of a Chris Marker’s Une journée d’Andrei Arsenevitch).

FOLIO/VITRINES – The proposed editioned folio, Shadow-lands, is an exhibition within the exhibition, the vitrines a gallery within the gallery. Both
connote “worlds within worlds,” arguably the very nature of the nature of Art itself. The folio and vitrines are also curatorial events in/for themselves. Not so much an issue of language games (the structure and associative magic of modern discourse analysis), the texts and images permitted to inhabit the inside of the final folio will be intimately related to the exterior world of the exhibition proper. The vitrines function, then, as smaller worlds within the larger world of the exhibition and comment upon the works that inhabit the walls and reference the subsidiary world of the multimedia consoles (iMac station, DVD/PC projections), insofar as the latter are also worlds unto themselves, always and nonetheless existing in relationship to another world beyond the confines of their form and content (the technological and material agency of their presentation, plus the mesmerizing, yet simple fact of their presence – image as limit or index of something else altogether). The vitrines will be “perpetually curated” over the course of the exhibition, with contents changed and re-configured accordingly. The folio will be developed over the course of the four-week exhibition, in situ, with provisional contents on display in the vitrines, this summary document/archival project to be “closed up” in the last week and subsequently properly “editioned,” with copies being donated to select libraries, including Deakin University, Waterfront Campus Library, Geelong, Australia.

In the last week of the exhibition things will begin to disappear and working/draft elements of the folio will be exhibited in the two vitrines. A single still image from Chris Marker’s eight-screen CD-ROM video installation Owls at Noon Prelude: The Hollow Men (2005) is to be the last image projected in the installation.

[...]

PHOTOGRAPHS, PRINTS, DRAWINGS, ETC.:

Murray Fredericks (AUSTRALIA) – Hector 12 (2011) – Photography – Pigment print on archival cotton rag – 120 x 193 cm. – Edition of seven – Courtesy of the artist and Arc One Gallery, Melbourne, Australia
Silvi Glattauer (AUSTRALIA) – Cape Gooseberries (2009) (24 x 24 cm.); NT Detail 1 (2011) (20 x 20 cm.) – Photogravure prints – Courtesy of the artist
Gavin Keeney (USA/AUSTRALIA) – Shadow-lands (2012) – Folio (A4) – Photogravure prints, texts/poems, correspondence – Black museum board, gated-fold with slipcase – Courtesy of the artist(s)
Sam Shmith (AUSTRALIA) – Untitled (In Spates 5) (2011) – Photography – Pigment print on archival cotton rag – 75 x 125 cm. – Edition of four – Courtesy of the artist and Arc One Gallery, Melbourne, Australia
Shigeki Yoshida (USA/JAPAN) – Untitled (n.d.) – Photography – Nine gelatin silver prints – 17.1 x 27.9 cm. – Courtesy of the artist

VITRINE (GLASS TOMB) #1 – Life – Books, letters, documents, ephemera
VITRINE (GLASS TOMB) #2 – Word as Image – Digital slide show, texts, books, DVDs, prints, ephemera
VITRINE (GLASS TOMB) #3 – Image as Word – Photogravure plates and prints, camera, ephemera
MULTIMEDIA, VIDEO, ETC.:

All media will be “perpetually curated” over the course of the exhibition, with projections changing on a weekly basis with late-arriving works added en route to the May 18 “closure.” Shifts in content outside the vitrines will be reflected in shifts in content within the vitrines (the “exhibition within the exhibition”).

Juan Azulay (USA/ARGENTINA) – Flood Stains (n.d.) – Video (w/ Lydia Lunch) – 14 minutes 54 seconds – QuickTime movie (.mov) – Courtesy of the artist; The Blue of Noon (2012) – Video – 22 minutes 7 seconds – QuickTime movie (.mov) – Courtesy of the artist

Irene Caesar (USA/RUSSIA) – Last Breath (2011) – Photography/video slide show – 2 minutes 8 seconds – QuickTime movie (.mov) – Courtesy of the artist

Ula Einstein (USA) – Unwinding Destiny (n.d.) – Mixed media/video slide show – 1 minute 51 seconds – MP4 video (.m4v) – Courtesy of the artist

Pedro Gadanho (USA/PORTUGAL) – Psych Pill (n.d.) – Video – 59 seconds – QuickTime movie (.mov) – Courtesy of the artist

Gaialight (USA/ITALY) – Darklight Visions (2012) – Mixed media/video slide show – 4 minutes 10 seconds – QuickTime movie (.mov) – Courtesy of the artist

Gaialight/Alessandro Cosmelli (USA/ITALY) – Brooklyn Buzz (2011) – Photography/video – 6 minutes – QuickTime movie (.mov) – Courtesy of the artists

Lloyd Godman (AUSTRALIA/NEW ZEALAND) – The Last Rivers Song (2011) – Video (music composed by Trevor Coleman and Paul Hutchins) – 6 minutes 4 seconds – MP4 video (.m4v)

Heide Hatry (USA/GERMANY) – Florilegium (2012) – Mixed media/video slide show – 2 minutes 46 seconds – Video clip (.avi) – Courtesy of the artist

Isabelle Hayeur (CANADA) – Uprooted (2012) – Photography/video – 10 minutes 45 seconds – MP4 video (.m4v) – Courtesy of the artist

Sook Jin Jo (Korea/USA) – Crossroads (2008) – Sculpture/video/performance – 4 minutes 40 seconds – MP4 video (.m4v) – Courtesy of the artist

Parsa Khalili (USA/IRAN) – Against (n.d.) – Architectural montage/video – 1 minute 32 seconds – MP4 video (.m4v) – Courtesy of the artist


Benoit Pailley (USA/FRANCE) – Morpholight (2010) – Photography/slide show – 1 minute 51 seconds – PowerPoint (.ppt) – Courtesy of the artist


Alta Price (USA) – Labyrinth (n.d.) – Sculpture/video – 6 minutes 30 seconds – VLC media files (.vob) – Courtesy of the artist

Luca Elio Rimatori (ITALY/NETHERLANDS) – Species: Éclat élémentaire (n.d.) – Photography/slide show – Approx. 1 minute 30 seconds – PowerPoint (.ppt) – Courtesy of the artist
Maria Rondeau (USA/GUATEMALA) – *MAREA* (2012) – Video (music composed and performed by Rafael Rondeau) – 10 minutes 23 seconds – Video clip (.avi) – Courtesy of the artist(s)

“TUESDAY” PRIVATE SCREENINGS:

Films will be projected onto the wall of the gallery to small groups of students and faculty with attendance by reservation and the provision of cushions on the floor and/or a few chairs. Times, permissions, video or film format, etc., to be determined. Discussion following the screenings will be facilitated by the curator and visiting critics. Exact dates and times of “Tuesday” screenings to be determined.

Friday, May 4 – Lascelles Gallery, Deakin University, Waterfront Campus – *Chile: Obstinate Memory* (1997) – Directed by Patricio Guzmán – “*Chile: Obstinate Memory* visits with Chileans who experienced the coup first-hand (some of whom are seen in *The Battle of Chile* from 25 years ago). Survivors reminisce as they watch that film, recognizing lost comrades and recalling their courage, gaiety and love of life. Those who were not killed during the coup itself were crowded into the National Stadium in Santiago, where many were tortured, disappeared, and never seen again. Survivors talk about the terror that characterized the Pinochet regime until the dictator was finally obliged to relinquish power.” (Icarus Films) – Production: Les Films d’Ici; NFBC; La Sept ARTE – English and Spanish with English subtitles, 57 minutes – With guest critic Raffaele Caputo, editor of *Screening the Past*

Friday, May 11 – Lascelles Gallery, Deakin University, Waterfront Campus – *Le fond de l’air est rouge/A Cat without a Grin* (1977/1993) – Directed by Chris Marker, assisted by Valérie Mayoux, Luce Marsan, Pierre Camus, Annie-Claire Mittelberger, Christine Aya, Patrick Sauvion, and Jean-Roger Sahunet. – “Chris Marker’s remarkable documentary about the rise and fall of the New Left in the 1960s and 1970s was originally released in 1977, but was reworked in 1993 in the wake of the Cold War’s end and the collapse of the Soviet Union. [The re-edited and updated shorter version of] *A Grin Without a Cat* (the idiomatic French title, *Le Fond de l’Air Est Rouge*, can be literally translated as ‘The Essence of the Air is Red’) is divided into two parts. The first part, called ‘Fragile Hands,’ focuses on the emergence of leftist movements circa 1967, the Vietnam War serving as the lightning rod for radicals of all stripes to come together to agitate for their utopian dreams. The second part, entitled ‘Severed Hands,’ details the slow demise of the invigorated left, from forces within (the discord between different factions) and without (the role of the U.S. and the U.S.S.R. in keeping the countries in their backyards in line). This three-hour epic offers a stunning assemblage of period footage. For younger viewers, excerpts of iconic historical figures such as Fidel Castro, Che Guevara, Mao Tse-tung, and Salvador Allende should be particularly eye-opening. For all its expansiveness, *A Grin Without a Cat* flits by with blithe disregard for the audience’s level of acquaintance with the events and figures discussed. Consequently, viewers well-versed in the history of the period might find Marker’s essay on the New Left more fulfilling than those without any background on the subject.” (Elbert Ventura) “Marker’s incomparable editing skills attained a new level of sublimity
and subtlety in his epic chronicle of the international New Left’s spectacular rise and fall. At turns mordant and mournful, A Grin Without a Cat uses an extraordinary range of source material – newsreels, propaganda films and Marker’s own footage – to construct a polyphonic, immersive and critical history of political struggle. ‘I am not boasting that I made a dialectical film. But I have tried for once (having in my time frequently abused the power of the directive commentary) to give back to the spectator, through the montage, “his” commentary, that is, his power.’ – C.M.” (Harvard Film Archive). – Production: Dovidis; ISKRA; Institut National de l’Audio-visual (INA) – 16mm blown up to 35mm, black and white, and color, 179 minutes.

Friday, May 18 – Lascelles Gallery, Deakin University, Waterfront Campus – Une journée d’Andrei Arsenevitch/One Day in the Life of Andrei Arsenevich (1999). Directed by Chris Marker. Video footage, editing, and narrative written by Chris Marker; narration by Alexandra Stewart, Eva Mattes, Marina Vlady; with Sven Nykvist, Valérie Mairesse, Michal Leszczylowski; music by Edouard Artemiev, J.S. Bach, Henry Purcell. Widely regarded as one of the greatest filmmakers of the 20th century, this is an elegant homage to Russian filmmaker Andrei Tarkovsky by Chris Marker. “Marker draws parallels between Tarkovsky’s life and films, offering an original insight into the usually reclusive director. Incorporating extensive film clips, journal entries, personal musings, and behind-the-scenes footage of Tarkovsky obsessively commanding his entire crew and of candid moments with his friends and family, this is a personal and loving portrait of the monumental filmmaker.” (UC Berkeley). Production: Audio-visual Multimedia International Productions; La Sept/Arte France; Institut National de l’Audio-visual; Arkeion Films. Video, color, 55 minutes.

CATALOGUE:

TBD – A digital and/or print (broadsheet) catalogue with short texts, thumbnail images, and contact details/credits for all artists will be prepared. The catalogue is to be produced over the course of the exhibition and presented upon closing to all interested parties. Copies will be presented/sent to all contributing artists with returned artworks and the catalogue will be enclosed in the curator’s proposed folio Shadow-lands.

[...]

COLLABORATORS:

Academic Advisors – David Jones (Associate Head of School, Director of Planning and Landscape Architecture, Deakin University, School of Architecture and Building, Geelong, Australia); Flavia Marcello (Lecturer in Architecture, Deakin University, School of Architecture and Building, Geelong, Australia)

Curatorial Advice – Kristen Thornton (Curator and Librarian, Alfred Deakin Prime Ministerial Library, Deakin University, Geelong, Australia); Maria Shanahan (Special Collections Officer, Alfred Deakin Prime Ministerial Library, Deakin University, Geelong, Australia)
Tea and Sympathy – Suzanne Hampel (Director, Arc One Gallery, Melbourne, Australia)
Posters – Tremayne Kaiser (Agent provocateur, Deakin University, School of Architecture and Building, Geelong, Australia)/Printed by SCS (Geelong, Australia)
PR/Postcard – DAS/RFSA Worldwide Services/Printed by SCS (Geelong, Australia)
Technical Misadventures – Goce Mitreski, Shane Warren (IT and Multimedia Support, Deakin University, Geelong Australia)
Conceptual Commentariat/Interlocutors – Jacqueline Bowring (Associate Professor of Landscape Architecture, Lincoln University, Christchurch, New Zealand); Raffaele Caputo (Editor, Screening the Past, Melbourne); José Vela Castillo (Associate Professor, IE University, Segovia, Spain)
Sonic Consultants – RFSA (Radio Free South Africa, Johannesburg, South Africa)
Lighting Consultants – CG/AC Pty. Ltd. (Geelong, Australia)
Antiques (Desk, Mirror, Wicker Laundry Hamper) – Courtesy of Craig Finegan (The Mill Markets, Booth 210, Geelong, Australia)
Two Wine Glasses – HomeStart (Geelong, Australia)

Special thanks (in no particular order) to:
Hisham Elkadi (Head of School, School of Architecture and Building, Deakin University, Geelong, Australia); Josephine Le Clerc (Liaison Librarian, Deakin University, Waterfront Campus, Geelong, Australia); Manita Stokes (School Manager, Deakin University, Waterfront Campus, Geelong, Australia); Kim Vincs (Associate Professor, Director, Deakin Motion Lab, School of Communication and Creative Arts, Deakin University, Burwood, Australia); Leanne Willis (Manager of Art Collections and Galleries, Deakin University, Burwood, Australia); Cameron Bishop (Lecturer in Arts, Deakin University, Geelong, Australia); James Mc Ardle (Associate Professor, School of Communication & Creative Arts, Deakin University, Burwood, Australia); Teresa Trefry (Faculty Research Administrator, Strategy, Planning and Research Administration Group, Deakin University, Warrnambool, Australia); Vanessa Barber (Communication Officer, Faculty of Science and Technology, Deakin University, Waterfront Campus, Geelong, Australia); Zsuzsi Szucs (Collection Access Officer/Collection Management, National Film and Sound Archive, Melbourne, Australia); Bruno Taranto (Manager, Scanning Conversion Services, Geelong, Australia), Renée Albada Jelgersma (Peter Blum Gallery, New York, New York, USA), Peter Blum (Peter Blum Gallery, New York, New York, USA), and Chris Marker (Paris, France).
TECHNICAL SPECIFICATIONS:

Media Station #1 – iMac 9,1 PC (20-inch monitor), iMac keyboard/optical mouse, generic black wooden pedestal/stand – Operating system/Primary software: Mac OS X (Version 10.6.1, Processor 2.66 GHz Intel Core 2000, Memory 2 GB 1067 MHz DDR3) – VLC Media Player (Version 0.9.9a 2009) – QuickTime (Version 10.0 2009) – Courtesy of IT and Multimedia Support, Deakin University, Waterfront Campus, Geelong, Australia

Media Station #2 – Black PC (Robal, AMD, Athlon 64 processor, 3000+, 1.79 GHz, 960 MB of RAM); black projector (Sony LCD Data Projector VPL-X600), black Microsoft keyboard and black Microsoft optical mouse, white speakers (Laser, Integrated Amplifier and Speaker System), black generic trolley/stand – Operating system/Primary software: Microsoft Windows XP, Professional (Version 2002, Service Pack 3) – VLC Media Player (Version 2.0.1) – QuickTime Player (Version whatever, updated whenever) – Microsoft PowerPoint 2002 (updated November 2006) – IT and Multimedia Support, Deakin University, Waterfront Campus, Geelong, Australia

Media Station #3 – Black PC (Robal, AMD, Athlon 64 processor, 3000+, 1.79 GHz, 960 MB of RAM); black projector (Sony LCD Data Projector VPL-X600), black Microsoft keyboard and black Logitech optical mouse, white speakers (Active 75, 80 watts, Integrated Amplifier and Speaker System), generic white trolley/stand – Primary software: VLC Media Player (Version 2.0.1) – QuickTime Player (Version whatever, updated whenever) – Microsoft PowerPoint 2002 (updated whenever) – IT and Multimedia Support, Deakin University, Waterfront Campus, Geelong, Australia

Vitrine #1 (Atrium) – LED-illuminated, five glass-shelved, vertical, in-wall unit/case (approx. 183 cm. height x 60 cm. width x 60 cm. depth) – Courtesy of Alfred Deakin Prime Ministerial Library, Deakin University, Waterfront Campus, Geelong, Australia

Vitrines #2-3 (Gallery) – Two black, hermetic, metal-and-glass, Avelon EL vitrines (179 cm. length x 86 cm. width x 40 cm. depth/104 cm. height from floor with base) – Courtesy of Alfred Deakin Prime Ministerial Library, Deakin University, Waterfront Campus, Geelong, Australia (Manufactured by Click Systems/Tashco Systems Pty. Ltd., Corio, Australia – http://www.tashcosystems.com.au)

Black, 32-GB Apple iPad 2 (Vitrine #2) – Courtesy of Tremayne Kaiser, Deakin University, School of Architecture and Building, Geelong, Australia

“Antique” Mirror – 1970s’-vintage, oval, gilt mirror (approx. 75 x 52 cm.) – Courtesy of The Mill Markets, Geelong, Australia

“Antique” School Desk – 1960s’-vintage, two-seater, wooden school desk with tubular steel frame (approx. 179 cm. length x 860 cm. width x 104 cm. height; two interior bays, 49 x 29 x 78 cm. depth) – Courtesy of The Mill Markets, Geelong, Australia

“Antique” Wicker Hamper – Vintage hamper (approx. 35.5 x 36.5 x 46 cm., tapering to 29 x 30 cm. at base) – Courtesy of The Mill Markets, Geelong, Australia
Deakin A+B Standard Issue Studio Desk – 160 x 120 x 72.5 cm. height – Courtesy of Deakin University, School of Architecture and Building, Geelong, Australia
Black, “Olivia” Polyester Tablecloth – 180 x 230 cm. – Made in Pakistan – Courtesy of Adairs (Geelong, Australia)
“Mozart” Chocolates – Mozartkugeln (Salzburg, Austria) – Courtesy of Sugar Station Pty. Ltd., Melbourne, Australia
Miscellaneous Ephemera – Courtesy of GK/Agence ‘X’, New York, New York, USA

PROVISIONAL SCHEDULE:

Sunday, April 1 – Deadline for all digital media
Thursday, April 5 – Private, silent preview of digital media – Baby Baxter – 5:00-5:50 p.m.
Thursday, April 12 – Test digital hardware and media platforms – Lascelles Gallery
Monday, April 16-Wednesday, April 18 – Installation/hanging of exhibition – Lascelles Gallery
Wednesday, April 18-Monday, April 23 – Curation of the vitrines – Lascelles Gallery
Wednesday, April 18 – Soft opening/installation – Lascelles Gallery
Wednesday, April 26-Wednesday, May 16 – In situ curation of texts and folio – Lascelles Gallery
Friday, May 4 – “Tuesday” Screening 1 – Patricio Guzmán, Chile: Obstinate Memory (1997) – Lascelles Gallery
Friday, May 11 – “Tuesday” Screening 2 – Chris Marker, Le fond de l’air est rouge (1977) – Lascelles Gallery
Friday, May 18 – “Tuesday” Screening 3 – Chris Marker, Une journée d’Andrei Arsenevitch (1999) – Lascelles Gallery
Wednesday, May 16 – In-situ (in-vitro), preliminary presentation of documents for the folio Shadow-lands – Lascelles Gallery
Friday, May 18 – Screening/Closing – Lascelles Gallery

[...]

