

PODIPLOMSKA ŠOLA ZRC SAZU

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WORKS FOR WORKS: “NO RIGHTS”

DELA ZA DELA: “BREZ PRAVIC”

Doktorska disertacija

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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

POVZETEK

Knjiga *Dela za dela, 2: "Brez pravic"* v ospredje literarno-umetniških ved postavlja delovnanjski (praxis) vidik del. Glavni rezultat frančiškansko navdahnjenega pojmovanja statusa del, ki so v literarno-umetniški stroki "brez pravic", je osvoboditev tako avtorja kot tudi del od oblik tehnokratskega determinizma in neoutilitarizma, povezanih z režimi prava intelektualne lastnine in platformnih kultur. Projekt, ki se ukvarja s konceptom "umetniške izjeme", ostankom modernističnih utemeljitev umetnosti v sebi/zase, in se mu nato odpoveduje, na nek način z ločitvijo avtorja in dela delu samemu vrača primat, saj se giblje v smeri preobrazbe tako avtorja kot dela, s tem pa prinaša utemeljitev novega ekosistema za radikalna umetniško-kritična raziskovanja.

Dela za dela, 2: "Brez pravic" je nadaljevanje *Dela za dela, 1: Neuporabna lepota* (2022), strukturalistično navdahnjene raziskave in razdelave imanentističnega paradoksa, v katerem so se znašli umetniki-preučevalci v postsodobnem prehodu iz modernizma in postmodernistične refleksivnosti k oblikam kulturne produkcije, ki ne dajejo prednosti kakšnemu posebnemu *raison d'être*, kakšni družbeno-kulturni, družbeno-ekonomski in družbeno-politični pristranskosti.

Projekt *Dela za dela "Brez pravic"* je bil razvit z uporabo tripartitne sheme (proleptičnega sklopa kot metodologije), ki izhaja iz idejnega frančiškantva, ki je v besedilu disertacije označen kot "(romanje, revščina, dela)", glej npr. "Drugi esej: Osiriomašenje del". Ta živi obred prehoda k delovanju del je vgrajen v disertacijo, istočasno pa jo kot zgolj dokument ali zapis ves čas presega, kot tak pa vključuje: predhodno objavljene dele raziskave (ponovno zmešane in ponovno predvajane v duhu iterativnega in generativnega modela idioma "Brez pravic"); predstavitev predhodnih raziskav na konferencah, povezanih z mednarodno mrežo strokovnjakov za pravo (tj. sodno prakso); ter arhivske, pravne in umetnostnozgodovinske raziskave v pol ducata knjižnic (Ljubljana, Oxford, New York, Benetke itd.). Za podrobnosti o preizkusih umetnostnozgodovinskih in pravnih raziskav, ki temeljijo na dogodkih in projektih, glejte "Zahvale". V primeru ključne raziskave, izvedene v Benetkah marca in aprila 2023, v zvezi s potovanji El Greca (glej "Osmi esej: Osvetljena ogledala"), je bilo sofinanciranje zagotovljeno z raziskovalno štipendijo Fundacije Berry ameriškega filozofskega združenja za javno filozofijo in Fundacije Giorgio Cini.

V smislu iterativne in generativne narave raziskovalnega projekta Works for Works in v duhu Samuela Becketta ("Fail. Fail Again. Fail Better") so bile oddane številne in skoraj neskončne prijave na razpise za štipendije, za poučevanja in raziskovanja, štipendije za potovanja, konference, delavnice, zborovanja, rezidence in publikacije v revijah "vrhunskega razreda" – vedno v iskanju možnosti, kako bi se lahko tak projekt registriral na akademskih in paraakademskih prizoriščih. Poleg tega in po predhodnem zaprtju rokopisa disertacije junija 2023 (z opravljenimi in transkribiranimi vsemi večjimi

načrtovanimi raziskavami) je bila za projekt uvedena napol absurdistična, a smrtno resna faza “dokaza koncepta”, da se preizkusi njegova tako imenovana aplikabilnost (in ne uporabnost) znotraj spektra umetniško-akademskega industrijskega kompleksa (tj. neoliberalizirane skupne dobrine znanj). V ta projekt je bila vključena izdelava strani na Mediumu, spletni platformi za akademske in neakademske pisce, kjer lahko objavljamo svoja dela in “iščemo sledilce”, vključil se je v sklop Renaissance Society of America, kjer je bil takoj postavljen v krog kandidatov za nagrade in štipendije, poleg tega pa je bil vključen v širši krog splošnih prijav za štipendije in rezidence. Projekt Works for Works se je vršil preko performansev in dogodkov ter z ustvarjanjem novih del, ki so vsa nastala pod skupno idejo idioma “Brez pravic”, razvitega v kontekstu disertacije. Skozi ta ponavljajoči se proces, ki na nek izvira iz idej in konceptov, ki so nastali že pred samim projektom disertacije, so stvari postavljene v nov kontekst agende “No Rights”, s tem pa tvorijo igro, ki ustvarja nove ekosisteme za dela s področij literarno-umetnostne stroke, v ta namen uporablja koncept skriptorijev in kolektivnih organizacij, razvit v disertaciji (prim. “Esej štiri: Skriptoriji + zbirateljske organizacije”).

Nazadnje, v smislu udejanjanja del “brez pravic” so bili v letih doktorskega projekta napisani anti-memoari/anti-novela, ki dokumentirajo eksistencialno nasičenost značaja projekta – tj. prepisujejo agonistične obrede prehoda tega projekta. To delo anti-memoarov/anti-novela se bo zaprlo z zaprtjem doktorskega študija in bo razširjeno mimo vseh pravil, povezanih z avtorskimi pravicami in intelektualno lastnino. Za doseg tega podviga, tj. pričakovanega koraka onkraj licence CC0 (zadnja postojanka v naboru licenc Creative Commons), bo avtor anti-memoarjev/anti-novele označen kot ~~Anonimen~~.

KLJUČNE BESEDE

Intelektualna lastnina, moralne pravice, nihilizem, kognitivni kapitalizem, skupno znanje, antikapitalizem, politična ekonomija, filozofija umetnosti

Translated by Luka Trebežnik