

## CURRICULUM VITAE

Gavin Keeney, PhD  
 Agence 'X'/OOI-MTA+++

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<https://www.researchgate.net/profile/Gavin-Keeney-2>  
<https://hcommons.org/members/gwkeeney2022/>  
<https://zenodo.org/communities/w4w2/>  
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## AREAS OF SPECIALIZATION

Visual Agency in the Arts and Humanities; Research Methodologies and Publication Strategies; Intellectual Property and Moral Rights; Time- and Performance-based Media; Preposterous Presentism; Political Economy; Philosophy of Art; Philosophical Aesthetics; Anti-capitalism

## EDUCATION &amp; STUDIES

FORTHCOMING – Doctor of Philosophy (Philosophy), Postgraduate School, **Research Centre of the Slovenia Academy of Sciences and Arts (ZRC-SAZU)** – 2021-TBD

Thesis Project: “Works for Works: ‘No Rights’” – Comparative Studies of Ideas and Cultures: Transformation of Modern Thought (Philosophy, Psychoanalysis, Culture) – Supervision: Jelica Šumič Riha

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

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

Master of Landscape Architecture – **Cornell University** – 1988-1993

Thesis by Exegesis: “Noble Truths, Beautiful Lies, and Landscape Architecture” (Essays: “A Structured Return to the Archaic”; “De-coding Arcady”; and “A Revolutionary Arcadia: Reading Ian Hamilton Finlay’s *Un jardin révolutionnaire*”) – Supervision: Leonard Mirin, Thomas Johnson, and Geoffrey Waite – Research conducted in the United States, England, and Scotland

Bachelor of Arts (Liberal Studies) – **Ricker College** – 1972-1976

Major: English Literature – Minor: Fine Art (Painting and Printmaking)

## AWARDS &amp; HONORS

*Research Grant and Co-funded Research Residency*, “Ideational Franciscanism,” Berry Fund for Public Philosophy, **American Philosophical Association**, University of Delaware, Newark, DE, USA, in association with the **Centre**

**for Comparative Studies of Civilisations and Spiritualities, Giorgio Cini Foundation**, Venice, Italy, March-April 2023

*Honorary Fellow*, Westminster Law & Theory Lab, **University of Westminster**, London, England, 2020

*Visiting Research Fellowship*, “The Moral Rights of Authors in the Age of Cognitive Capitalism,” **Birkbeck Institute for the Humanities** (co-sponsored by the School of Arts and School of Law), Birkbeck, University of London, London, England, June 2017

*Co-funded Research Residency*, “The Moral Rights of Authors in the Venetian Renaissance,” **Vittore Branca Center for the Study of Italian Culture, Giorgio Cini Foundation**, Venice, Italy, May 15-30/July 21-28, 2017

*Teaching Fellowship*, Transmedia Projects (performance-based media projects), **Center for Environmental Planning and Technology (CEPT University)**, Faculty of Architecture, Ahmedabad, Gujarat, India, July 2016-July 2017

*Fulbright Specialist Roster Candidate*, J. William Fulbright Foreign Scholarship Board, the US Department of State’s Bureau of Educational and Cultural Affairs, **Council for International Exchange of Scholars**, 2013-2018

*International Postgraduate Research Scholarship/Australian Postgraduate Award*, **Deakin University**, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, VIC, Australia, 2011-2014

*Honorary Visiting Fellow*, **University of Adelaide**, School of Architecture, Landscape Architecture and Urban Design, Adelaide, SA, Australia, 2005-2008

*ASLA National Design Merit Award*, **American Society of Landscape Architects**, Lever House Landscape Restoration Plan (New York, NY, USA), w/ Ken Smith Landscape Architect, 2004

*Robert James Eidlitz Traveling Fellowship*, **Cornell University**, College of Architecture, Art, and Planning, Ithaca, NY, USA, 1993

*Phi Kappa Phi Honor Society*, **Cornell University**, Ithaca, NY, USA, 1992

## WORK EXPERIENCE & CONSULTING

**Agence ‘X’**, New York, NY, USA – *Creative Director/Founder* – October 2007-Present

Consulting Projects: Fulbright Specialist Program Peer Reviewer (Law and Sociology), 2019-2021; Editorial Advisory Board, Cambridge Scholars Publishing, 2017-; West Kowloon Cultural District Dialogues/Eskeyiu (Hong Kong, China), 2010; Managing Editor, *Log* (New York, NY, USA), 2008-2010; Architectural Bookseller and Assistant Buyer, Urban Center Books (New York, NY, USA), 2007-2010