DIGITAL-MEDIA SCHEDULE:

Digital media/projections will change on a weekly basis (or according to mishaps) …
MS1 (Media Station #1), MS2 (Media Station #2), MS3 (Media Station #3), V2 (Vitrine #2) …

WEEK ONE – Wednesday, April 18-Tuesday, April 24

MS1 – IRENE CAESAR – Last Breath (2011) – Photography/video slide show – 2 minutes 8 seconds – QuickTime movie (.mov)
MS2 – GAIALIGHT/ALESSANDRO COSMELLI – Brooklyn Buzz (2010)
– Photography/video slide show – 6 minutes – QuickTime movie (.mov)

WEEK TWO – Wednesday, April 25-Tuesday, May 1

MS1 – GAIALIGHT – Darklight Visions (2012) – Mixed media/video slide show – 4 minutes 10 seconds – QuickTime movie (.mov)
MS 2 – PEDRO GADANHO – Psych Pill (n.d.) – Video – 59 seconds – QuickTime movie (.mov)
MS 3 – JUAN AZULAY – Blue of Noon (2012) – Video – 22 minutes 7 seconds – QuickTime movie (.mov)
V2 – LUCA ELIO RIMATORI – Species: Éclat élémentaire (n.d.) – Photography/slide show – PowerPoint (.ppt)


WEEK THREE – Wednesday, May 2-Tuesday, May 8

MS1 – GAIALIGHT – Darklight Visions (2012) – Mixed media/video slide show – 4 minutes 10 seconds – QuickTime movie (.mov)
MS 1 – PERDITA PHILLIPS – Sleepwalking (2006) – Video – 4 minutes 34 seconds – VLC media files (.vob)

MS3 – LLOYD GODMAN – *The Last Rivers Song* (2011) – Video (music composed by Trevor Coleman and Paul Hutchins) – 6 minutes 4 seconds – MP4 video (.m4v)

V2 – LUCA ELIO RIMATORI – *Species: Éclat élémentaire* (n.d.) – Photography/video slide show – Approx. 1 minute 30 seconds – PowerPoint (.ppt)

WEEK FOUR – Wednesday, May 9-Tuesday, May 15

MS1 – PARSA KHALILI – *Against* (n.d.) – Architectural montage/video – 1 minute 32 seconds – MP4 video (.m4v)


V2 – LUCA ELIO RIMATORI – *Species: Éclat élémentaire* (n.d.) – Photography/video slide show – Approx. 1 minute 30 seconds – PowerPoint (.ppt)

CLOSING – Wednesday, May 16-Friday, May 18


MS2 – ULA EINSTEIN – *Unwinding Destiny* (n.d.) – Mixed media/video slide show – 1 minute 54 seconds – MP4 video (.m4v)


FINALE – Friday, May 18


MS3 - CHRIS MARKER – *Une journée d’Andrei Arsenevitch* (1999) – DVD (screening)

[...]
EXHIBITION TWO

“Shadow-lands” II: Not-I/Thou

I. PRÉCIS

How to think a form-of-life, a human life entirely removed from the grasp of the law and a use of bodies and of the world that would never be substantiated into an appropriation. That is to say again: to think life as that which is never given as property but only as a common use.  
– Giorgio Agamben

Attempts to escape the self-constituted or socially constructed subject (the I or ego) are legion, in both artistic and religious practices. Arguably, since the nineteenth-century French decadents, privileged by French Dadaists and Surrealists in the 1920s, this near obsession with variable subjective states underwriting simple existence has been the central paradox of modernism and its antithesis, anti-modernism. It is perhaps not without irony that many utopian projects of the twentieth century also turned upon, or rebelled against, the bourgeois subject as captive subject. As a result, all attempts to produce a new subject have generally failed, and Fyodor Dostoyevsky’s aperçu that revolutions will always fail if not both spiritual and socio-political, at once, rings true today – foremost in terms of the ravages of rampant, neo-liberal capitalism.

“Not-I/Thou”, therefore, addresses this conundrum of radical subjective states present within subjectivity itself, through surveying and presenting contemporary works of art (inclusive of literature) and architecture (inclusive of urbanism) that examine the discord and/or accord between the singular subject and everything that is nominally beyond the subject – the other subject of art and architecture being, paradoxically, the spurned human subject of the work of art and architecture, while “Not-I”, or the immemorial other to all forms of mere subjectivity, remains the Holy Grail for subjects. The twin paradoxes, and the resulting chiasmus, signal, in turn, the recursive aspects of intersubjective time-space, the very place common to the production of art, architecture, and subjects, and the possible end of dialectics through the return of the immemorial other to all singularities – personal and/or impersonal.

Image (above) – Kasimir Malevich, Black Cross (rotated), 1923.

Gavin Keeney/Agence ‘X’ (12/31/13)

II. PARTICIPATING ARTISTS

Irene Caesar (UNITED STATES/ RUSSIA) – Photography/Video
Alejandro Conejo Orue (SPAIN) – Architecture/Drawing
Gaialight (UNITED STATES/ITALY) – Photography/Video
Thomas Tilluca Han (UNITED STATES/TAIWAN) – Architecture/Montage
Isabelle Hayeur (CANADA) – Photography/Video
Patrick Henigan (AUSTRALIA) – Painting/Drawing
Gavin Keeney (USA/AUSTRALIA) – Photography/Texts
 Parsa Khalili (UNITED STATES) – Architecture/Video
Lothar Osterburg (UNITED STATES) – Architecture/Montage
Perdita Phillips (AUSTRALIA) – Video/Drawing
Pablo Román (SPAIN) – Architecture/Drawing
Shigeki Yoshida (UNITED STATES/JAPAN) – Photography/Video

Image (right) – The Exhibition, March 14, 2014. Photo © GK/Agence ‘X’.

[...]
III. VENUES

Alfred Deakin Prime Ministerial Library (ADPML), Deakin University, School of Architecture and Built Environment, Geelong, Victoria, Australia; Extra City Kunsthal, Antwerp, Belgium (TBD)

Exhibition dates (ADPML) – Friday, March 7-Friday, March 28, 2014
Exhibition hours (ADPML) – Tuesday-Thursday, 12:00-4:00pm

[...]

IV. NOTA BENE

The exhibition follows on “‘Shadow-lands’: The Suffering Image”, April-May 2012, a multimedia exhibition/event held at ADPML, as above, and is part and parcel of the curator’s PhD project, “Visual Agency in Art & Architecture”.

[...]

I. MEDIA SCHEDULE:

Irene Caesar (UNITED STATES/ RUSSIA)

God Alexander Melamid-Yahweh (2012) – MOV video (Apple QuickTime), 4 minutes 30 seconds (with sound)

God Alexander Melamid-Yahweh documents a performance-based assessment of the strain visited upon adherents of the holy rites of the Catholic Church. While inherently atheological in spirit, the project would also seem to suggest that the Eucharist is utilized by the Church as a means of traumatizing adherents. God is represented in this series of still photographs by the Russian artist Alexander Melamid (one half of the former mock Social-Realist artistic duo, Komar and Melamid). –GK

BIOGRAPHY – Irene Caesar is a Russian-born artist based in New York, New York. She holds a Doctor of Philosophy from City University of New York. Irene Caesar became a professional artist in 1988, and came to prominence in Russia in the early 1990s, with articles about her in major Russian newspapers of that time. Caesar produced a series of performances documented in photographs in the style of absurdism, close to the theatre of the absurd of Samuel Beckett and Eugène Ionesco. They were staged as role-games, which expressed complex conceptual issues in a symbolic manner by making participants interact with an object or prop, with themselves, or between each other through absurd situations. These performances were staged not as static tableaux vivants, since they were characterized by a high degree of dynamism and interaction between Caesar and the participants. http://www.irenecaesar.com/ –IC/GK

Alejandro Conejo Orue (SPAIN) w/ José Vela Castillo (SPAIN)

Crucis (n.d.) – MPEG-4 video (Apple QuickTime), 13 minutes 1 second (with sound)

Crucis is an interior scream, a scream that started a few years ago between the Basque artist Jorge Oteiza and the architect Saez De Oiza, in Arantzazu (a Franciscan sanctuary located in Oñati, Basque Country, Spain). Arantzazu is a place where your spirit, your soul, connects with the specter living in that place, one that allows you to understand that everywhere there is something hidden, that the living is just a fine layer, behind which resides everything else. The scream that is hidden in the background of these drawings is you, your soul trying to talk to you, but through the soul of the artist using his hands and the marker to reproduce the real in the white space of the paper. Crucis is the finding of a proper balance; a form-of-life. It is a beginning and an end. It is the forgiveness of God. But it is also fire and ash … –ACO/GK

BIOGRAPHY – Alejandro Conejo Orue is an architect and artist based in Bilbao, Spain.

BIOGRAPHY – José Vela Castillo (BArch, MArch, PhD Architecture) teaches at IE University (Segovia and Madrid, Spain,) and is currently working on a second PhD in Philosophy at Universidad Complutense de Madrid. Vela Castillo has taught as Visiting Professor in the doctorate program at Escuela Técnica Superior de Arquitectura de Madrid and has been Professor of Design Studio at Universidad San Pablo-CEU. His research is focused primarily in philosophy, theory, and the project of architecture from a post-metaphysical and critical stance. His writing has been published in numerous journals, including: Conditions, Architecture and Culture, Arquitectura, Iluminaciones, Eikasia, and Despalabro. Vela Castillo is the author of (De)gustaciones gratuitas: De la deconstrucción, la fotografía, Mies van der Rohe y el pabellón de Barcelona (Abada Editores, 2010) and Richard Neutra: Un Lugar Para El Orden: Un Estudio Sobre La Arquitectura Natural (Universidad de Sevilla Secretariado de Public, 2003). He is a founding member of Intersección (Research Group
on Philosophy and Architecture). His professional practice is based in Madrid.

**Gaialight (UNITED STATES/ITALY)**

*The Mila Project* (2013) – M4V video (Apple QuickTime), 7 minutes 51 seconds (no sound) – 80 inkjet/giclée prints (10 cm. x 10 cm.), 10 inkjet/giclée prints (20 cm. x 25 cm.)

*The Mila Project* documents the various moods and personae of a mannequin purchased on the Internet and shipped to the artist Gaia Light’s studio in Brooklyn, New York. Mila is both the artist’s alter ego and a present-day “Joan of Arc”. Her moods shift from demure to defiant, while her wardrobe shifts from early and classic Dior to contemporary thrift shop and alt-punk. The project suggests that on any given day of the week there is more humanity in a mannequin than in the average person strolling down the street of the contemporary city. –GK

**BIOGRAPHY** – Gaialight (Gaia Light for photography works) is an Italian-born artist based in New York, New York. She studied Law at La Sapienza University of Rome, with a thesis devoted to the conditions of prisons in Italy. Her current work, presented mainly through photography-based series, focuses on contemporary society, questioning its relationship with technology, media, beauty, body image, religion, youth culture, gender identity, and sexuality. A conceptually and critically based approach to the image as cultural artifact, this work utilizes photography, video, installation, and performance. [http://www.gaialight.com/](http://www.gaialight.com/)

**Thomas Tilluca Han (UNITED STATES/TAIWAN) w/ José Vela Castillo (SPAIN)**

*The Book of Si(gh)lence* (2014) – MOV video (Apple QuickTime), 8 minutes 49 seconds (no sound)

*The Book of Si(gh)lence* is a montage of photographic effects (images) selected from an installation of the same title and further enhanced by the addition of images of sky and sea. The founding exhibition for the images concerned a metaleptic reading of war and landscape, and a deconstruction of the myth of History as science, with the image of a horse submitted to the spectral operations of a machine-book that also commented on knowledge as such. The perhaps eternal war referenced is the “Trojan War” (by way of Homer and Virgil). Video produced by José Vela Castillo. –GK

**BIOGRAPHY** – Thomas Tilluca Han is Director and Founder of the xNOISIAmundi, a multidisciplinary design studio based in Taipei, Taiwan, and Professor of Architecture at Shih-Chien University, Taiwan. He was educated at Cranbrook Academy of Art, University of California at Berkeley, Southern California Institute of Architecture, and the European Graduate School.
Isabelle Hayeur (CANADA)

*La saison sombre (The Dark Season)* (2013) – MPEG-4 video (Windows Media Player), 8 minutes 44 seconds (with sound)

*La saison sombre* is intended as a kind of omen. The video shows us devastated places and landscapes with extreme climates. It alludes to some of the upheavals current societies are undergoing, at a time when our dependence on fossil fuels is only growing. –IH

BIOGRAPHY – Isabelle Hayeur is an artist based in Montreal, Quebec, Canada. She earned both a BFA and an MFA from the University of Quebec at Montreal. Recent solo exhibitions include: *Death in Absentia*, Pierogi Gallery, Brooklyn, New York (2013); *Corps étranger*, La Chambre, Strasbourg, France (2013); *Déraciné*, Alliance Française de Rijeka, Kortil Galery, Rijeka, Croatia (2012); *Paysages incertains*, Alianza Francesa de Montevideo, Montevideo, Uruguay (2011); and *Ascension*, Nuit Blanche 2011, Metropolitan United Church, Toronto, Ontario, Canada (2011).

http://isabelle-hayeur.com/

Patrick Henigan (AUSTRALIA)

*Triptych* (2014) – Mixed media/paintings – *Francis and the Birds* (79 cm. x 59 cm.); *The Prophet* (102 cm. x 102 cm.)

*Triptych* is a conventional religious form transformed by the Expressionist-inspired artistic values of Franciscan artist Patrick Henigan through a process of painting that resembles “automatic writing”. The paintings are “performed works”, with the artist selecting a color with eyes closed and subsequent marks made in the same manner. The side panels differ only in the sense that the inspired marks and figures have been surrounded with an intentionally formed field of bright color. –GK


BIOGRAPHY – Br. Patrick Henigan OFM is a Franciscan friar currently based at St. Paschal’s, in the Box Hill suburb of Melbourne, Victoria, Australia (or, Order of Friars Minor, Holy Spirit Province, Australia). Prior to retiring to the St. Paschal friary, he lived and worked with the poor and homeless in Collingwood, a working-class community in Melbourne.
Gavin Keeney (USA/AUSTRALIA)

Trieste à Hellas (July 26-27) (2013), Hellas (Athens International Airport) (2013) – Four inkjet/giclée prints, 16 images (29.5 cm. x 42 cm.) on black foam core

Part a series of 11 experimental, pseudo-avantgarde visual poems (wordless, other than title and date), Trieste à Hellas (July 26-27) and Hellas (Athens International Airport) are an indirect homage to the late-great filmmaker and photographer, Chris Marker (1921-2012), foremost to his penchant for utilizing disintegrating imagery in his film-essays and multimedia installations. All images were captured using a Research in Motion, BlackBerry 8520 cellphone, and subsequently 100-percent desaturated, and 100-percent contrast-adjusted, using Microsoft Office Picture Manager. The images, as a result, resemble the primitive production values given to the pinhole camera, and the “dogmatic” (uniform) adjustments (as above), applied to the original BB images, reference the early strictures applied to filmmaking by Lars von Trier. The above-mentioned, black-and-white adjustments notwithstanding, all images are used “as captured”, without cropping. The series begins and ends in Botwnnog, Northwest Wales, in May and August of 2013, respectively, with interregnums and brief idylls in Rijeka, Croatia, Trieste and Ancona, Italy, and Igoumenitsa, Ioannina, and Athens, Greece. Tracking the peregrinations of the author of the poems across Europe, and intimately associated with the research and exhibition project, “Not-I/Thou: The Other Subject of Art and Architecture”, the poems are also a compressed form of scholarship, albeit operating in the shadow-lands of knowledge per se, and evoking the non-discursive side of literary-artistic production, a penumbral zone within cultural production that nonetheless references the discursive arts (essay and/or full-blown treatise), but favors the paradox and/or tautology – privileging, then, the destruction of dialectics. –GK

Dogma Two: Last Things (v.1.1) (2013) – PowerPoint (PPT) – 6 minutes 8 seconds (no sound)

PowerPoint slideshow (PPT) of newly reclaimed gardens produced in late 2013 in northwest Wales. Dogma refers to the early film philosophy of the Danish filmmaker, Lars von Trier – that is, films made with no script, handheld camera, natural light, and no famous actors. He later discarded these rules and made exceptional films anyway. The principles are used here in the form of a visual (cinematic) essay or poem. Each slide is 10 seconds. –GK

BIOGRAPHY – Gavin Keeney is an editor, writer, and critic. His most recent publications include: Art as “Night”: An Art-Theological Treatise (CSP, 2010); “Else-where”: Essays in Art, Architecture, and Cultural Production 2002-2011 (CSP, 2011); and Dossier Chris Marker: The Suffering Image (CSP, 2012). He has taught in architecture schools in the US and Australia and is the Creative Director of Agence ‘X’, an editorial
and artists’ and architects’ re-representation bureau founded in New York, New York, in 2007. Currently a PhD student at Deakin University, School of Architecture & Built Environment, Geelong, Australia, he received a Master of Landscape Architecture degree from Cornell University in 1993. In 2013 he was listed as a Fulbright Specialist Roster Candidate for the years 2013-18.

