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WORKS FOR WORKS: “NO RIGHTS”

Doktorska disertacija

Primerjalni študij idej in kultur
Transformacije moderne misli – filozofija, psihoanaliza, kultura

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ABSTRACT

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

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

The Works for Works: “No Rights” project has been developed utilizing a tripartite schema (proleptic set as methodology) extracted from ideational Franciscanism denoted in the dissertation text as “(itinerancy, poverty, works)”: e.g., see “Essay Two: The Impoverishment of Works.” This lived rite of passage for the works-based agency embedded in the dissertation, always in excess of the dissertation as document or record, included: preliminary publication of portions of the research (re-mixed and re-played in the spirit of the iterative and generative model of the “No Rights” idiom); presentation of preliminary research at conferences associated with an international network of scholars of law (i.e., jurisprudence); and archival, legal, and art-historical research across half-a-dozen libraries (Ljubljana, Oxford, New York, Venice, etc.). For details of event- and project-based tests of the art-historical and legal research, see “Acknowledgements.” In the case of key research conducted in Venice, in March-April 2023, regarding the peregrinations of El Greco (see “Essay Eight: Illuminated Mirrors”), co-funding was provided by a research grant from the American Philosophical Association’s Berry Fund for Public Philosophy and the Giorgio Cini Foundation.

In terms of the iterative and generative nature of the Works for Works research project, and in the spirit of Samuel Beckett’s “Fail. Fail Again. Fail Better,” numerous and near-endless submissions were made for teaching and research fellowships, travel

grants, conferences, workshops, convocations, residencies, and “high-end” journal publications – always in search of how such a project might register in academic and para-academic venues. Additionally, and after preliminary closure of the dissertation manuscript in June 2023 (with all major intended research accomplished and transcribed), a semi-absurdist, yet deadly serious “Proof of Concept” phase was launched for the project to test its so-called applicability (not utility) within a spectrum of related concerns within the art-academic industrial complex (i.e., the neoliberalized knowledge commons). This campaign included creating an outpost on Medium, an online platform for academic and non-academic writers to post their work and “seek a following,” joining the Renaissance Society of America and immediately applying for awards and fellowships, plus another round of general submissions for fellowships and residencies to take some of the performance- and event-based projects of the overall Works for Works project forward through creation of new works, yet under the spell of the “No Rights” idiom developed in the dissertation project. Through this iterative process, dating to the antecedents of the dissertation project proper, the intention of re-deploying it includes setting the principles of the “No Rights” agenda in play through creation of a novel ecosystem for works of literary-artistic scholarship, utilizing the concept of scriptoria and collecting society developed in the dissertation (cf., “Essay Four: Scriptoria + Collecting Societies”).

Lastly, in terms of actually embodying the “No Rights” status for works, an anti-memoir/anti-novella has been written across the years of the PhD project, documenting the existentially charged nature of the project – i.e., transcribing the agonistic rites of passage for the project. This anti-memoir/anti-novella will be closed up with the closure of the PhD and disseminated beyond all rules associated with copyright and intellectual property. To accomplish this preliminary feat, i.e., the hoped-for step beyond the CC0 license (last outpost in the Creative Commons suite of licenses), the author of the anti-memoir/ anti-novella will be denoted ~~Anonymous~~.

KEYWORDS

Intellectual Property, Moral Rights, Nihilism, Cognitive Capitalism, Knowledge Commons, Anti-capitalism, Political Economy, Philosophy of Art

A handwritten signature in black ink, appearing to read 'J. Ljubljana' or similar, written in a cursive style.

August 30, 2023
Ljubljana, Slovenia