Editorial Projects: Yasumitsu Morito, *A Holistic Approach to Ceramic Sculpture: Its History, Theory, and Materiality* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2022); Arian Heidari Afshari, *Sprawlification: A New Method to Analyze Peri-urban Landscapes* (Santarcangelo di Romagna: Maggioli Editore, 2021); Alejandro Zaera-Polo, Jeffrey Anderson, *The Ecologies of the Building Envelope: A Material History and Theory of Architectural Surfaces* (Barcelona: Actar, 2021); Parsa Khalili, “From Meditation to Mediation: Reclaiming Wachsmann’s Legacy,” in Klaus Bollinger, Florian Medicus, eds., *Stressing Wachsmann: Structures for a Future/Strukturen für eine Zukunft* (Basel/Vienna: Birkhäuser/University of Applied Arts Vienna, 2020); Clara Olóriz Sanjuán, ed., *Landscape as Territory: A Cartographic Design Project* (Barcelona: Actar/AA Publications, 2019); Heide Hatry, *Icons in Ash* (Barrytown, NY: Station Hill Press, 2017); Alejandro Zaera-Polo, “Well into the 21<sup>st</sup> Century: The Architectures of Post-capitalism,” *El Croquis* 187 (2016); Gaialight, Alessandro Cosmelli, *Milano Buzz* (Bologna: Damiani, 2014); Marisa Yiu, “Air-Constructs and Alternative Landscapes,” in *Mobile M+: Inflation!* (Hong Kong: M+/West Kowloon Cultural District, 2013); Alejandro Zaera-Polo, *Sniper’s Log: Architectural Chronicles of Generation X* (Barcelona: Actar, 2013); Eric Schuldenfrei, Marisa Yiu, eds., *Instant Culture: Architecture and Urbanism as a Collective Process* (Hong Kong: M+CCM, 2012); Simone

Brott, *Architecture for a Free Subjectivity: Deleuze and Guattari at the Horizon of the Real* (Aldershot: Ashgate, 2011); Eric Schuldenfrei, *The Vision Politic* (Cambridge University, Ph.D. dissertation, 2011); Jo Steffens, ed., *Unpacking My Library: Architects and Their Books* (New Haven, CT: Yale University Press, 2009)

Research Projects: "Edition of One," 2023-; "Works for Works," 2019-2023; "Lived Law," 2017-2019; "Knowledge, Spirit, Law," 2014-2016; "Visual Agency in Art and Architecture," 2011-2014

International Networks: Interim Committee (Association of Law, Humanities, etc.), University of Dundee, 2023-; Renaissance Society of America, 2023-; International Ambiances Network 2022-; American Philosophical Association (Eastern Division) 2022-; Authors Alliance 2022-; Nonterritorial, 2021-; Law, Literature and the Humanities Association of Australasia, 2021-2023; Metropolitan Transmedia Authority, 2019-; EPCAF, 2019-; P2P Foundation, 2018-; Out of India Collective, 2017-; Scholars Minor, 2014-; Architectural Humanities Research Association, 2014-

**Landscape Agency New York**, New York, NY, USA – *Director/Founder* – September 1996-September 2007

Design Projects & Proposals: Lever House Landscape Restoration Plan (New York, NY, USA, w/ Ken Smith); Competition X (Chaumont-sur-Loire, France); Ridgewood Glade (Queens, NY, USA); Mutant Gardens (Lausanne, Switzerland, w/ Ken Smith); Mantova Mise-en-Scène (Mantua, Italy, w/ Ken Smith); Bažantnice/Pheasants' Field/Prague Castle (Prague, Czech Republic); Citronovy Dvůr/Lemon Court (Olomouc, Czech Republic, w/ Dalibor Borak); Nyack Garden (Nyack, NY, USA); Skryje Garden (Skryje, Czech Republic)

Consulting Projects: Occasional editor, *Log* (New York, NY, USA), Guest editor, *Log 11*, Winter 2008 (New York, NY, USA); Art and Architectural Bookseller and Buyer, Assistant Manager, Rizzoli Bookstore, New York, NY, USA, 2004-2007; New York correspondent for *Architekt* magazine (Prague, Czech Republic), 2000-2005; Consultant to the Professional Advisor for the Fresh Kills End-Use Master Plan Design Competition (New York, New York, USA), 2001; Rizzoli (New York, NY, USA), Art and Architectural Bookseller, 2001-2003