Parsa Khalili (UNITED STATES)

Folding “Three Cities” (2014) – PowerPoint (PPT) (no sound), TBD

Centered amongst one of several historically prominent and socio-politically turbulent regions of the ancient world, Tripoli, Syria witnessed dramatic shifts in both its morphology and its cultural landscape, always subsuming fragments of its varied identity with each successive era; it epitomizes the notion of a city as an urban palimpsest. The city, whose name in Greek means “Three Cities”, is a city of multiple centers, retaining and superimposing the unique character of past civilizations and their various structures of authority. These traces of historically significant architectural elements, like the Byzantine city wall, continue to have significant resonance within the urban fabric today. –PK


BIOGRAPHY – Parsa Khalili is an architect and freelance artist working between Brooklyn, New York, and Vienna, Austria. He studied briefly at the École Nationale Supérieure d’Architecture de Versailles in 2005, where he was awarded the Earl Prize in Design, and went on to graduate Summa Cum Laude from the University of Illinois (BArch, 2006) and the Yale School of Architecture (MArch 2009). At Yale he was awarded both the George Nelson Scholarship and the Winchester Traveling Fellowship. As of 2013 Khalili has been teaching at Studio Greg Lynn, University of Applied Arts, Vienna. He has previously taught at the Yale School of Architecture and was an Associate and the Director of Visualization at Richard Meier & Partners, New York, New York.

http://wazeone.com/

Lothar Osterburg (UNITED STATES)

Piranesi (2012) – MPEG-4 (Apple QuickTime) – 15 minutes 1 second (with sound)
Piranesi (2012) is “State 2” of the stop-motion animation of Lothar Osterburg, with music composed and performed by Elizabeth Brown on a theremin (ætherphone) with Momenta Quartet. Osterburg follows Giovanni Batista Piranesi’s inspiration of not only making two states of his own imaginary world, but also two or more states of the model and the video. In State 2 of the video the beginning two-thirds and the music remain unchanged, but the ending reflects the rebuilding of the model and suggests an ongoing evolution of this work. –LO/GK

BIOGRAPHY – Lothar Osterburg is a German-born artist residing in Brooklyn, New York. He studied Fine Arts at the Hochschule für bildende Künste, Braunschweig, Germany. His work has been exhibited widely, including at the non-profit International Print Center, New York, New York (2009), the Highpoint Center for Printmaking, Minneapolis, Minnesota (2006), the Instituto Cultural Peruano Norteamericano, Lima, Peru (2010), and the Rockland Arts Center in Nyack, New York (2010). He is the recipient of numerous awards and grants, including the prestigious Guggenheim Memorial Fellowship (2010). He is a master of the photogravure print. http://www.lotharosterburgphotogravure.com/

Perdita Phillips (AUSTRALIA)

Night Walk (2006) – MP4 (VLC) – 10 minutes 12 seconds (with sound)

In the nighttime, in the Kimberley of Western Australia one can walk in the darkness of a cloudy night. Stumbling through bushes and swatting spider webs, one can walk through the night noises towards a distant stranded object. My aim was to present the surrounding environment as being alive and closing in upon the pool of light that is the walker. –PP

Kawaakari (2014) – 48 mixed-media drawings/mail art (21 cm. x 21 cm.)

There is a word for the particular glow of a river at night. In the middle of the city this glow rarely reflects the starlight, drowned out as it is by the lights of bridges, streets, and sports grounds. In the daytime one can perceive that the vitality of the river is still there, contained within its restless estuarine waters and the detritus that it casts up. Over ten years I have walked its banks with my thoughts melding with its daily flows. The drawings are meditations on how the river has entered my consciousness: the gleam of the river that is Derbarl Yerrigan. –PP

BIOGRAPHY – Perdita Phillips is a visual artist based in Fremantle, Australia. She received a PhD in 2006 from Edith Cowan University, with a thesis project entitled fieldwork/fieldwalking: art, science and sauntering in the walkingcountry. She is also founder/editor of Lethologica Press. She has received numerous grants, awards, and prizes, including the Fremantle Print Award (2000) and two Australia Council Inter Arts Grants with SymbioticA for The Sixth Shore Residency (2009-2010, as part of the Adaptation project at Lake Clifton) and for Green, Grey or Dull Silver: Art and the Behavioural Ecology of the Great Bowerbird, Chlamydera

**Pablo Román (SPAIN)**

*Untitled (2014)* – AVI (Apple QuickTime), 3 minutes 55 seconds (no sound)

BIOGRAPHY – Pablo Román is an architect currently based in Vienna, Austria. He is a graduate of the Urban Strategies Program, University of Applied Arts, Vienna, and IE University, School of Architecture and Design, Segovia, Spain.

**Shigeki Yoshida (UNITED STATES/JAPAN)**

*Untitled (n.d.)* – PowerPoint (PPT) and/or inkjet/giclée prints – TBD

BIOGRAPHY – Shigeki Yoshida is a Japanese-born photographer currently based in Brooklyn, New York. Having first studied painting at Wako University in Tokyo, he subsequently took up studies in Fine Art at Hunter College, New York, New York, receiving an MFA degree in 2005. His black-and-white still photography has been exhibited widely, with recent exhibitions in New York and Tokyo. He is a master of the gelatin silver print.

**II. TECHNICAL SPECIFICATIONS**

Media Station 1 (MS1) – Monitor – Apple iMac9,1, 2.66 GHz Intel Core 2 Duo processor, 2 GB 1067 MHz DDR3 memory, Mac OS X v.10.5.8, with QuickTime Player v.7.6.4 (518.35) – Courtesy of Deakin University, School of Architecture and Built Environment

Media Station 2 (MS2) – Projection – MSI GX623 laptop, 7.1 channel audio output (with Dolby), Intel Centrino processor, ATI Radeon HD4670 graphics, Windows 7, Windows Media Player, with Epson EB-S6 data projector, and Logitech LS21 7-watt stereo speakers with subwoofer – Courtesy of Deakin University, School of Architecture and Built Environment, and John Rollo

Media Station 3 (MS3) – Projection – Apple MacBook 4,1, 2.1 GHz Intel Core 2 Duo processor, L2 cache 3 MB, 4 GB 667 MHz DDR2 SDRAM, Mac OS X 10.6.8, QuickTime Player v.10.0 (131), with Epson EH-TW3600 data projector (x.v.Color HDMI) – Courtesy of Deakin University, School of Architecture and Built Environment, and School of Communication and Creative Arts

Media Station 4 (MS4) – Monitor – Apple iPad (Black, 32-GB Apple iPad 2), QuickTime Player – Courtesy of Tremayne Kaiser
Vitrines – Two black, hermetic, metal-and-glass, Avelon EL vitrines (179 cm. length x 86 cm. width x 40 cm. depth/104 cm. height from floor with base) – Courtesy of Alfred Deakin Prime Ministerial Library (Manufactured by Click Systems/Tashco Systems Pty. Ltd., Corio, Australia)

“Antique” Wicker Hamper – Vintage hamper (approx. 35.5 cm. x 36.5 cm. x 46 cm., tapering to 29 cm. x 30 cm. at base) – Courtesy of The Mill Markets, Geelong, Australia

“Antique” Mirror – Vintage mirror (116 cm. x 116 cm. acanthus-motif wooden frame, with 51 cm. diameter circular glass) – Courtesy of Beside the Point Café (David and Kerry Donaldson)

Picture frames – 80 cm. x 104 cm., 60 cm. x 76 cm. – Courtesy of Deakin University, Alfred Deakin Prime Ministerial Library

Desk Lamp – Liteworks, Clarke Desk Lamp (L1026RED), w/ 40-watt halogen lamp

III. ACKNOWLEDGEMENTS

Thanks to: The Artists (as above); Gaialight (poster) José Vela Castillo (video production and creative liaison, IE University, Segovia, Spain); Anthony Mills (Head of School, Deakin University, School of Architecture and Built Environment); David Jones, John Rollo, and Flavia Marcello (PhD supervisors, Deakin University, School of Architecture and Built Environment); Shane Warren and Goce Mitreski (IT services, Deakin University, School of Architecture and Built Environment); Cameron Bishop, Dan Armstrong, and Bradley Axiak (Deakin University, School of Communication and Creative Arts); Manita Stokes (Administration and Technical Services, Deakin University, School of Architecture and Built Environment); Kristen Thornton and Maria Shanahan (Curator and Librarian, Special Collections Officer, Deakin University, Alfred Deakin Prime Ministerial Library); Tremayne Kaiser (Apple iPad 2); Beside the Point Café (antique mirror); Kylie Crane (Administrative Officer, Deakin University, School of Architecture and Built Environment); Judith and Andrew Taylor (Secular Franciscan Order and Order of Friars Minor liaisons); and Geelong Art Supplies (miscellaneous materials).

IV. PRELIMINARY VIDEO SCHEDULE

N.B.: Videos and slideshows on the three main media stations will change on a weekly basis ...

WEEK ONE

March 11-March 13

MS1 – Thomas Tilluca Han – The Book of Si(gh)lence – MOV (Apple QuickTime) – 8 minutes 49 seconds (no sound)
MS2 – Lothar Osterburg – Piranesi – MPEG-4 (Windows Media Player) – 15 minutes 1 second (with sound)

MS3 – Pablo Román – Untitled – AVI (Apple QuickTime) – 3 minutes 55 seconds (no sound)

MS4 – Gaialight – The Mila Project – M4V (Apple QuickTime) – 7 minutes 51 seconds (no sound)

WEEK TWO

March 18–March 20

MS1 – Irene Caesar – God Alexander Melamid-Yahweh – MOV (Apple QuickTime or VLC) – 4 minutes 30 seconds (no sound)

MS2 – Isabelle Hayeur – Saison somber – MPEG-4 (Windows Media Player) – 8 minutes 44 seconds (with sound)

MS3 – Perdita Phillips – Night Walk – MP4 (Apple QuickTime) – 10 minutes 12 seconds (no sound)

MS4 – Gaialight – The Mila Project – M4V (Apple QuickTime) – 7 minutes 51 seconds (no sound)

WEEK THREE

March 25–March 27

MS1 – Gavin Keeney – Dogma Two: Last Things – PowerPoint (PPT), 6 minutes 8 seconds (no sound)

MS2 – Three Views on Architecture (and the City) – Luca Elio Rimatori – In pectore – PowerPoint (PPT) – 3 minutes 1 second / Parsa Khalili – Folding Three Cities – PowerPoint (PPT) – 1 minute 50 seconds / Shigeki Yoshida – Untitled – PowerPoint (PPT) – 1 minute 50 seconds

MS3 – Alejandro Conejo Orue – Crucis – MPEG-4 (Apple QuickTime) – 13 minutes 1 second (with sound)

MS4 – Gaialight – The Mila Project – M4V (Apple QuickTime) – 7 minutes 51 seconds (no sound)

CLOSING

March 28 – Closing

SRL731 (Landscape Narrating and Meaning) student presentations of PPT exercises …
APPENDIX C – MAJOR PUBLICATIONS/BOOKS (2012-2014)

BOOK ONE


WORD COUNT – 125,249

*Dossier Chris Marker* 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.

In the case of Chris Marker, this age-old or immemorial “thing-in-itself” (the artwork *as* image of world-chiasmus) finds its foremost or penultimate formation in his very-still photography – the singular images that are also the building blocks for his renowned ciné-essays. Not without irony, this same austere, reductive force of the still image (as proscription) also inhabits the more complex, synthetic works (or montages) that he has formulated and presented “dramatically,” here and there, through the often-sketchy apparatuses of his new-media experiments, as of the late 1980s. Ultimately, this world-image as chiasmus was always present within his earliest literary projects, from the 1940s forward – most especially in books and essays, *with or without* actual images.
Marker’s “return” to photography (to exhibiting still photography in galleries), in the late 2000s, is in many ways a return to the singular object of the artist’s desire; the image in/for itself, while that image – endlessly troubled or interrogated for decades – continues to speak “in tongues” anyway, often against, or oblivious to, the voice of the author/artist/narrator.

Despite the complications of the so-called post-modern condition (its nihilist-relativist bias), and its similar, mostly circular, concerns with the image and/or media, Marker’s work is not post-modern. In fact, when tested against immemorial cultural epiphenomena, that work withstands all attempts at categorization and/or art-historical analysis proper. It remains unassimilable to the post-modern cause ... What emerges, upon closer examination, and through rigorous re-contextualization, is the prescient force of Marker’s works toward that futural state buried in art that is also “theological,” versus atheological, and heedlessly anterior to cultural politics per se. Combined with the modernist and classical impulse toward the utopian, this work nonetheless stands astride the two currents that comprise the chiasmus of conceptual thought itself – world and not-world. As such, Marker is – after all – a High Romantic Christian Marxist. The “Christic” aspect is rightly well-hidden, but emerges when the eschatological versus historical center of his work is exposed (the existential-metaphysical fuse), and when his early years are examined in light of his latter and/or final years. Marker’s apocalypse is writ large in the diverse works that cross decades, and it is a redemptive, world-shattering formation of art as pleroma.

Cover image (above, left) – Chris Marker, Owls at Noon Prelude: The Hollow Men, 2005. Image courtesy of the artist and Peter Blum Gallery, New York, New York, USA.

N.B.: For a list of libraries with print and/or electronic copies of Dossier Chris Marker, see Appendix D, “Archival Exercises (2012-2014).”

BOOK TWO:


WORD COUNT – 79,646

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 with, in Part One (The Gray and the Black), 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. Initially surveying the shift from Cultural Ecology to Cultural Studies to Cognitive Capitalism, the essays of Part Two (What is “Franciscan” Ontology?) return to certain lost causes in the historical development of modernity and post-modernity, foremost the recourse to artistic production as both a form of mnemonics and periodic (and renascent) avant-garde agitation. It is somewhere in-between these twin systems of the taking the measure of things that Art and
Architecture as 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. Developed historically, while defying assimilation to narratives that are in service to positivism, Art and Architecture as noetic apparatases, operating at the edge of authorized systems of knowledge, quietly and secretly validate and valorize the shadowy and recondite, collective and personal, operations of intellect in service to no particular end (here connoted as immemorial agency/paradox), or in relation to the empty universal figure of ethical and moral power that trans-historically undermines and/or threatens this-worldly power per se.

The essays (all written or to be written in 2013) map the emergence and submersion of various moments in the so-called History of Art (and History of Architecture), with Architecture positioned within Art as a unique form of constructing alternative visions of worlds no longer held in thrall to reactionary ideology or rote economic determinism. Traces of theological and metaphysical speculation in the Arts and Sciences are (pace Giorgio Agamben) utilized against the grain to secure the ethical foundations of world-making and world-shattering practices that defy, resist, and combat the conversion of the same to empty exercises of privilege and power. In this sense, the persistence of pre-Aristotelian thought (in the form of Tertullian, Augustine, and Bonaventure) suggests that pre-modern, non-ideological insurrections, while nonetheless often converted to religious and/or political dogma, represent age-old and, effectively, age-less evocations of the true universalism of the abstract, moral, and ethical substrate of artistic, political, and cultural production.

Cover image (above, left) – El Greco, *St. Francis Receiving the Stigmata*, 1585-1590. Image courtesy of the Walters Arts Gallery, Baltimore, MD, USA.
APPENDIX D – ARCHIVAL EXERCISES (2012-2014)

1/ BOOKS (LIBRARIES)


Written in Australia. Researched in Australia, England, and France. Pre- and post-publication presentations made in Australia, Slovenia, England, and Italy …

UPDATED 04/03/2014

N.B.: The records associated with tracking *Dossier Chris Marker* (as below) are illustrative of problems associated with e-books as discussed in the Publishing Advisory (Appendix G), an accidental surplus effect of the PhD project. Following the release of the e-book and its incorporation into EBSCO’s Academic E-book Collection in early 2013, print sales for *Dossier Chris Marker* evaporated. Upon closer examination of the practices of e-licensing of academic titles, it became evident that Intellectual Property rights were no longer being observed and the rent-seeking practices of Capital now extended into academia and academic publishing. The Publishing Advisory and Scholars Minor were the outcome of this investigation into predatory distribution of e-books and the attendant practices of e-licensing and data- and text-mining, all in violation of provisions in the Berne Convention regarding copyright and moral rights for authors and artists.

PRINT EDITION:


UNITED STATES:

Yale University, New Haven, CT – Sterling Memorial
Harvard University, Cambridge, MA – Widener
MIT, Cambridge, MA – Hayden
Columbia University, New York, NY – Butler
New York University, New York, NY – Bobst
Princeton University, Princeton, NJ – Firestone
Pennsylvania State University, University Park, PA – Fayette
Temple University, Philadelphia, PA – Paley
University of Delaware, Newark, DE – Morris
University of Maryland, College Park, MD – McKeldin
Georgetown University, Washington, DC – Lauinger
Library of Congress, Washington, DC
Duke University, Durham, NC – Lilly
Clemson University, Clemson, SC – Muldrow Cooper
Emory University, Atlanta, GA – Woodruff
Tulane University, New Orleans, LA – Howard-Tilton
Columbia College, Chicago, IL
Northwestern University, Evanston, IL – Main
Indiana University, Bloomington, IN
University of California at Los Angeles, Los Angeles, CA – Arts
University of California at Irvine, Irvine, CA – Langson
University of California at San Diego, La Jolla, CA – Geisel
University of Southern California, Los Angeles, CA – Doheny

Image (above, right) – Warburg Institute Library, London, England, UK

CANADA:

Concordia University, Montreal, QC – Webster
University of Québec at Montreal, Montreal, QC – Central
University of Ottawa, Ottawa, ON
University of Toronto, Toronto, ON – Robarts
University of Saint Michael’s College, Toronto, ON – Kelly
Queen’s University, Kingston, ON – Stauffer
Carleton University, Ottawa, ON
University of Guelph, Guelph, ON – McLaughlin
York University, Toronto, ON – Scott
University of Manitoba, Winnipeg, MB – Dafoe
University of Alberta, Edmonton, AB – Rutherford
University of Calgary, Calgary, AB – MacKimmie
University of British Columbia, Vancouver, BC – Koerner
University of Victoria, Victoria, BC – McPherson
Saskatchewan Institute of Applied Science and Technology, Saskatoon, SK

EUROPE:

Trinity College, Dublin, Republic of Ireland – Berkeley
National Library of Wales, Aberystwyth, Wales, UK
National Library of Scotland, Edinburgh, Scotland, UK
University of Nottingham, Nottingham, UK – Hallward
Warburg Institute, London, England, UK
British Film Institute, London, England, UK – Reuben
University College London, London, England, UK – Main
Middlesex University (Hendon), London, England, UK – Sheppard
Goldsmiths College, London, England, UK
University of Cambridge, Cambridge, England, UK – University Library
Koninklijk Belgisch Filmarchief (Cinémathèque Royale de Belgique), Brussels, Belgium
University of Leiden, Leiden, Netherlands
Jan Van Eyck Academie, Maastricht, Netherlands
Danske Filminstitut, Copenhagen, Denmark
Stockholm University, Stockholm, Sweden
Bibliothèque d’Art et d’Archéologie, Geneva, Switzerland
Schweizerisches Institut für Kunstwissenschaft (SIK-ISEA), Zürich, Switzerland
Bibliothèque Cantonale et Universitaire, Lausanne-Dorigny, Switzerland – Dorigny-Unithèque
University of Applied Arts, Vienna, Austria
University of Frankfurt, Frankfurt, Germany – Senckenberg
Bavarian State Library (Bayerische Staatsbibliothek), Munich, Germany

Image (above, right) – Taylor Institute, Oxford University, Oxford, England, UK

MIDDLE EAST & AFRICA:

University of Cape Town, Cape Town, South Africa – Hiddingh

AUSTRALASIA:

National Gallery of Australia, Canberra, Australia – Research
University of Technology, Sydney, Haymarket, Australia – City Campus
Deakin University, Geelong, VIC, Australia – Waterfront (Art & Architecture)
Deakin University, Geelong, VIC, Australia – Waterfront (SPDU)
Deakin University, Geelong, VIC, Australia – Waurn Ponds
RMIT, Melbourne, VIC, Australia – Swanston
Monash University, Clayton, VIC, Australia – Matheson
University of Auckland, Auckland, New Zealand – General
University of Hong Kong, Hong Kong, China – Main
City University of Hong Kong, Kowloon, HK, China – Shaw
Hong Kong Baptist University, Kowloon, HK, China – General
National Library of China, Beijing, China
National Library of Korea, Seocho-Gu, Seoul, Korea

ARCHIVAL DOSSIER:


Australian Film Institute Research Collection/RMIT, Melbourne, VIC, Australia

[...]

81
DIGITAL EDITIONS (E-BOOK):


N.B.: Many of the e-books listed below are licensed to libraries by EBSCO and are temporary “holdings”.

Image (below, right) – Jan Van Eyck Academie, Maastricht, Netherlands

UNITED STATES:

Union Institute & University, Montpelier, VT
SIT Graduate Institute/SIT Study Abroad, Brattleboro, VT – Watt
Norwich University, Northfield, VT – Kreitzberg
Middlebury College, Middlebury, VT
Franklin Pierce, Rindge, NH – DiPietro
*Plymouth State University, Plymouth, NH – Lamson
Brandeis University, Waltham, MA
**University of Massachusetts, Boston, MA – Healey
Five Colleges (Amherst, Hampshire, Mount Holyoke, Smith, UMass Amherst)
Fenway Libraries Online (EDS, Emerson, Emmanuel, Lesley, MassArt, MCPHS, MFA, NEC, NECO, Wentworth, Wheelock)
Phillips Academy, Andover, MA
*Bay Path College, Longmeadow, MA – Hatch
*Gordon College, Wenham, MA
Williams College, Williamstown, MA
*Connecticut College, New London, CT – Shain
*Wesleyan University, Middletown, CT
*Trinity College, Hartford, CT
US Coast Guard Academy, New London, CT
*Salve Regina University, Newport, RI
*Brown University, Providence, RI
*Rhode Island School of Design, Providence, RI
Yeshiva University, New York, NY
City University, New York, NY
Frick Museum, New York, NY
*St. John’s University, Queens, NY
Hofstra University, Hempstead, NY – Axinn
*Utica College, Utica, NY – Gannett
SUNY Delhi, Delhi, NY
Adelphi University, Garden City, NY – Swirbul
*Medaille College, Buffalo, NY
Houghton College, Houghton, NY – Main
Elmira College, Elmira, NY – Gannett-Tripp
Syracuse University, Syracuse, NY
**Rensselaer Polytechnic Institute, Troy, NY
*Seton Hall University, South Orange, NJ – Walsh
*Seton Hall University School of Law, Newark, NJ – Rondino
Juniata College, Huntingdon, PA – Beeghly
Kutztown University, Kutztown, PA
Widener University, Chester, PA – Wolfgram
Susquehanna University, Selinsgrove, PA – Blough-Weis
East Stroudsburg University, East Stroudsburg, PA – Kemp
University of the Arts, Philadelphia, PA – Greenfield
*Philadelphia University, Philadelphia, PA – Gutman
*Chatham University, Pittsburgh, PA – Mellon
Bucknell University, Lewisburg, PA – Clarke Bertrand
Delaware State University, Dover, DE – Jason
University of Baltimore, Baltimore, MD – McKeldin
*Loyola Notre Dame College, Baltimore, MD
*American University, Washington, DC – Bender
Gallaudet University, Washington, DC
Inter-American Development Bank, Washington, DC – Herrera
WLRC Consortium (American, Catholic, Gallaudet, George Mason, George Washington, Georgetown, Howard, Marymount, UDC), Washington, DC
Hollins University, Roanoke, VA – Robertson
Regent University, Virginia Beach, VA
Hampden-Sydney College, Hampden-Sydney, VA – Bortz
University of Virginias College at Wise, Wise, VA – Cook Wyllie
Germanna Community College, Fredericksburg, VA
Lord Fairfax Community College, Middletown, VA
Patrick Henry Community College, Martinsville, VA
Central Virginia Community College, Lynchburg, VA
Fairmont State University, Fairmont, WV – Musick
Alderson-Broaddus University, Philippi, WV
*High Point University, High Point, NC – Smith
*Davidson College, Davidson, NC
*North Carolina Wesleyan College, Rocky Mount, NC – Braswell Pearsall
*North Carolina School of Science & Mathematics, Durham, NC – Borden Mace
Salem College, Winston-Salem, NC
St. Andrews University, Laurinburg, NC
Methodist University, Fayetteville, NC – Davis
Queens University of Charlotte, Charlotte, NC – Everett
Mount Olive College, Mount Olive, NC – Moye
Western North Carolina Library Network, Boone, NC
Western Piedmont Community College, Morganton, NC
**Bennett College, Greensboro, NC – Holgate
Gardner-Webb University, Boiling Springs, NC – Dover
Wake Technical Community College, Raleigh, NC – Howell
Campbell University, Buies Creek, NC – Wiggins
Belmont Abbey College, Belmont, NC – Vincent Taylor
Chowan University, Murfreesboro, NC – Whitaker
Wake Forest University, Winston-Salem, NC – Reynolds
Guilford Technical Community College, Jamestown, NC – Jamestown
Cleveland Community College, Shelby, NC – Rose
Wofford College, Spartanburg, SC – Teszler
*University of South Carolina at Lancaster, Lancaster, SC – Medford
University of South Carolina at Beaufort, Bluffton, SC – North Campus
Northeast State Community College, Blountville, TN
*Jackson State Community College, Jackson, TN
*Motlow State Community College, Tullahoma, TN – Clayton-Glass
*Roane State Community College, Harriman, TN
*Volunteer State Community College, Gallatin, TN
Austin Peay State University, Clarksville, TN – Woodward
Columbia State Community College, Columbia, TN
Tennessee Wesleyan College, Athens, TN – Pfeiffer
Cleveland State Community College, Cleveland, TN
Lipscomb University, Nashville, TN
*Vanderbilt University, Nashville, TN – Heard
*Freed Hardeman University, Henderson, TN – Loden-Daniel
*Lemoyne-Owen College, Memphis, TN – Price (WeTALC)
*Union University, Jackson, TN – Waters Summar (WeTALC)
*University of Tennessee at Martin, Martin, TN – Meek (WeTALC)
*University of South Alabama, Mobile, AL – Marx
Judson College, Marion, AL – Bowling
Berry College, Mt. Berry, GA – Memorial
Fort Valley State University, Fort Valley, GA – Hunt
Toccoa Falls College, Toccoa Falls, GA – Jones
Savannah State University, Savannah, GA – Gordon
Middle Georgia State College at Macon, Macon, GA
College of Coastal Georgia, Brunswick, GA – Gould
Piedmont College, Demorest, GA – Arrendale
Warner University, Lake Wales, FL – Pontious
*Barry University, Miami, FL – Barry
Saint Thomas University, Miami Gardens, FL
Lake Sumter State College, Leesburg, FL
*University of North Florida, Jacksonville, FL – Carpenter
*Saint Leo University, Saint Leo, FL – Cannon
*Everest University at Orange Park, Orange Park, FL
*Everest University at Lakeland, Lakeland, FL
*Everest University at Pompano Beach, Pompano Beach, FL
Florida State University, Tallahassee, FL
University of Florida, Gainesville, FL
University of South Florida, Tampa, FL
Jackson State University, Jackson, MS – Sampson
Millsaps College, Jackson, MS – Millsaps-Wilson
East Central Community College, Decatur, MS
Central Baptist College, Conway, AR – Cobb
Arkansas State University – Jonesboro, AR – Ellis
University of Central Arkansas, Conway, AR – Torreyson
University of Arkansas Community College, Hope, AR
Arkansas State University, Mountain Home, AR – Wood
University of Louisiana at Monroe, Monroe, LA
University of Louisiana at Lafayette, Lafayette, LA – Garland Dupré
Louisiana State University, Baton Rouge, LA
OCLC WorldShare Management Services, Dublin, OH – Test
*Antioch University, Yellow Springs, OH
*Oberlin College, OH
Ashland Community & Technical College, Ashland, KY – Mansbach
Berea College, Berea, KY – Hutchins
Union College in Kentucky, Barbourville, KY – Weeks-Townsend
Kentucky Wesleyan College, Owensboro, KY
Brescia University, Owensboro, KY – Fr. Leonard Alvey
Somerset Community College, Somerset, KY
Asbury University, Wilmore, KY – Kinlaw
Asbury Theological Seminary, Wilmore, KY
Midway College Library, Midway, KY – Little Memorial
Maysville Community and Technical College, Maysville, KY
Gateway Community and Technical College, Covington, KY
Owensboro Community & Technical College, Owensboro, KY
Marian University, Indianapolis, IN – Hackelmeier
Private Academy Library Network of Indiana (PALNI), Indianapolis, IN
Loyola University, Chicago, IL
Elmhurst College, Elmhurst, IL – Buehler
Southern Illinois University at Edwardsville, Edwardsville, IL – Lovejoy
College of DuPage, Glen Ellyn, IL
*Principia College, Elsah, IL – Marshall Brooks
*Chicago Theological Seminary, Chicago, IL – Learning Commons
*University of Chicago, Chicago, IL
Argosy University, Chicago, IL
Erikson Institute, Chicago, IL – Neisser
Parkland College, Champaign, IL
Homewood Flossmoor HSD #233, Flossmoor, IL
*City Colleges of Chicago, Chicago, IL
Cornerstone University, Grand Rapids, MI – Miller
*Cornell College, Mount Vernon, IA – Cole
*Kirkwood Community College, Cedar Rapids, IA
*Mount Mercy University, Cedar Rapids, IA – Busse
*Luther College, Decorah, IA – Preus
North Iowa Area Community College, Mason City, IA
Briar Cliff University, Sioux City, IA – Mueller
*Dordt College, Sioux City, IA – Hulst
William Penn University, Oskaloosa, IA – Wilcox
American Institute of Business College, Des Moines, IA
Loras College, Dubuque, IA
Boise State University, Boise, ID – Albertsons
University of Nebraska, Omaha, NE – Criss
*Midland University, Fremont, NE
*Doane College, Crete, NE
Bellevue University, Bellevue, NE – Freeman/Lozier
*Union College, Lincoln, NE
*Nebraska Wesleyan University, Lincoln, NE – Cochran-Woods
York College, York, NE – Levitt
Butler County Community College, El Dorado, KS
Southwestern Oklahoma State University, Weatherford, OK – Harris
*Rogers State University, Claremore, OK – Stratton Taylor
*Northwestern Oklahoma State University, Alva, OK
University of Wisconsin at Eau Claire, Eau Claire, WI – MacIntyre
University of Wisconsin at Whitewater, Whitewater, WI – Andersen
*Carthage College, Kenosha, WI – Hedberg
*Viterbo University, La Crosse, WI
*Marquette University, Milwaukee, WI – Raynor
*Ripon College, Ripon, WI – Lane
Southeast Technical Institute, Sioux Falls, SD
*Dakota State University, Madison, SD
Mount Marty College, Yankton, SD
University of Mary, Bismarck, ND – Welder
*Crown College, Saint Bonifacius, MN – Watne
Concordia University, St. Paul, MN – Technology Center
*Saint Cloud Technical College, Saint Cloud, MN
*Minnesota State Community & Technical College, Moorhead, MN
Concordia College, Moorhead, MN – Ylvisaker
*Hennepin Technical College, Brooklyn Park, MN
North Hennepin Community College, Brooklyn Park, MN
McNally Smith College of Music, Saint Paul, MN
*Globe University, Woodbury, MN – Globe Education Network
*Century College, White Bear Lake, MN
*Central Lakes College, Staples, MN – MNPALS
University of Colorado at Colorado Springs, Colorado Springs, CO – Kraemer
Iliff School of Theology, Denver, CO
Western Nevada College, Carson City, NV
*Institute of American Indian Arts, Santa Fe, NM
New Mexico State University, Las Cruces, NM
*Santa Fe University of Art & Design, Santa Fe, NM – Fogelson
Eastern New Mexico University, Portales, NM – Golden
Arizona Western College, Yuma, AZ
**University of Arizona, Tucson, AZ
Dallas Theological Seminary, Dallas, TX – Turpin
Panola College, Carthage, TX – Baker
St Mary’s University, San Antonio, TX – Blume
Stephen F. Austin State University, Nacogdoches, TX – Steen
University of Mary Hardin-Baylor, Belton, TX – Townsend
University of Texas at Austin, Austin, TX
Tarrant County College, Hurst, TX
Midland College, Midland, TX – Fasken
*Texas A&M University Central Texas, Killeen, TX
Concordia University Texas, Austin, TX
Hudson-Tillotson University, Austin, TX – Downs-Jones
Midwestern State University, Wichita Falls, TX – Moffett
Texas Women’s University, Denton, TX – Blagg-Huey
California State University, Stanislaus, Turlock, CA
Biola University, La Mirada, CA
*Mount Saint Mary’s College, Los Angeles, CA – Coe
Concordia University, Irvine, CA
The Master’s College, Santa Clarita, CA – Powell
California Institute of the Arts, Valencia, CA
Pepperdine University, Malibu, CA – Payson
**University of California, Merced, Merced, CA
*Fuller Theological Seminary, Pasadena, CA – Hubbard
*San Bernardino Community College, San Bernardino, CA
*San Diego Christian College, El Cajon, CA
*West Coast University, Ontario, CA – Ontario Campus
*De Anza College, Cupertino, CA
*Dominican University of California, San Rafael, CA – Alemany
*Simpson University Library, Redding, CA – Start-Kilgour
*California State University at Northridge, Northridge, CA – Oviatt
*Whittier College, Whittier, CA – Wardman
William Jessup University, Rocklin, CA – Nystrom
Woodbury University, Burbank, CA
MiraCosta College, Oceanside, CA
Umpqua Community College, Roseburg, OR
*Concordia University, Portland, OR
Highline Community College, Des Moines, WA

Image (above, right) – State University of St. Petersburg, St. Petersburg, Russia

[...]

LATIN AMERICA:

University of Costa Rica, San Jose, Costa Rica
University Estatal A Destancia, San Pedro De Montes De Oca, Costa Rica
Institute Tecnologico Costa Rica, Cartago, Costa Rica
Instituto de Ecologia, Veracruz, Mexico
Universidad Autónoma de Tlaxcala, Tlaxcala, Tlaxcala, Mexico
Instituto Tecnológico y de Estudios Superiores de Occidente, Tlalquepaque, Jalisco, Mexico
Itesm, Estado de Mexico, Atizapan De Zaragoza, Mexico
Colegio de Inglatera, Bogotá, Colombia
Universidad de Bogotá Jorge Tadeo Lozano, Bogotá, Colombia
Iberoamericana Corporación Universitaria, Bogotá, Colombia
Universidad del Quindio, Armenia Quindio, Colombia
Universidade Federal do Pará, Belem Pa, Brazil

[...]

CANADA:

University of Québec, Trois-Rivières, Trois-Rivières, QC
University of Québec, Abitibi-Témiscamingue, Rouyn-Noranda, QC
University of Québec, Outaouais, Gatineau, QC
University of Sherbrooke, Sherbrooke, QC
Bishop’s University, Sherbrooke, QC – Bassett
Mount Saint Vincent University, Halifax, NS – Mount Cape Breton University, Sydney, NS
St. Mary’s University, Halifax, NS – Power Dalhousie University, Halifax, NS – Killam
*University of New Brunswick, Fredericton, NB
Redeemer University College, Ancaster, ON
**York University, Toronto, ON
Brock University, Saint Catherines, ON – Gibson
*Tyndale University College & Seminary, Toronto, ON
Nipissing University/Canadore College, North Bay, ON – Harris
King’s University College, Edmonton, AB
Grant MacEwan University, Edmonton, AB
*Keyano College, Fort McMurray, AB
Olds College, Olds, AB
Red Deer College, Red Deer, AB
Concordia University College of Alberta, Edmonton, AB – Guebert
*Grande Prairie Regional College, Grande Prairie, AB
*Grande Prairie Regional College, Fairview, AB
Alberta Government Library, Edmondton, AB
University of Alberta, Edmondton, AB
Saskatchewan Institute of Applied Science and Technology, Saskatoon, SK
*Vancouver Island University, Vancouver, BC

[...]

EUROPE:

Image (right) – University of Milan, Milan, Italy

**National Library of Scotland, Edinburgh, Scotland, UK
University of Aberdeen, Aberdeen, Scotland, UK
University of Kent, Canterbury, England, UK
University of West London, London, England, UK
Roehampton University, London, England, UK
City University, London, England, UK
Royal Holloway (University of London), Surrey, England, UK
Anglia Ruskin University, Cambridge, England, UK
University of Warwick, Coventry, England, UK – Main
NLA University, Bergen, Norway
Agder University, Kristiansand, Norway
Ålesund University, Ålesund, Norway
Telemark University College, Porsgrunn, Norway
Norwegian University of Science and Technology University (NTNU), Trondheim, Norway
**Norwegian School of Theology, Oslo, Norway
Lund University, Lund, Sweden
*University College of Gävle, Gävle, Sweden
*Mälardalens University, Västerås, Sweden
St. Petersburg State University, St. Petersburg, Russian Federation
Ural State Technical University, Ekaterinburg, Russian Federation
Danmarks Kunstbibliotek, Copenhagen, Denmark
Royal Library/University of Copenhagen, Copenhagen, Denmark
Utrecht University, Utrecht, Netherlands
University of Groningen, Groningen, Netherlands
University of Frankfurt, Frankfurt, Germany
Heidelberg University Library, Heidelberg, Germany – Art History
Saxon State and University Library/TU Dresden, Dresden, Germany
Justus Liebig University Giessen, Giessen, Germany
University of Paderborn, Paderborn, Germany
University of Milan, Milan, Italy
*John Cabot University, Rome, Italy – Frohring
*University of Navarra, Pamplona, Spain
New Europe College, Bucharest, Romania – Institute of Advanced Study
National and University Library, Ljubljana, Slovenia
Parliament of Montenegro, Podgorica, Montenegro
City College, Thessaloniki, Greece
Open University of Cyprus, Nicosia, Cyprus

MIDDLE EAST & AFRICA:

American University of Iraq, Sulaimani, Sulaimani, Iraq
American University of Dubai, Dubai, UAE
American University of Sharjah, Sharjah, UAE
American University, New Cairo, Egypt
*Sakarya University, Hendek, Turkey
*Cumhuriyet University, Sivas, Turkey
*Fatih Sultan Mehmet Vakif University, Istanbul, Turkey
*Istanbul Commerce University, Istanbul, Turkey
*Izmir Institute of Technology (IYTE), Izmir, Turkey
Istanbul Kemerburgaz University, Istanbul, Turkey
AL AL-Bayt University, Mafraq, Jordan
AL Hussein Bin Talal University, Ma’An, Jordan
AL-Balqa Applied University, Assalt, Jordan
German Jordanian University, Amman, Jordan
University of Jordan, Amman, Jordan
Hashemite University, Zarqa, Jordan
Mutah University, Karak, Jordan
Tafilah Technical University, Tafilah, Jordan
Yarmouk University, Irbid, Jordan
**West Galilee Academic College, Akko, Israel
*American University of Nigeria, Nigeria, Nigeria – AUN
University of the Witwatersrand, Witwatersrand, South Africa – Government Publications Library
University of South Africa, Muckleneuk Campus, Pretoria, South Africa
AUSTRALASIA:

**Chinese University of Hong Kong, Shatin, NT, Hong Kong, China**
Beijing Normal University at Zhuhai, Zhuhai City, Guangdong, China
University of Phayao, Phayao, Thailand
Prince of Songkla, Lady Atthakraweesunth, Hatyai Songkhla, Thailand
Naresuan University, Phitsanuloke, Thailand
Burapha University, Amohur Muang, Thailand
Indian Institute of Management, Bangalore, India
University of the Philippines Cebu, Cebu City, Philippines
*Australian National University, Canberra, ACT, Australia
University of the Sunshine Coast, Sippy Downs, QLD, Australia
University of Southern Queensland, Toowoomba, QLD, Australia
Bremer Institute of TAFE, Booval, QLD, Australia
Deakin University, Geelong, VIC, Australia – Waterfront
Monash University, Clayton, VIC, Australia
RMIT, Melbourne, VIC, Australia – Swanston
Swinburne University of Technology, Hawthorn, VIC, Australia
Emmaus Bible College, Marquarie Park, NSW, Australia
International College of Management, Sydney, Manly, NSW, Australia
International Pacific College, Palmerston North, New Zealand
*Massey University Library, Palmerston North, New Zealand

[...]
EXHIBIT B – Not-I/Thou: The Other Subject of Art and Architecture (Newcastle upon Tyne: Cambridge Scholars Publishing, 2014)

Written in Australia, Slovenia, England, and Wales. Researched in Australia, Slovenia, Croatia, England, and Wales. Pre- and post-publication presentations made in Australia, Slovenia, England, and …

UPDATED 04/20/2014

PRINT EDITION:


2/ FOLIOS
(LIBRARIES/ARCHIVES)


Alfred Deakin Prime Ministerial Library, Deakin University, Geelong, VIC, Australia – Hand-made museum-board folio with internal gatefold – Includes exhibition prospectus (fifth or final circular), select photographs of the exhibition, and a sequence of poems and photogravure prints with vellum interleaves – Limited-edition, handmade folio – Copy 1 of 2
Image (above, right) – “Shadow-lands” folio, ADPML. Photo © GK/Agence ‘X’.

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

Yarra Theological Union, St. Pascal’s Library, Box Hill, VIC, Australia – Hand-made museum-board folio with internal gatefold – Includes exhibition prospectus (fifth or final circular), select photographs of the exhibition, and a sequence of poems and photogravure prints with vellum interleaves – Limited-edition, handmade folio – Copy 2 of 2


3/ DOSSIERS (LIBRARIES/ARCHIVES)

EXHIBIT A – DCM Bequest (2012)

Australian Film Institute Research Collection, School of Media and Communication, RMIT, Melbourne, VIC, Australia – Includes 64,000-word annotated Chris Marker Bibliography/Filmography removed from the published version of the study due to inherited, uncorrected and/or unverified errors in primary and secondary literature of the bibliographic record

http://www.afiresearch.rmit.edu.au/

Image (above) – Screenshot of AFI tweet (December 18, 2012). Photo © AFI Research Collection/RMIT.
APPENDIX E – RESEARCH TOUR 2012

TRAVEL DIARY – 15 JUNE-14 JULY

1/ HONG KONG – Friday, 15 June-Sunday, 17 June
FLIGHT – Cathay Pacific #104, Depart Melbourne, Friday, 15 June, 14:20; Arrive Hong Kong, 21:50
HK AIRPORT EXPRESS (MTR) – Airport-Central – Friday, 15 June
TAXI – Central-Kennedy Town – Friday, 15 June
DR SHUTTLE BUS – Dorsett Regency-Central – Saturday, 16 June
HOTEL – Dorsett Regency Hotel, 18 Davis Street, Kennedy Town, HK – Friday, 15 June-Saturday, 16 June
RESEARCH – Anselm Kiefer, “Let a Thousand Flowers Bloom,” White Cube Gallery, 50 Connaught Road, Central – Saturday, 16 June
WALK – CBD TO WYNDHAM STREET – Saturday, 16 June
MEETING/RESEARCH – SC/OMA (HK) – 3/F Man Cheung Building, 15-17 Wyndham Street, Central – Saturday, 16 June
WALK/ESCALATOR TO THE PEAK – Saturday, 16 June
HONG KONG METRO – Central-Wan Chai-Tin Hau – Saturday, 16 June
MEETING/DINNER – ES/MY (Eskyiu) – Saturday, 16 June
HONG KONG METRO – Tin Hau-Sheung Wan(-Kennedy Town) – Saturday, 16 June
DR SHUTTLE BUS – Dorsett Regency-Central – Sunday, 17 June
HK AIRPORT EXPRESS (MTR) – Central-Airport – Sunday, 17 June

Image (above) – OMA (Hong Kong), Model of the West Kowloon Cultural District c.2011 (2012). Photo © GK/Agence ‘X’.

2/ LONDON – Monday, 18 June-Thursday, 23 June
FLIGHT – Cathay Pacific # 251, Depart Hong Kong, Sunday, 17 June, 23:55; Arrive London, Heathrow, Monday, 18 June, 05:40
HEATHROW EXPRESS (HEX) – London Heathrow-Paddington – Monday, 18 June
LONDON TUBE – Paddington-Shepherd’s Bush – Monday, 18 June
“HOTEL” – 8 Sinclair Gardens, London W14 – Monday, 18 June-Thursday, 22 June
LONDON TUBE – Shepherd’s Bush-Notting Hill Gate
WALK – Notting Hill Gate-Hyde Park-Sloan Square – Saatchi Gallery, etc. – Monday, 18 June
MEETING LP – Sloan Square – Monday, 18 June
LONDON TUBE – Shepherd’s Bush-King’s Cross – Tuesday, 19 June
RESEARCH – British Library – Tuesday, 19 June
LONDON TUBE – Tottenham Court Road-Waterloo – Tuesday, 19 June
RESEARCH – BFI Mediathèque/Library – Tuesday, 19 June
MEETING/LECTURE/DINNER – TR/Hal Moggridge @ Garden Museum (Lambeth) – Tuesday, 19 June
LONDON TUBE – Waterloo-Shepherd’s Bush – Tuesday, 19 June
LONDON TUBE – Shepherd’s Bush-Waterloo – Wednesday, 20 June
RESEARCH – BFI Library – Wednesday, 20 June
LONDON TUBE – Shepherd’s Bush-Liverpool – Thursday, 21 June
AA/YEAR-END EXHIBITION – Bedford Square – Friday, 22 June

3/ PARIS – Saturday, 23 June-Tuesday, 26 June

LONDON TUBE – Shepherd’s Bush-St. Pancras – Saturday, 23 June
PARIS METRO – Gare du Nord-Place de la République – Saturday, 23 June
HOTEL – Hibiscus République Hotel, 66 Rue Malte, 75011 Paris – Saturday, 23 June-Monday, 25 June
MEETING – NG/Marais – Saturday, 23 June
PARIS METRO – Place de la République-Cambronne – Saturday, 23 June
MEETING – BC/Bernard Chauveau Editeur – Cambronne – Saturday, 23 June
PARIS METRO – Cambronne-Louvre – Saturday, 23 June
MEETING – NZ/Louvre, etc. – Saturday, 23 June
WALK – Place de la République-Jardins des Plantes – Sunday, 24 June
MEETING NZ – Palais Royal, etc. – Sunday, 24 June
MEETING/RESEARCH – SD-B, ES/Pompidou/MNAM/CCI – Regarding CM’s “ZZ” – Monday, 25 June
MEETING NZ – Marais, etc. – Monday, 25 June
PARIS METRO – Place de la République-Gare du Nord – Tuesday, 26 June
WALK – Monmartre-Cimetière de Monmartre – Tuesday, 26 June

4/ LONDON – Tuesday, 26 June-Sunday, 1 July

LONDON TUBE – St. Pancras-Shepherd’s Bush – Tuesday, 26 June
“HOTEL” – 8 Sinclair Gardens, London W14 – Tuesday, 26 June-Sunday, 1 July
LONDON TUBE/ETC. – Shepherd’s Bush-London Bridge-New Cross – Wednesday, 27 June
LONDON TUBE/ETC. – New Cross-London Bridge-Shepherd’s Bush – Wednesday, 27 June
LONDON TUBE – Shepherd’s Bush-Tottenham Court Road – Wednesday, 27 June
MEETING/DINNER – TR (Soho) – Wednesday, 27 June
NIGHT BUS – Charing Cross-Shepherd’s Bush – Thursday, 28 June
RESEARCH – BFI Library – Thursday, 28 June
LONDON TUBE – Waterloo-Shepherd’s Bush – Thursday, 28 June
LONDON TUBE – Shepherd’s Bush-Waterloo – Friday, 29 June
RESEARCH – BFI Library – Friday, 29 June
LONDON TUBE – Waterloo-Tottenham Court Road – Friday, 29 June
MEETING (GK/RK/TS) – AA Year-end Exhibition – Friday, 29 June
LONDON TUBE – Tottenham Court Road-Shepherd’s Bush – Friday, 29 June
RESEARCH – BFI Library – Saturday, 30 June
LONDON TUBE – Waterloo-Shepherd’s Bush – Saturday, 30 June
TAXI – Shepherd’s Bush-Paddington – Sunday, 1 July
HEATHROW EXPRESS (HEX) – Paddington-Heathrow – Sunday, 1 July

Image (above, right) – Tomb, Cimetière de Montmartre, Paris (2012). Photo © GK/Agence ‘X’.

5/ MELBOURNE, ETC. – Tuesday, 3 July-Tuesday, 10 July

FLIGHT – Cathay Pacific # 254, Depart London, Heathrow, Sunday, 1 July, 22:20; Arrive Hong Kong, Monday, 2 July, 17:05; Cathay Pacific # 135, Depart Hong Kong, Monday, 2 July, 19:10; Arrive Melbourne, Tuesday, 3 July, 06:20
GULL BUS – Melbourne (Tullamarine)-Geelong – Tuesday, 3 July – Depart 08:45, Arrive 10:00
“HOTEL” – 1-14 Swanston Street, Geelong – Tuesday, 3 July-Tuesday, 12 July
WALKING TOUR/MELBOURNE (GK/RK) – Federation Square, St. Kilda & Fitzroy – Thursday, 5 July
V-LINE – Geelong-Melbourne (Southern Cross) – Thursday, 5 July
MELBOURNE METRO – Flinders Street-Fitzroy Street-Brunswick Street – Thursday, 5 July
V-LINE – Melbourne (Southern Cross)-Geelong – Thursday, 5 July
VISIT TO EMERALD/BELGRAVE (GK/RK) – Lunch/Studio Visit – JA, AA, MW – Saturday, 7 July
V-LINE – Geelong-Melbourne (Southern Cross) – Saturday, 7 July
MELBOURNE METRO (METLINK) – Southern Cross-Belgrave – Saturday, 7 July

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CAR TOUR OF BELLARINE PENINSULA (GK/RK/AM) – Torquay-Point Lonsdale-Queenscliff(e) – Tuesday, 10 July

6/ SYDNEY – Thursday, 12 July-Saturday, 14 July

V-LINE – Geelong-Melbourne (Southern Cross) – Thursday, 12 July
MELBOURNE SKYBUS – Southern Cross-Tullamarine – Thursday, 12 July
FLIGHT – Melbourne-Sydney – Virgin Australia # DJ845, Depart Melbourne, Thursday, 12 July, 13:00; Arrive Sydney, 14:25
SYDNEY AIRPORTLINK – Sydney Airport-Central Station – Thursday, 12 July
SYDNEY METRO – Central Station-Newtown – Thursday, 12 July
HOTEL – Australian Sunrise Lodge, 485 King Street, Newtown, Sydney – Thursday, 12 July-Friday, 13 July
SYDNEY METRO – Newtown-Central Station-St. James – Saturday, 14 July
VISIT TO SYDNEY BIENNALE – Art Gallery of NSW – Saturday, 14 July
SYDNEY METRO – St. James-Central Station – Saturday, 14 July
MEETING – VS (Terragram) – Saturday, 14 July
SYDNEY AIRPORTLINK – Central Station-Sydney Airport – Saturday, 14 July
FLIGHT – Virgin Australia # DJ858, Depart Sydney, Saturday, 14 July, 16:00; Arrive Melbourne, 17:35
MELBOURNE SKYBUS – Tullamarine-Southern Cross – Saturday, 14 July
V-LINE – Melbourne (Southern Cross)-Geelong – Saturday, 14 July
APPENDIX F – RESEARCH TOUR 2013

TRAVEL DIARY – 15 JANUARY-24 OCTOBER

JANUARY:

MELBOURNE-HONG KONG – January 15 – Cathay Pacific/CX 104 – Melbourne (MEL)-Hong Kong (HKG)
HONG KONG – January 16 – Visit – Eric Schudlenfrei – University of Hong Kong
HONG KONG – January 16 – Visit – Wallace Chang – Chinese University of Hong Kong
HONG KONG – January 16 – Visit – Sylvia Chan – OMA, Hong Kong
HONG KONG – January 16 – Visit – Jessie Mak – White Cube Gallery, Hong Kong
HONG KONG-LONDON – January 16-January 17 – Cathay Pacific/CX251 – Hong Kong (HKG)-London (LHR)
LONDON-VENICE – January 17 – British Airways/BA578 – London (LHR)-Venice (VCE)
VENICE-LJUBLJANA – January 17 – Florentia Bus – Venice Mestre-Ljubljana
LJUBLJANA – January 17-April 17 – Research/Visual Poems
LJUBLJANA – January 19 – Visit – Petra Čeferin – Ljubljana University, Faculty of Architecture
LJUBLJANA – January 20 – Visit – Nika Grabar – Ljubljana University, Faculty of Architecture

Image (right) – Jože Plečnik, Zale Cemetery, Ljubljana, Slovenia. Photo © GK/Agence ‘X’.

FEBRUARY:

LJUBLJANA – Research (Kandinsky, El Lissitzky, Moholy-Nagy, Marcoussis) – Moderna Galerija, +MSUM
LJUBLJANA – Research (Jože Plečnik) – Plečnik residence/churches/city

MARCH:

LJUBLJANA – March 18 – Lecture – “Not-I/Thou: Agent Intellect and The Immemorial,” “Creativity and Experimentation in Architecture” (Design studio), University of Ljubljana, Faculty of Architecture
LJUBLJANA-MILAN – March 20 – GoOpti Shuttle – Ljubljana-Milano Centrale
MILAN-GENOA – March 20 – Trenitalia Intercity 743 – Milano Centrale-Genova Piazza Principe
GENOA – March 22-23 – Conference – “Not-I/Thou: Agent Intellect and the Immemorial” (paper), “Rebel Matters/Radical Patterns,” Viewing/Manifesto Section, Università degli Studi di Genova, Faculty of Architecture
GENOA-LONDON – March 24 – British Airways/BA2689 – Genoa (GOA)-London (LGW)
CAMBRIDGE – March 25 – Visit – Mark E. Breeze – Cambridge University, Department of Architecture
LONDON – March 26 – Visit – Jean-Paul Martinon – Goldsmiths College, Visual Cultures
LONDON-PRAGUE – March 27 – British Airways/BA852 – London (LHR)-Prague (PRG)
PRAGUE – March 27 – Visit – Yvette Vašourková, Petr Pištěk, Martin Žemlička – ARCHIP
PRAGUE-VIENNA – March 29 – Antonín Dvořák/EC77 – Praha hl.n.-Wien Meidling
VIENNA – March 29-31 – Studio Visit – Pablo Román – University of Applied Arts, Urban Strategies Postgraduate Program

APRIL:

VIENNA-LJUBLJANA – April 1 – Emona/EC151 – Wien Meidling-Ljubljana
LJUBLJANA – April 5 – Lecture – “Chris Marker: The Last French Revolution,” Muzej Sodobne Umetnosti Metelkova (+MSUM)
LJUBLJANA – April 8 – Visit/Research (Bonaventure/Aquinas) – Míran Špelič, OFM (Theological Faculty, University of Ljubljana) – Franciscan Library and Archives
LJUBLJANA – April 11 – Visit/Publishing Advisory – Aleš Pogačnik, Mimi Urbanc – Znanstvenoraziskovalni Center-Slovenske Akademije Znanosti in Umetnosti (ZRC-SAzu)
LJUBLJANA-VENICE – April 20 – GoOpti Shuttle – Ljubljana-Venice (Marco Polo)
VENICE-LONDON – April 20 – British Airways/BA2585 – Venice (VCE)-London (LGW)
LONDON – April 24 – Visit – Neil Spiller, Phil Watson – University of Greenwich, School of Architecture
LONDON – April 26 – “Calder After the War” (Exhibition/review) – Pace Gallery, Burlington Gardens
LONDON – April 26 – “Gaiety is the Most Outstanding Feature of the Soviet Union: New Art from Russià” (Exhibition/review) – Saatchi Gallery, Sloane Square
LONDON – April 27 – “Poets on Pasolini: A New Decameron” (Symposium/review), Blue Room, British Film Institute, Southbank
CAMBRIDGE – April 30 – Lecture – “Chris Marker and the Multiple Arts” – ARCSOC, Cambridge University, Department of Architecture

MAY:

LONDON (EUSTON)-CHESTER – May 2 – Virgin Trains
CHESTER-COLWYN BAY (NORTH WALES) – May 2 – National Rail
COLWYN BAY, WALES (NORTH WALES) – May 2-6 – Visit – Phil Watson
COLWYN BAY-LONDON (EUSTON) – May 6 – National Rail/Virgin Trains
LONDON – May 7-10 – Research/Essay (Aby Warburg’s Mnemosyne Atlas) – Warburg Institute Archive and Library
LONDON (EUSTON)-CHESTER – May 15 – Virgin Trains
CHESTER-BANGOR/GWYNEDD (NORTH WALES) – May 15 – National Rail
BANGOR/GWYNEDD-CAERNARFON (NORTH WALES) – May 16 – Arriva Bus
CAERNARFON-PWLLLHELI (NORTH WALES) – May 16 – Berwyn Coaches
BOTWNNOG (NORTH WALES) – May 16-31 – Research/Visual Poems (Llŷn Peninsula)

JUNE:

BOTWNNOG (NORTH WALES) – June 1-18 – Research/Visual Poems (Llŷn Peninsula)
PWLLLHELI-CAERNARFON (NORTH WALES) – June 19 – Berwyn Coaches
CAERNARFON-BANGOR/GWYNEDD (NORTH WALES) – June 19 – Arriva Bus
BANGOR/GWYNEDD-LONDON (EUSTON) – June 19 – Virgin Trains
LONDON (EUSTON)-CHESTER – June 22 – Virgin Trains
CHESTER-BANGOR/GWYNEDD (NORTH WALES) – May 15 – National Rail
BANGOR (GWYNEDD)-CAERNARFON (NORTH WALES) – June 22 – Arriva Bus
CAERNARFON-PWLLLHELI (NORTH WALES) – June 22 – Berwyn Coaches
BOTWNNOG (NORTH WALES) – June 22-30 – Research/Visual Poems (Llŷn Peninsula)

JULY:

BOTWNNOG (NORTH WALES) – July 1-8 – Research/Visual Poems (Llŷn Peninsula)/Novella (The Anti-capitalist Sublime)
PWLLLHELI-CAERNARFON (NORTH WALES) – July 8 – Berwyn Coaches
CAERNARFON-BANGOR/GWYNEDD (NORTH WALES) – July 8 – Arriva Bus
BANGOR/GWYNEDD-LONDON (EUSTON) – July 8 – Virgin Trains
LONDON – July 9 – “ARCSOC Summer Exhibition 2013” (review) – Cambridge University, Department of Architecture – Testbed 1, Battersea
LONDON-ZAGREB – July 11 – British Airways/BA0848 – London (LHR)-Zagreb (ZAG)
ZAGREB-RIJEKA – July 11 – Autobus
RIJEKA – July 12 – Visit – Marina Vicelja-Matijašić – Centar za ikonografske studije, Filozofski fakultet Rijeka (Center for Iconographic Studies, Faculty of Humanities and Social Sciences, University of Rijeka)
RIJEKA – July 12-19 – Research/Visual Poems (Franciscan Monastery/St. Mary’s Trsat)/Novella (The Anti-capitalist Sublime)
RIJEKA-LJUBLJANA – July 19 – Train (MV482)
LJUBLJANA – July 20 – “Zabavaj me/Amuse me” (exhibition/review), Mestna galerija Ljubljana
LJUBLJANA – July 21 – “Imagining the Balkans: Identities and Memory in the Long 19th Century” (exhibition/review), Narodni muzej Slovenije
LJUBLJANA-RIJEKA – July 21 – Train (MV483)
RIJEKA – July 21-26 – Research/Novella (The Anti-capitalist Sublime)
RIJEKA-TRIESTE – July 25 – Autobus
TRIESTE-IGOUMENITSA – July 26-27 – Ferry (Minoan Grimaldi Lines/Europalink)
IGOUMENITSA-IOANNINA – July 27 – Autobus
IOANNINA-ATHENS – July 30 – KTEL autobus to Kifissos Bus Terminal/X93 Express Bus to Athens International Airport (AIA)
ATHENS-LONDON – July 31 – British Airways/BA0641 – Athens (ATH)-London (LHR)

Image (right) – Europalink Ferry leaving Trieste (July 2013). Photo © GK/Agence ‘X’.

AUGUST:

LONDON-COLWYN BAY (NORTH WALES) – August 3 – Virgin Trains
CONWAY-COLWYN BAY (NORTH WALES) – August 3-7 – Research/Photo-essays (Gardens and Landscapes That Do Nothing Much)
COLWYN BAY-BOTWNNOG (NORTHWEST WALES) – August 7
BOTWNNOG (NORTHWEST WALES) – August 7-31 – Research/Photo-essays (Gardens and Landscapes That Do Nothing Much)

SEPTEMBER:

BOTWNNOG (NORTHWEST WALES)-BANGOR/GWYNEDD – September 1-30 – Research/Photo-essays (Gardens and Landscapes That Do Nothing Much)
OCTOBER:

BOTWNNOG (NORTHWEST WALES)-BANGOR/GWYNEDD – October 1-21 – Research/Photo-essays (Gardens and Landscapes That Do Nothing Much)
PRESTON – October 11 – Lecture – “Not-I/Thou: The Other Subject of Art and Architecture” – University of Central Lancashire, School of Built and Natural Environment
BANGOR/GWYNEDD (NORTH WALES)-LONDON (EUSTON) – October 21 – Virgin Trains
LONDON-MELBOURNE – October 22 – Qantas/QF10 – London (LHR)-Melbourne (MEL)
APPENDIX G – SURPLUS EFFECTS (2014-)

1/ FULBRIGHT SPECIALIST PROGRAM (2013-2018)

The following summaries were prepared in late 2012 and submitted to the FSP with a successful outcome as of early 2013. Referees in support of the application were David Jones (Deakin University) and Eric Schudlenfrei (University of Hong Kong). Listing on the FSP Roster is for five years, 2013-2018. Roster Candidates are permitted to liaise with sponsoring institutions toward an FSP-sponsored project. Generally, funded projects are from two to six weeks and it is rare for a Roster Candidate to receive multiple assignments, making the careful selection or acceptance of a project on the part of the candidate part of the overall process.

A/ SUMMARIES / FSP / APPLICATION

1/ Summary of Professional Achievements

Since graduating from Cornell University in 1993, with a Master of Landscape Architecture degree, I have realized what my advisors predicted: an “academic practice.” The key moments along the way have been teaching and lecturing in Architecture schools in the US, Canada, the Czech Republic, and Australia. Additionally, en route to current Ph.D. studies my work has increasingly taken the form of critical and theoretical writings.

This twenty-year experiment has included bookselling. Concurrent with these more prosaic activities, the protean corollaries have included book and gallery events, curatorial operations, and the intense networking that comes with standing with one foot in the book world and one foot in academia. As civilian, my greatest achievement has been merely surviving the vagaries of the occasional academic.

Teaching has, however, proven the highest honor, while writing and publishing three books in three years remains the most frightening and thrilling accomplishment.

2/ Motivational Statement

The initiative to apply for the Fulbright Specialist Program comes out of recent discussions with peers regarding how to best apply my research in an ever-shifting academic environment. Having taught three times now in Australia, for example, it has become self-evident that teaching short, intense courses, versus long-form, slow-moving design studios, is the best venue for the material and conceptual dissemination of the recent research undertaken, as Ph.D. student, in visual agency in Art and Architecture.

As occasional academic, I also value my role as mere citizen. My current studies require moving horizontally through various cultures, various institutions, and various disciplines, versus focusing efforts in one time, one place, or one subject.
Over the past ten years, in both traveling and research, the network of collaborators in my field has expanded exponentially. In part, these colleagues come from a full-fledged corresponding society developed primarily through electronic networking. (I have never met many of these colleagues.) As such, the application to the FSP is intended to leverage these contacts, through mutual interests and mutual engagements, permitting seminars and projects to be conducted in host universities in Europe and Australasia, while also discovering new colleagues and new opportunities through the FSP mechanism itself.

As the academy is currently undergoing a massive transformation from liberal to neo-liberal model, it is my hope that the positive outcome of the latter will be to foster a new tradition of wandering scribes and scholars, not unlike the late Middle Ages, the reputed impetus for the Renaissance (pace Erwin Panofsky). While the neo-liberal academy is also less and less likely to provide secure and long-term positions, especially within design fields, it is my intention to utilize the FSP as a laboratory for the role of wandering scribe/academic, while also building a stable and reliable network of professionals of like mind and spirit.

3/ Preparation for Participation

The avowed role of wandering scribe/academic, while not glorious or glamorous, is possibly a means toward that universal role knowledge tends to play when it is not tied in knots by any one time or place. The potential value of such is to foster cross-cultural and cross-disciplinary exchanges that are progressive while respectful of individual instances and circumstances. (C. Wright Mills’ intentionally distanced approach to academic sociology is but one analogue.)

The current project of studying and presenting works based on an extra-cultural form of visual agency in the twin disciplines of Art and Architecture is in many ways the lingua franca of the visual arts at this time. In visiting other schools (for example, the Architectural Association, in London, in June 2012), it has become more than obvious that the crosscurrents now animating schools of design are forcefully multivalent and highly heterogeneous. To this end, the FSP program is ideal for fostering a new round of speculation, criticism, and discursive praxis.

The principal shift in my work, as of 2012, is to engage in a form of publication and exhibition that combines discursive and non-discursive forms of knowledge. At the moment, this altered agenda has led to a critique of cognitive capitalism by way of the formulation of new strategies for the dissemination of writing on the arts as commentary.

4/ Potential Contributions

Probable outcomes for this project of wandering academician include, but are not limited to: co-taught seminars on select subjects in Art and Architecture; co-curated exhibitions on select themes in Art and Architecture; and co-published books on select topics given to Art and Architecture.

The applicant’s current interest in multi-platform publishing is but one aspect of recent research that is to be pursued in tandem with temporal teaching.
assignments, while the various faculties engaged will further enhance this
developing research insofar as they have similar agendas. From school to school,
then, the proposed seminars and events will serve to cross-pollinate schools and
disciplines, leading to a set of unique outcomes that would most likely take the
form of joint publications and exhibitions.

The applicant’s interest in new forms of old media is also central to the above-
mentioned possible outcomes, with the development of a multimedia publications
program bringing the printed book forward, oddly (or paradoxically) by going
backward toward both the manuscript and the limited-edition art book, yet
incorporating both into new forms of publishing and/or exhibition.

The above agenda is wholly consistent with the ongoing activities of the
applicant through Agence ‘X’, an artists’ and architects’ re-representation bureau
established in New York, New York, in 2007, and the subsequent investigation of
“Franciscan ontology,” an outcome of the Ph.D. thesis, Dossier Chris Marker:
The Suffering Image, published in December 2012. Also underway, as of late
2012, is a prospectus for a multi-artist, multi-venue, and multi-author exhibition
and publication entitled “Not-I/Thou: The Other Subject of Art and
Architecture.” Concurrent with the development of this project is an early 2013
tour of Art and Architecture schools in London, Glasgow, Ljubljana, Vienna, and
Prague. (1888 characters w/ spaces)

GK (12/16/12)

B/ OVERVIEW OF PROGRAM / FSP

Fulbright Specialist Roster applicants recommended by peer review committees
and approved by the J. William Fulbright Foreign Scholarship Board (FFSB)
become Roster candidates for Fulbright Specialist projects for a five-
year term. During their Specialist Roster tenure, Roster candidates are matched with short-
term collaborative project requests submitted by non-U.S. institutions.

http://www.cies.org/programs-us-scholars-specialist/program-information

The program aims to enable a larger and more varied group of U.S. scholars and
professionals to undertake a Fulbright award through the use of the Fulbright
Specialist Roster. We are able to offer a high-quality Roster of well-qualified
candidates in each discipline due to active recruitment and a rigorous review
process. Fulbright commissions, U.S. embassy public affairs sections, and
selected host institutions are to use the Roster for the purpose of selecting
scholars or professionals specifically for Fulbright Specialist projects. The Roster
is not available to the public and no other use is authorized.

If you are a Roster candidate, you will be considered a potential match for
program requests that require someone in your field with your expertise. If an
appropriate candidate cannot be found on the Roster for a project, CIES will
undertake a specific search, on behalf of the Fulbright commission or U.S.
embassy, for a qualified scholar or professional if given a reasonable amount of
lead time. Please be reminded that candidacy on the Roster is not an assurance of
a grant.

CIES strongly encourages Roster candidates to be proactive in finding project opportunities. We can assist Roster candidates in reaching out to non-U.S. institutions to discuss developing a project that meets the institution’s needs in a particular area. If the non-U.S. institution agrees to submit a project request, they can specifically request a particular Roster candidate by name. Please note that Roster candidates cannot directly submit a project request and should not correspond directly with Fulbright commissions or U.S. embassy public affairs sections overseas. There is also no guarantee that a project request will be approved by the local Fulbright commission or U.S. embassy; CIES has no oversight of the project approval process.

C/ LETTER OF ACCEPTANCE / FSP

May 6, 2013

Gavin W. Keeney
PO Box 4358, Geelong
Victoria, Australia

Dear Gavin W. Keeney,

On behalf of the J. William Fulbright Foreign Scholarship Board (FSB), the U.S. Department of State’s Bureau of Education and Cultural Affairs (ECA), and the Council for International Exchange of Scholars (CIES), it is a pleasure to inform you that you have been approved for the Fulbright Specialist Roster.

The Roster is a list of all approved candidates who are eligible to be matched with incoming program requests from overseas academic institutions for Fulbright Specialists. As a candidate, you will be considered for program requests that require someone in your field with your expertise. Please be reminded that candidature on the Roster is not an assurance of a grant.

As program requests are received, Fulbright Specialist candidates will be contacted by CIES to ascertain their availability for final consideration. Should it happen that you are contacted by CIES regarding a specific grant opportunity but are unavailable, you will remain a candidate on the Specialist Roster and may be contacted the next time a request comes in requiring someone of your expertise.

As a Fulbright Specialist Candidate, you may remain on the Roster for up to a maximum of five years, subject to continued funding for the program. If at any time you wish to update your curriculum vitae or contact data, please email the updated information to fulspec@iie.org. Should you have any questions about the program, please contact Anneke Archer, Senior Program Officer for Peer Review, at (202) 686-8640, aarcher@iie.org.

The FSB, ECA and CIES congratulate you on being selected as a Fulbright Specialist candidate. Whether or not you ultimately receive a Fulbright Specialist grant, we appreciate your interest in international scholarly exchanges and trust
that you will continue to support this endeavor, which is so vital to academic and professional communities around the world.

Sincerely,
Debra Egan
Director, Scholar Program

D/ POSSIBLE CONTRIBUTIONS / FSP / GK (AGENCE ‘X’)

Probable outcomes for this project (as wandering academician) under FSP auspices include, but are not limited to: co-taught seminars on select subjects in Art and Architecture; co-curated exhibitions on select themes in Art and Architecture; and co-published books on select topics given to Art and Architecture.

The candidate’s current interest in multi-platform publishing is but one aspect of recent research that is to be pursued in tandem with temporal teaching assignments, while the various faculties engaged will further enhance this developing research insofar as they have similar agendas. From school to school, then, the proposed seminars and events will serve to cross-pollinate schools and disciplines, leading to a set of unique outcomes that would most likely take the form of joint publications and exhibitions.

The applicant’s interest in new forms of old media is also central to the above-mentioned possible outcomes, with the development of a multimedia publications program bringing the printed book forward, oddly (or paradoxically) by going backward toward both the manuscript and the limited-edition art book, yet incorporating both into new forms of publishing and/or exhibition.

The above agenda is wholly consistent with the ongoing activities of the applicant through Agence ‘X’, an artists’ and architects’ re-presentation bureau established in New York, New York, in 2007, and the subsequent investigation of “Franciscan ontology,” an outcome of Part One of the PhD thesis, Dossier Chris Marker: The Suffering Image, published in December 2012. Also underway, as of late 2013, is a prospectus for a multi-artist, multi-venue, and multi-author exhibition and publication based on the project, “Not-I/Thou: The Other Subject of Art and Architecture.”

C – PROJECT REQUEST GUIDELINES / FSP / HOST INSTITUTIONS

http://www.cies.org/Specialist/Host-Institutions/project-request.htm

2/ CAMBRIDGE SCHOLARS PUBLISHING SERIES – THREE CROSSES

This borrowing of method by one art from another, can only be truly successful when the application of the borrowed methods is not superficial but fundamental. One art must learn first how another uses its methods, so that the methods may afterwards be applied to the borrower’s art from the beginning, and suitably. The artist must not forget that in him lies the
power of true application of every method, but that that power must be 
developed.

So the arts are encroaching one upon another, and from a proper use of this 
encroachment will rise the art that is truly monumental.

–Wassily Kandinsky, Concerning the Spiritual in Art (1912)

A/ PRÉCIS

The new scholarly series, Three Crosses, will survey the three interrelated 
disciplines of Architecture, Visual Art, and Criticism, with a focus on the 
selection and production of texts that shatter the boundaries between present-day, 
singular disciplines. These three interrelated disciplines are, eminently, the “three 
crosses” to be borne by anyone wishing to resist the ravages of global intellectual 
and cultural ubiquity. Concerning the development of a form of avant-garde 
scholarship that moves ever closer to Wassily Kandinsky’s vision (as above) of 
the multiple arts “crossing” the intersubjective space of discursive and non-
discursive cultural production to converge in works that are utterly synthetic and 
representative of a generally elided universal category given to the arts, the 
intention of Three Crosses is to creatively engage the necessity of scholarship and 
criticism as works of art. Preference will be given to works that are effectively 
“unpublishable” by conventional academic and commercial presses. Preliminary 
selection of manuscripts for the series will be the sole responsibility of the 
editorial board (as below), with final approval by CSP (“The Publisher”).

The series will appeal to students and faculty of Architecture, Fine Art, Cultural 
Studies, Curatorial Studies, Anthropology, Sociology, Film Studies, Visual Arts, 
New Media, Political Ecology and Economy, Theological and Philosophical 
Aesthetics, and allied disciplines. Additionally, as highly focused treatises on 
cultural production per se, the foremost audience for Three Crosses will be the 
ever-growing, international cadre of artistic “laity” (non-aligned artists, critics, 
and independent scholars) engaged in a sustained critique of so-called cognitive 
capitalism – or, that which today represents the greatest challenge to the 
imperiled humanities.

While drawn from academic work in the multiple arts, the tenor and sense of the 
series will be decidedly anti-academic and, as a result, productive of a unique 
blend of literary-critical exegesis.

EDITORS/EDITORIAL POLICY

The series editor is Gavin Keeney, with an advisory board of select colleagues 
(“The Editorial Board”) in the United States, Europe, and Australasia. (All 
editorial-board members will be drawn from alternative academic practices, 
serving for three years. The composition of the Editorial Board will evolve with 
the series.)

Editorial policy will include an immovable commitment to avoid the excesses of 
“open source” publishing – with no reader or editorial fees charged, restriction of
third-party rights to capitalize on the author’s and/or publisher’s efforts, and retention of copyright for the author (inclusive of electronic distribution and translation rights). A unique and inviolable contract, in excess of CSP’s contract, will be signed by the series editor (in advance of the series launch) to protect books within the series from e-licensing through international, digital platforms inconsistent with the overall agenda of resisting the exploitation of intellectual capital. A print edition will be the first priority, with e-books restricted to second-tier status (and available only after a yet-to-be-determined waiting period – for example, one year). The intention of the above restrictions is to maximize print sales for the author and publisher (eliminating the predatory practices of corporate e-distribution) by marketing the series based on actual physical or real presence (physical/real book, physical/real library, physical/real bookstore). Royalties will be paid to authors according to current CSP standards. The editors are not to be compensated in any material and/or financial manner, directly or indirectly, and the Three Crosses imprint and/or title remains the property of The Editorial Board (via Agence ‘X’).

Authors (“The Author”) will be responsible for all substantive editing of their texts, with the editors reviewing and fine-tuning the manuscript as required. CSP house rules for manuscripts plus formatting will prevail, with adjustments permitted upon consultation in cases where the manuscript requires customization for formal reasons. The series will avoid photographic supplements (with the exception of the cover image and sectional images) and be intentionally and excessively textual in spirit. All supporting scholarly apparatuses (epigraphs, footnotes, endnotes, bibliographies, appendices, and indices) will be enforced according to the highest possible standards. Single-author volumes will be the standard, versus collections of disparate (disconnected) essays by multiple authors.

The Editorial Board will be solely responsible for soliciting abstracts and manuscripts, while final approval will be the decision of The Publisher. (Active editorial-board members may not publish within the series.) As a means of countering the above-mentioned predatory practices of global academic publishing, all editions within the series will meet or exceed current standards of contemporary scholarship while avoiding (and ignoring) the term peer-reviewed – “blind” or otherwise. The strength of the series will be its ultra-contemporary and high-critical approach to the disciplines addressed.

Image (above) – Kasimir Malevich, Black Cross(es) (rotated), 1923
EDITORIAL BOARD 2014

Mark E. Breeze (UNITED KINGDOM)

Mark E. Breeze is Director of Architectural Projects at Repeat Differ, practicing in both architecture and film. Mark graduated from Cambridge University with a Bachelor and Master of Arts with First Class Honors, and a Master of Philosophy with Distinction. He received his professional Master of Architecture from Harvard’s Graduate School of Design as a Herchel Smith and John F. Kennedy Scholar. He has worked at a variety of scales in architectural offices in Beijing, Boston, London, and New York, and has been involved in developing and making several architectural films, from working as the Architectural Consultant and Producer for Steven Spielberg’s documentary on the rebuilding of Ground Zero, to most recently directing a series of short films about architecture in the City of London. Mark has lectured and taught design studios in the US, and he regularly sits on review juries at a variety of design schools, from Harvard GSD, Pratt, and Columbia, to the Bartlett and the Royal College of Art. Mark’s current research is focused on exploring new models of social and environmental sustainability, and the relationships between architecture and the moving-image.

Petra Čeferin (SLOVENIA)

Petra Čeferin received her Doctor of Philosophy degree (Architecture) from the University of Ljubljana in 2003. An architect, educator, and former director of Zavod ARK-Institute for Architecture and Culture, she is author of Constructing a Legend: The International Exhibitions of Finnish Architecture 1957–1967 (Finnish Literature Society, 2003) and co-editor (with Cvetka Požar) of Architectural Epicentres: Inventing Architecture, Intervening in Reality (Architecture Museum of Ljubljana, 2008), both books the result of major exhibitions. In 2008 she received the Bruno Zevi Prize for critical-historical writing on architecture. She currently teaches History and Theory of Architecture at the University of Ljubljana, and is working on a book that deals with the question of the possibility of architecture as a creative practice in the age of global capitalism.

Thomas Daniell (CHINA)

Thomas Daniell holds a Bachelor of Building Science and a Bachelor of Architecture with honors from Victoria University Wellington, a Master of Engineering from Kyoto University, and a Doctor of Philosophy from RMIT University. He is currently Head of Architecture and Design at the University of Saint Joseph, a Visiting Associate Professor at the University of Hong Kong, a Visiting Fellow at the RMIT Spatial Information Architecture Lab, an Adjunct Professor at Victoria University Wellington, and director of his own architectural practice.

Widely published, Daniell is a correspondent and editorial consultant for the international architecture journals Mark, Volume, and Interstices, and was previously on the editorial board of the Architectural Institute of Japan journal, Journal of Architecture and Building Science. He is co-author of FOBA/Buildings...

Thomas Tilluca Han (TAIWAN/USA)

Thomas Tilluca Han is Director and Founder of the xNOISIAmundi, a multidisciplinary design studio based in Taipei, Taiwan, and Professor of Architecture at Shih-Chien University, Taiwan. He was educated at Cranbrook Academy of Art, University of California at Berkeley, Southern California Institute of Architecture, and the European Graduate School.

Gavin Keeney (AUSTRALIA/USA)

Gavin Keeney is an editor, writer, and critic. His most recent publications include: *Art as ‘Night’: An Art-Theological Treatise* (CSP, 2010); “Elsewhere”: *Essays in Art, Architecture, and Cultural Production 2002-2011* (CSP, 2011); and *Dossier Chris Marker: The Suffering Image* (CSP, 2012). He has taught in architecture schools in the US and Australia and is the Creative Director of Agence ‘X’, an editorial and artists’ and architects’ re-representation bureau founded in New York, New York, USA, in 2007. Currently a PhD student at Deakin University, School of Architecture & Built Environment, Geelong, Australia, he received a Master of Landscape Architecture degree from Cornell University in 1993. In 2013 he was listed as a Fulbright Specialist Roster Candidate for the years 2013-18.

Parsa Khalili (USA/AUSTRIA)

Parsa Khalili is an architect and freelance artist working between Brooklyn, New York, and Vienna, Austria. He studied briefly at the École Nationale Supérieure d’Architecture de Versailles in 2005, where he was awarded the Earl Prize in Design, and went on to graduate Summa Cum Laude from the University of Illinois (B.Arch., 2006) and the Yale School of Architecture (M.Arch. 2009). At Yale he was awarded both the George Nelson Scholarship and the Winchester Traveling Fellowship. Khalili also received the 2009 SOM Prize, and in 2010 co-edited *Perspecta 43*, the TABOO issue of Yale SOA’s renowned student-edited architecture journal. He was also chosen, in 2010, as one of *Wallpaper* Magazine’s “Next Generation Designers.” As of 2013 Khalili has been teaching at Studio Greg Lynn, Universität für Angewandte Kunst, Vienna. He has previously taught at the Yale School of Architecture and was an Associate and the Director of Visualization at Richard Meier & Partners, New York, New York, USA.

Flavia Marcello (AUSTRALIA)

Flavia Marcello, formerly Director of the Bachelor of Design (Architecture) at Deakin University, currently teaches History and Theory of Interior Architecture at Swinburne University of Technology. An expert on Rome, her areas of interest include: spatial practices within architecture, both as ephemera and as an integral
element of urban space, and relationships between ideology, form and sustainability. An expert on the work of the Italian rationalist architect Giuseppe Pagano, Marcello is currently at work on a monograph regarding Pagano’s use of photography in relation to his publishing activities for Casabella and other modernist architectural magazines in Italy.

Thomas Mical (AUSTRALIA)

Thomas Mical is Associate Head of School, Research, at the University of South Australia. He received a Bachelor of Design degree from the University of Florida, a Master of Science degree (Architecture) from Georgia Institute of Technology, a Master of Architecture degree from Harvard Graduate School of Design, and a Doctor of Philosophy degree (Architecture) from Georgia Institute of Technology. General research interests include: Early Modern Architecture; Modern Architecture; and Hyper-Modern Architecture. He is author of Surrealism and Architecture (Routledge, 2004). Current studies include: Deleuzian Schizo-analysis as Research Method; History of Senses and Emotions in Architectural Theory; and Media Theory as Architectural Theory.

Maria Rondeau (USA/GUATEMALA)

Maria Rondeau is a practicing architect and artist based in Cambridge, Massachusetts, USA. Rondeau graduated from the Graduate School of Architecture Planning and Preservation at Columbia University in 1996, receiving a Master of Historic Preservation degree, and has since been involved in experimental architecture practices such as Morphosis, Office dA, and Monica Ponce de Leon Studio. She has taught Advanced Studio at the Rhode Island School of Design, as well as having served as Thesis Advisor. Recent installation and video works include: DIPTYCH: LINEA / MATERIA (Rhode Island School of Design Faculty Biennial, Spring 2011); TRIPTYCH: SABADO / IN BETWEEN / DOMINGO (“Close Distance” Group Show at Mills Gallery, Boston, Summer 2011); ESO ERES / MAREA (Solo Show at La Galeria, Boston, January-March 2012); and LINEA (“Everyday Angles” Group Show, David Rockefeller Center for Latin American Studies, Harvard University, May 2012).

Eric Schuldenfrei (CHINA)

Eric Schuldenfrei is a designer focusing on the evolving relationship between urbanism, architecture, and art. Architectural projects completed in collaboration with Marisa Yiu (co-founder with Schuldenfrei of the Hong Kong design office ESKYIU) have been featured in many international biennales: “Urban Pastoral” for the 2008 Venice Biennale; “Human Motor” in Ljubljana, Slovenia; and “Mediated Labour” for the 2007 Hong Kong-Shenzhen Bi-City Biennale.

Schuldenfrei received a Bachelor of Architecture degree from Cornell University as well as a Master and Doctor of Philosophy degree (in Architecture) from the University of Cambridge. He has taught Architecture at Princeton University, Columbia University, and at the Architectural Association, and currently holds a faculty position at the University of Hong Kong.
Together with Marisa Yiu, Schuldenfrei was awarded the Architectural League Prize for Young Architects and Perspective Magazine’s 40 under 40 award. Their work has been published in the journals Thresholds, A/D, DomusChina, and Architectural Record. Schuldenfrei is co-editor of Instant Culture: Architecture and Urbanism as a Collective Process (MCCM, 2011). Additionally, Schuldenfrei served as the Curator for Exhibition, Education, Film, and Media for the 2009 Hong Kong-Shenzhen Bi-City Biennale.

Teresa Stoppani (UNITED KINGDOM)

Teresa Stoppani received her Master of Architecture degree from IUAV, Venice, and her Doctor of Philosophy degree (in Architecture) from the University of Florence. She is currently Head of Architecture at Leeds Metropolitan University, and has taught architectural design and theory at universities in the United Kingdom, Italy, and Australia. Her research interests include the relationship between architecture theory and the design process in the urban environment, and the influence on the specifically architectural of other spatial and critical practices. Stoppani is the author of Paradigm Islands: Manhattan and Venice: Discourses on Architecture and the City (Routledge, 2011).

José Vela Castillo (SPAIN)

José Vela Castillo (BArch, MArch, PhD Architecture) teaches at IE University (Segovia and Madrid, Spain,) and is currently working on a second PhD in Philosophy at Universidad Complutense de Madrid. Vela Castillo has taught as Visiting Professor in the doctorate program at Escuela Técnica Superior de Arquitectura de Madrid and has been Professor of Design Studio at Universidad San Pablo-CEU. His research is focused primarily in philosophy, theory, and the project of architecture from a post-metaphysical and critical stance. His writing has been published in numerous journals, including: Conditions, Architecture and Culture, Arquitectura, Iluminaciones, Eikasia, and Despalabro. Vela Castillo is the author of (De)gustaciones gratuitas: De la deconstrucción, la fotografía, Mies van der Rohe y el pabellón de Barcelona (Abada Editores, 2010) and Richard Neutra: Un Lugar Para El Orden: Un Estudio Sobre La Arquitectura Natural (Universidad de Sevilla Secretariado de Public, 2003). He is a founding member of Intersección (Research Group on Philosophy and Architecture). His professional practice is based in Madrid.

[...]
Agence ‘X’ provides not-for-profit, experimental consulting services for artists, architects, and scholars toward publication across multiple platforms, inclusive of both print and digital media. The primary focus of the advisory is to tailor the production of written and visual media for non-commercial (not-for-profit), peer-to-peer distribution, avoiding the present-day predatory practices of commercial publishing. Intentionally oriented toward emergent alt-academic and alt-art practices, the advisory invites strategic alliances with institutions and individuals engaged in the preservation and privileging of the Seven Liberal Arts.

Shifts in both academic and commercial (trade) publishing today privilege conventional and unconventional texts and visual media as part of overall cultural production, a broad field of activity that eludes traditional categories and places the author or artist in the position of selecting the most appropriate means for disseminating research and art works. Agence ‘X’ proposes a multi-platform model for works of scholarship as art and art as scholarship. The principal focus of the former is the High Romantic “literary work of art,” while the principal focus of the latter is the pre-modernist and early modernist folio, edition, and/or experimental exhibition.

Combining literary values with critical exegesis, the Publishing Advisory is aimed at meeting and exceeding existing standards for academic publishing and art and architecture monographs. Working with the author or artist, and liaising with not-for-profit or alternative for-profit presses, the Advisory emphatically and radically undermines and subverts the prevailing models for author-pays or artist-pays publishing (journals, books, exhibitions) and e-aggregation (EBSCO et al.) and e-books (at the expense of print editions). In terms of discursive forms of academic scholarship, and primarily tailored for alternative forms of critical research, the Advisory offers structural editorial services and advice toward digital and print publication. In the case of the production of unique or editioned publications (artist book, folio, etc.), the Advisory’s goal is to combine discursive and non-discursive (textual and visual) models. Additionally, services are offered for converting novel and classical forms of written and visual research to physical and archival artifacts (editioned books, folios, and dossiers). The Advisory also includes the development of peer-to-peer platforms (digital and otherwise) for artists, architects, and scholars concerned with circumventing and/or evading the assimilation of their works to commercial and open-source publishing.

Principal editor/advisor for all text-based projects is Gavin Keeney, former Managing Editor of Log (2008-2010), New York, New York, USA, a tri-annual journal focusing on architecture and contemporary urbanism.

For *Log* (the Black Series, *Log* 11-18), Gavin Keeney liaised with and edited works for architectural scholars as diverse as: Alejandro Zaera-Polo (UK/SPAIN); Simone Brott (AUSTRALIA); Jean-Louis Cohen (USA); Piet Vittorio Aureli (NETHERLANDS/ITALY); Teresa Stoppani (UK/ITALY); Marco Frascari (CANADA); Michael Meredith (USA); François Roche (FRANCE); Natanel Elfassy (ISRAEL); Marisa Yiu (HONG KONG); Jonathan Solomon (HONG KONG); and Petra Čeferin (SLOVENIA).


**B/ ACADEMIC PUBLISHING & E-BOOKS**

With the shift underway in academic publishing toward “author-pays” models (for both journals and books) it is imperative that authors develop multiple strategies for circulating their works, bypassing or subverting predatory publishers. Stand-alone print publications are fast becoming a thing of the past. Additionally, traditional print platforms are increasingly being undermined by digital publications, instead of or in concert with print. While scholarship itself has not changed, author rights are slowly being eroded and all profits from such publications today generally go to the publisher and the distributor. Academics are expected to publish for free to burnish resumes and chase tenure, while tenured positions are vanishing worldwide and resumes are relative to what one wishes to achieve.

Scholarly publication is, in many respects, undergoing the same stresses as mass market or trade publishing, but with the additional problem that academics are expected to donate content (plus peer review and editorial
services) to for-profit publishers. The consolidation of academic presses through acquisition has also led to the problem of intellectual property being owned and managed by fewer and fewer global corporations who then market it to the very institutions and individuals that produced it.

In terms of digital or electronic publications, and with utter disregard for traditional author rights, these same global publishing empires are in the process of licensing works (short and long term), which undermines the sales of print and digital books. An academic author who signs a contract with a publisher for a print and digital (e-book) edition stands the chance of never reaching the threshold for royalties (typically 500 copies of a print edition and 500 copies of an e-book) due to the fact that libraries can now license (“rent”) an e-book from companies such as EBSCO, who own one copy of the e-book and lease it to hundreds of libraries. This practice is generally permitted through arrangement with the publisher, who technically owns the intellectual rights to the published work, but who also licenses the e-book for a percentage of the fees paid by libraries. Most contracts stipulate that the author will receive royalties on sales (as above) but not on licensing through such practices as those developed by EBSCO, primarily through their so-called Academic E-book Collection.

The answer to this problem for authors wishing to prevent e-aggregators from diluting sales and profiting from their work is to sign contracts that prohibit e-books outright or prohibit licensing.

Image (above) – Biblioteca Nacional de Portugal, Lisbon, Portugal

TANGENTS / LINKS

For the market details of the e-book model, see:


Regarding EBSCO’s early dance with copyright violation, as part owner of the short-lived Contentville, see:
Ebrary’s Academic Complete:

http://www.ebrary.com/corp/models.jsp

Ebrary’s policies are transparent (open to public scrutiny), and include numerous provisions regarding copyright and fair use, whereas EBSCO’s are not.

“If you believe that a work has been copied and is accessible on this site in a way that constitutes copyright infringement, you may notify ebrary’s designated agent, Juliette Hirt, Esq., at the address below or by phone: 650-475-8700, fax: 650-475-8881, or e-mail (with confirmation of receipt requested) to CopyrightClaim@ebrary.com. This site is operated by ebrary, 318 Cambridge Avenue, Palo Alto, California 94306-1505.”

“Materials available on this Web site are the property of their respective copyright holders. Please see the individualized copyright notice that is printed within or appears with each document, and read the ‘EBRARY TERMS OF SERVICE’ for information about what you may and may not do with the Materials available on this site. All rights not expressly granted herein are reserved to the copyright holders.”

“Ebrary titles are protected by copyright laws, and your access is allowed under ‘Fair Use’ limitations.

The ebrary service is designed for end-users conducting research, and it is not intended as a substitute for purchasing your own copy of a printed or digital book. While you may read an entire ebrary title online with the ebrary Reader™, ebrary places these restrictions on content usage to prevent misuse and protect our publishing partner’s copyrights:

- You are not allowed to print out or copy the entire book.
- There are limitations on the number of pages you may print and copy.

Any attempts to circumvent ebrary’s print or copy restrictions may subject you and/or your institution to legal action including civil or criminal penalties. Additionally, it may result in suspension of the ebrary service.”

http://www.ebrary.com/corp/legal.jsp

The European Commission, “Copyright: Commission Urges Industry to Deliver Innovative Solutions for Greater Access to Online Content” (December 18, 2102):

“The digital economy has been a major driver of growth in the past two decades, and is expected to grow seven times faster than overall EU GDP in coming years. Online there are new ways of providing, creating and
distributing content, and new ways to generate value. The emergence of new business models that use the internet to deliver content represents both a challenge and an opportunity for the creative industries, authors and artists. This is why the European Commission is acting today to ensure that copyright and licensing stay fit for purpose in this new digital context.”

http://ec.europa.eu/digital-agenda/

The European Commission, “Copyright and Neighbouring Rights” (January 30, 2014):

“The European Commission is also responsible for conducting negotiations on industrial and intellectual property within World Intellectual Property Organisation (WIPO) (e.g. audiovisual, broadcasting, resale right, databases, etc.), for participating in the relevant WIPO General Assemblies, and for contributing to the work of other international fora on IPR related matters with a view to ensuring adequate protection of intellectual property rights (IPR) internationally.”

http://ec.europa.eu/internal_market/copyright/index_en.htm


Clifford A. Lynch, “Imagining a University Press System to Support Scholarship in the Digital Age”, Reimagining the University Press 13, no. 2 (Fall 2010):

http://quod.lib.umich.edu/i/jep/3336451.0013.207?rgn=main;view=fulltext

For an out-of-date synopsis of what c.2008 seemed promising but has since become a plague, see Richard N. Katz, ed., The Tower and The Cloud (Educause, 2008):

http://www.educause.edu/research-and-publications/books/tower-and-cloud


http://chronicle.com/article/Hot-Type-Who-Gets-to-See/130403/

For authors’ rights in terms of e-books, see:

http://www.authorsguild.org/services/legal-services/electronic-rights/

Concerning the Bodleian Libraries’ e-book trials in 2013, see:
http://www.bodleian.ox.ac.uk/notices/2013-mar-22

For a list of “potential, possible, or probable predatory publishers”, see:

http://scholarlyoa.com/publishers/

Concerning the status of the reader, plus a swipe at academic authors, see:


Concerning the University of California’s Open Access Policy of July 2013, see:

http://osc.universityofcalifornia.edu/open-access-policy/

Text-mining and data-mining comes to academic publishing (care of Elsevier):

http://www.elsevier.com/connect/elsevier-updates-text-mining-policy-to-improve-access-for-researchers

C/ ACADEMIC PEER REVIEW & RESEARCH STANDINGS

Academics are generally expected to indulge in so-called peer review while the entire apparatus of peer review involves blind submissions to journals and publishers that enlist the assistance of a narrow swathe of scholars with established and/or intractable biases. The alternative is to network works while in production, versus submit works for peer review after they are more or less complete. Typically peer review means a few shallow remarks regarding the structure or integrity of the submitted work and not all recommendations for changes are valid. It is also not necessary to change everything to meet peer-review standards and authors have the right to refuse to make changes that will alter the tenor or intention of the work reviewed. The outcome, while often a tussle between author and peer, may vary, with the author risking the refusal of publication upon revision. Additionally, normal peer-review practices are almost irrelevant in the case of experimental works.

The better, emerging standard for scholars not concerned with seeking tenure and/or impressing peers is to avoid journals altogether that have a stable of biased peers and seek out alternative platforms for publication. The problem that arises in such cases is that universities are increasingly using an authorized list of journals and publishers that confer respectability to a handful of journals, more or less marginalizing or ignoring all others. In some cases this practice forces lesser-known journals out of business, cutting off access to scholars who will only submit their work to the university-authorized publications. While the lists can be extensive, the rankings are effectively incapable of acknowledging experimental or avant-garde publications.
Research standards in universities, used to rank departments and faculties (and used to weigh PhD production), have recently become the target of severe criticism for favoring established journals and publishers at the expense of new or less-prestigious outlets for research.

In the case of scholarly monographs the situation is similar, with university-generated lists favoring publishers that utilize peer review and provide hands-on, substantive editorial oversight. Smaller presses that accept work based on an abstract and review by an editorial board are notably placed low on the lists or are missing altogether. Most publishing houses (academic and trade) have cut editorial services and authors are expected to edit their own works or hire a professional editor. While the issue of serious or laissez-faire editorial policy for academic presses, and the presence or absence of text editors for authors of scholarly monographs, leads to implicit and explicit judgment visited upon publishers by scholars and by universities, the trend is nonetheless toward “no editorial assistance whatsoever”, with the high-end presses garnering the majority of established authors who can write or who can afford to hire or otherwise engage assistants for the technical production of the text. The presence of thematic series within academic presses, produced with a credible series editor and a credible editorial board (independent of the publisher), is an established practice that continues to provide an additional layer of credibility for both author and press, while it does not necessarily guarantee nor suggest that the work will receive substantive editorial assistance. While the work will be measured by the standards of the series and the editorial board, the implication for the model is that it constitutes de facto peer review.

Image (above, right) – Ryerson & Burnham Libraries, Art Institute of Chicago, Chicago, IL, USA

It is, therefore, the author/scholar’s prerogative to choose to move “down market to go upstream”. Such a strategy involves working with publishers that may or may not show up on the authorized lists issues by universities but which do not engage in predatory practices (such as the “author-pays” model noted above). A possible outcome for such a strategy might be that works that would normally be altered beyond repair by peer review and/or refused by mainstream publishers will find a niche that permits their modest circulation in libraries by print or electronic edition. The downside of this stratagem is that the down-market presses one might choose will invariably offer no royalties or royalties based on sales numbers that will never be and never can be achieved in the academic market.

The agenda noted above suggests a more subtle approach for authors who are not in pursuit of tenure and who do not write for money. It also suggests the perhaps utterly radical gesture of the author who writes to be read, and the
author who (in the Franciscan tradition) presumes the right to have no rights (but also does not cede his/her rights to Capital).

[...]

TANGENTS / LINKS

For generally nuanced remarks on so-called Open Peer Review, see Peter Brantley, “Back Doors to Transformation”, Publishers Weekly (January 30, 2012):

“Fundamental aspects of the publishing process could change. In an open peer review system, the status of reviewers could be far greater than it is today. Ultimately curation is the most highly valued product of publishing, and thoughtful reviewers might well become the most essential arbiters of quality. Publishing concerns would seek to form alliances with specific individual reviewers or reviewer collectives, even above association with specific authors, as authorship shifts into web-based practice.”

http://blogs.publishersweekly.com/blogs/PWxyz/2012/01/30/back-doors-to-transformation/

D/ INTELLECTUAL PROPERTY

Intellectual property is cultural capital. In the present climate of “rent-seeking” neo-liberal capitalist practices, and given the emergence of global e-aggregation of intellectual property, it is the author’s prerogative to opt-out of predatory practices that are built atop the outdated justifications for intellectual copyright.

With the emergence of Open Source publishing, and the attendant justifications for the same (by alternative presses and by universities), plus the arguments for and against academic scholarship being freely available in the public domain (because it was “funded” by universities), the situation for the solitary author becomes increasingly slippery. There is little question that e-aggregation and academia are on a collision course, foremost in terms of the production of knowledge and its distribution. For corporatized universities to question the practices of corporatized publishing is, in fact, a paradox. For the author the solution is to step aside and protect one’s so-called moral rights. Moral rights are not transferrable, and if copyright is increasingly undermined through e-aggregation and fair-use practices moral rights for authors represent the last frontier.

The present model for publishers engaging in “licensed sales” will without doubt change, and contracts with authors may or may not be supplemented to account for e-licensing. Whether minor and/or emerging authors/scholars will ever see any of the proceeds from e-licensing and e-books is in question. Digital Rights Management for publishers includes the unwritten right to “market” their product by way of multiple platforms. The “long-tail” marketing model suggests that all minor authors/scholars will see their works given away. Whereas licensing previously meant secondary (non-literary) usages for written works, and profits
were shared accordingly (usually 50-50), the current marketing strategies of publishers have not caught up with multi-platform publishing and distribution.

The author’s moral rights are immemorial. They transcend copyright and they will remain inviolable insofar as Capital is incapable of finding a purchase in the actual production of knowledge versus its management and distribution.

The parallel here is the art world and what is occurring in the secondary market (the auction houses). Artworks bought by collectors as investment vehicles are resold in the secondary market after a period of time typically dictated by the inflation of the artist’s reputation (often an outcome of collusion between the galleries and the auction houses). The artist (the author) enjoys none of the benefits of sales on the secondary market (other than the perverse satisfaction of seeing his/her works sold for a premium, plus any knock-on effects such as higher sale prices in the primary market).

The right to have no rights, then, is the most radical gesture available to the author (and the artist). Copyright and moral rights must be separated. Copyright must be protected from Capital and moral rights must be safeguarded through resistance to the recursive practices to come that will no doubt involve “employers” (corporatized universities, publishers, agents, e-marketeers) commanding ownership of creative works due to the mere fact that they control the mechanisms of branding, marketing, and distribution.


Signatories to the Berne Convention, World Intellectual Property Organization (WIPO):

http://www.wipo.int/treaties/en/ShowResults.jsp?treaty_id=15

Internet Intermediaries and Creative Content, World Intellectual Property Organization (WIPO):


Copyright Licensing in the Digital Environment, World Intellectual Property Organization (WIPO):

http://www.wipo.int/copyright/en/activities/copyright_licensing.html

[…]

E/ PUBLISHING LAW

Regarding “contract updates for the e-book era”, see the following article by Steve Gillen (Independent Book Publishers Association):
Regarding copyright of academic works, see the following article by Steven Shavell (Samuel R. Rosenthal Professor of Law and Economics, Harvard Law School):


World Intellectual Property Organization (WIPO) – Guide on the Licensing of Copyright and Related Rights:


World Intellectual Property Organization (WIPO) – Intellectual Property Issues Related to Electronic Commerce:


World Intellectual Property Organization (WIPO) – Understanding How Intellectual Property (IP) Relates to E-Commerce:

http://www.wipo.int/sme/en/e_commerce/ip_ecommerce.htm

F/ DIGITAL ARCHIVES & DATABASES, ETC.

HathiTrust – Academic repository for electronic books and other digital content (based at the University of Michigan), many scanned by Google Books Library Project:

http://www.hathitrust.org/

“Authors Groups From U.K., Canada, Norway and Sweden Join Authors Guild, Australian Society of Authors, and Quebec Writers Union in Suit Against HathiTrust”, Authors Guild (2011):


WorldCat – For tracking books in academic libraries worldwide, including e-books:

“Can I get into electronic databases? – Some WorldCat libraries make their specialized reference databases available on their Web sites, but only to library members. Your search on WorldCat.org may produce direct links to articles and
other resources in these databases. To access these resources, though, you may first be required to log in with a valid library membership.”

http://www.worldcat.org/

Thomson Reuters – Proprietary databases for citations in the Social Sciences and Science – 53% owned by The Woodbridge Company (Thomson Reuters, US$ 13.27 billion gross income in 2012):

http://thomsonreuters.com/social-sciences-citation-index/
http://science.thomsonreuters.com/cgi-bin/jrnlst/jloptions.cgi?PC=K

Taylor & Francis – Proprietary databases for online (toll-access) journals – Owned by Informa (Informa, £1,232.5 million gross revenue in 2012):

http://www.tandfonline.com/

Elsevier – Proprietary databases for online (toll-access) journals plus text- and data-mining platforms – Parent company Reed Elsevier (Reed Elsevier, £2,063 million gross income in 2012):

http://www.elsevier.com/

JSTOR – As of early 2014, JSTOR, a not-for-profit e-aggregator, announced they would begin offering e-books. The likely outcome is that JSTOR will become the antidote to EBSCO et al. As a not-for-profit enterprise, and given that they offer free access to their databases for Third World universities, JSTOR is positioned to lower the profile of the predatory giants. In some respects JSTOR is the compromise position between the earlier attempts by universities to privilege open access and the subsequent corporate takeover of academic research.

“JSTOR is a shared digital library created in 1995 to help university and college libraries free up space on their shelves, save costs, and provide greater levels of access to more content than ever before. More generally, by digitizing content to high standards and supporting its long-term preservation, we also aim to help libraries and academic publishers transition their activities from print to digital operations. Our aim is to expand access to scholarly content around the world and to preserve it for future generations. We provide access to some or all of the content free of charge when we believe we can do so while still meeting our long-term obligations.”

http://www.jstor.org/

[...]

G/ SUMMARY

Refuse to participate in digital publishing. Publish actually existing books that are accessioned to actually existing libraries.
H/ ADDENDUM

As of December 2013 the European Commission began “a public consultation on the modernisation of copyright (deadline: 5 March 2014).” Additionally, the remuneration of authors was “one important topic included in the consultation.” “In particular, the consultation document recognises that concerns continue to be raised that authors and performers are not adequately remunerated, in particular but not solely, as regards online exploitation. Many consider that the economic benefit of new forms of exploitation is not being fairly shared along the whole value chain. Another commonly raised issue concerns contractual practices, negotiation mechanisms, presumptions of transfer of rights, buy-out clauses and the lack of possibility to terminate contracts.”


[...]

An actually existing library ...

Image (above) – Barr Smith Library, University of Adelaide, Adelaide, SA, Australia

32 E-mail from Philipp Runge, Policy Officer, European Commission, DG CONNECT, Converging Media and Content, Brussels, Belgium, March 4, 2014.
SCHOLARS MINOR

AGENCE ‘X’
MELBOURNE – NEW YORK – LJUBLJANA
SCHOLARS MINOR 2014

SCHOLARS MINOR is an informal mendicant order for independent scholars and artists engaged in alternative academic and artistic practices. Established to counter tendencies in the early twenty-first century toward the monopolization and control of intellectual property, the Order’s goal is to foster mutual participation in elective and interrelated practices consistent with non-commercial, non-predatory, and non-conformist work in the multiple arts.

Members of the order enjoy the in-kind services of fellow SCHOLARS MINOR and agree to provide the same for no financial gain whatsoever.

SCHOLARS MINOR agree to pursue the immemorial right to have no rights, but to protect that right from being the basis for the theft of their work by others for personal or corporate gain. This right is nontransferable.

The principal goal of SCHOLARS MINOR is to safeguard Intellectual Property as collective Cultural Capital and to support unlicensed and non-predatory distribution of works of scholarship as art and artwork as scholarship.

Scholarship as work of art and artwork as form of scholarship presumes a category of activity that transcends mere social or economic utility. All such works, in turn, invoke the immemorial foundations for intellection and speculative thought proper. All members of SCHOLARS MINOR, as based upon the precepts of Friars Minor, accept in spirit the central Franciscan form-of-life that privileges fair use, free exchange, and communitarian ownership of intellectual property.

SCHOLARS MINOR is a non-denominational, irreligious order founded solely for the preservation of age-old practices in the production of knowledge.

The administration of SCHOLARS MINOR is provisionally subsumed under activities associated with Agence ‘X’, an architects’ and artists’ editorial and re-representational bureau founded in New York, New York, in 2007. All members of SCHOLARS MINOR hold simultaneous “office” in the Agence ‘X’ Publishing Advisory 2014, established to assist and provide advice to scholars and artists in pursuit of the publication of their works.

GK/AGENCE ‘X’
FOUNDING MEMBERS 2014

Irene Caesar (USA/RUSSIA)

Jacinto Choza (SPAIN)

Hammond Guthrie (USA)

Thomas Tilluca Han (USA/TAIWAN)

Gavin Keeney (USA/AUSTRALIA)

 Parsa Khalili (USA/AUSTRIA)

 Christov Manhal (AUSTRALIA)

 Flavia Marcello (AUSTRALIA)

 Alfredo Munoz (USA/SPAIN)

 Luca Paci (UNITED KINGDOM/ITALY)

 Erminia Passannanti (ITALY)

 Maria Rondeau (USA/GUATEMALA)

 José Vela Castillo (SPAIN)

 Ian Woodcock (AUSTRALIA)

[...]
DRAFT PETITION FOR THE RIGHT OF THE AUTHOR TO HAVE NO DIGITAL RIGHTS

Given the predatory practices of profit-making distributors and aggregators of digital works (books, texts, etc.), and given that publishers have yet to find a way of compensating authors for the licensing of electronic versions of written works (a practice that undermines the sale of print editions), SCHOLARS MINOR proposes an elective ban on all such practices, for authors, through a legally recognized opt-out clause, to be inserted into all contracts with publishers and to be conferred, upon proper evaluation, as a right within the Berne Convention for the Protection of Literary and Artistic Works, last updated in 1979.

Once such an elective opt-out clause is in force, either as standard practice through inclusion in contracts with publishers or by international treaty, permission to include an author’s work in for-profit databases will require a signed release from the copyright holder. In the case of copyright being owned by a publisher, it will be the responsibility of the publisher to acquire a release from the author detailing compensation, both if no prior agreement exists between author and publisher and if an author wishes to agree to singular instances of e-distribution.

This right to have no digital rights is to augment out-of-date copyright law, plus moral rights, established before the arrival of the digital age and before academia embraced Cloud strategies for instruction. As opt-out clause, this right is also intended to confer upon the author the right to refuse exploitation of written works and research by for-profit entities that have had no role in the production of the work and/or have through spurious claims of Fair Use usurped the rights of authors to determine how their works are utilized. For-profit entities, in the latter case, also include Schools and Universities exploiting Cloud-learning strategies at the expense of traditional classroom-based studies and at the expense of faculty through the enforcement of adjunct teaching contracts that provide little or no security for scholars.

It is the intention of this petition to place responsibility for electronic reproducibility of works on the author versus the publisher, but also to reinforce the relationship of the author and publisher and reduce the role of the owners of digital platforms, databases, and Cloud-based networks.

It is a secondary concern of this petition to support libraries and universities in their quest to rein in costs associated with the acquisition of scholarly publications. As such, it is advised within the PETITION FOR THE RIGHT OF THE AUTHOR TO HAVE NO DIGITAL RIGHTS that Open Source be revisited for academic research that might be otherwise locked away in pay-per-view models controlled by profit-making aggregators of electronic academic journals and publications. The opt-out clause may, then, also be supplemented by an opt-in clause for open-access publishing in noncommercial environments, by authors. This opt-in clause will permit authors to give their work away, versus see their work exploited by for-profit, non-academic and academic entities.
N.B.:

It is further advised that authors also opt-out of any proprietary, for-profit practices that piggyback on the above-mentioned academic practices, plus dubious research standards imposed by School or University, until an acceptable and recognized clause is in force within academic presses and schools and universities toward the protection of author rights. It is also advised that authors avoid publishers that command sole copyright for works and/or employ author-pays models, both practices that undermine author rights. Avoiding such practices will, in turn, encourage the emergence of and recognition for presses that favor the moral rights of the author versus the potential profitability of the work.

In this manner, the PETITION FOR THE RIGHT OF THE AUTHOR TO HAVE NO DIGITAL RIGHTS is the renunciation of digital rights as means to counter the exploitation of authors by for-profit entities with no interest in the Intellectual Property rights or moral rights of authors.

SCHOLARS MINOR
March 2, 2014

SCHOLARS MINOR / FOUNDING MEMBERS 2014

Irene Caesar (USA/RUSSIA)
Jacinto Choza (SPAIN)
Hammond Guthrie (USA)
*Thomas Tilluca Han (USA/TAIWAN)
*Gavin Keeney (USA/AUSTRALIA)
Parsa Khalili (USA/AUSTRIA)
*Christov Manhal (AUSTRALIA)
*Flavia Marcello (AUSTRALIA)
*Alfredo Munoz (USA/SPAIN)
Luca Paci (UNITED KINGDOM/ITALY)
*Erminia Passannanti (ITALY)
Maria Rondeau (USA/GUATEMALA)
José Vela Castillo (SPAIN)
Ian Woodcock (AUSTRALIA)

*SIGNATORIES TO DRAFT PETITION
5/ “HUMANITARIAN WORK” – SLOVENIJA

The entire PhD project closes with an invitation to Ljubljana, Slovenia, from +MSUM (Museum of Contemporary Art Metelkova) and ZRC-SAZU (Research Center of the Slovenian Academy of Sciences and Arts). A successful application was made to the Slovenia Embassy in Canberra for a long-stay visa based on letters of support from +MSUM and ZRC-SAZU, the intention being to present new work at +MSUM and to assist ZRC-SAZU with their publications program. The long-stay visa is a result of both the research tour of 2013 (Appendix F), with three months in Ljubljana, and the Publishing Advisory (Appendix G), which is the outcome of the processes involved in the production of the two books, folios, and ancillary publications within the overall project. The long-stay visa was granted, curiously or not, for “Humanitarian Work” – a perhaps ironical justification of conducting “useless” research in the humanities today.