## TEACHING & INSTRUCTION

*Visiting Critic*, Arts Residency Program (public lecture and performance-based research and tutorial), **Arts, Letters & Numbers**, Averill Park, NY, USA, Summer (July-August) 2019

*Visiting Tutor*, Architecture Design Studio (site-specific, urban design studio), **Heriot-Watt University Dubai**, School of Energy, Geoscience, Infrastructure and Society, Dubai, UAE, Spring (February-March) 2019

*Teaching Fellow*, Transmedia Projects (performance-based media projects), **Center for Environmental Planning and Technology (CEPT University)**, Faculty of Architecture, Ahmedabad, Gujarat, India, July 2016-July 2017

*Visiting Tutor*, Landscape Design Research (site-specific, experimental landscape design seminar) **Free School of Architecture**, Colwyn Bay and Botwnnog, Wales, Summer (July) 2015

*Lecturer*, Landscape Narrating and Meaning (experimental design workshop, lectures), **Deakin University**, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, VIC, Australia, Summer-Fall (March-June) 2014

*Studio Tutor*, Architecture Design Studio (site-specific, urban design studio), **Deakin University**, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, VIC, Australia, Fall-Winter (July-October) 2012

*Studio Tutor*, Architecture Design Studio (site-specific, urban design studio), **Deakin University**, School of Architecture and Built Environment, Faculty of Science, Engineering and Built Environment, Geelong, VIC, Australia, Summer-Fall (March-June) 2012

*Visiting Faculty*, Urban Design Studio (experimental multimedia design studio), **University of Adelaide**, School of Architecture, Landscape Architecture and Urban Design, Adelaide, SA, Australia, Fall (October-November) 2005

*Lecturer*, Landscape Seminar II (experimental multimedia design seminar), **University of Adelaide**, School of Architecture, Landscape Architecture and Urban Design, Adelaide, SA, Australia, Winter-Spring (February-April) 2004

*Lecturer*, History/Theory I (lectures), **University of Pennsylvania**, Graduate School of Fine Arts, Department of Landscape Architecture and Regional Planning, Philadelphia, PA, USA, Fall (September-December) 2000

*Adjunct Associate Professor*, Urban Design Studio (East River, site-specific design studio), w/ Ken Smith, **City College New York**, School of Architecture and Urban Planning, New York, NY, USA, Fall (September-December) 2000

## DESIGN JURIES

**Indus Institute of Technology and Engineering**, Institute of Design, Environment and Architecture, Ahmedabad, India, 2019

**Heriot-Watt University Dubai**, School of Energy, Geoscience, Infrastructure and Society, Dubai, UAE, 2019

**Al Ghurair University**, College of Architecture and Design, Department of Architecture, Dubai, UAE, 2019

**CEPT University**, Faculties of Architecture, Planning, and Design, Ahmedabad, India, 2016-2017

**Deakin University**, School of Architecture and Built Environment, Geelong, VIC, Australia, 2011-2014

**Rhode Island School of Design**, Division of Architecture and Design, Providence, RI, USA, 2009-2010

**Princeton University**, School of Architecture, Princeton, NJ, USA, 2009

**University of Adelaide**, School of Architecture, Landscape Architecture and Urban Design, Adelaide, SA, Australia, 2004-2005

**University of Pennsylvania**, Graduate School of Fine Arts, Department of Landscape Architecture & Regional Planning, Philadelphia, PA, USA, 2000-2001

**Harvard University**, Graduate School of Design, Department of Landscape Architecture, Cambridge, MA, USA, 2000

**City College New York**, School of Architecture & Urban Planning, New York, NY, USA, 1997

## PUBLICATIONS – BOOKS

FORTHCOMING – *Works for Works, Book 2: “No Rights”* (Earth, Milky Way: Punctum Books, 2024)

“C’est la CEPT: Archiving the Archive” (découpage intégral), w/ Ishita Jain and Harsh Bhavsar, in Ashutosh Potdar and Sharmistha Saha, eds., *Performance Making and the Archive* (Delhi: Routledge India, 2022)

*Works for Works, Book 1: Useless Beauty* (Earth, Milky Way: Punctum Books, 2022)

“Political Economies of ‘The Commons’: Epigraphs to Nothing,” w/ David Jones, Owen O’Carroll, in Francisco Javier Carrillo, Cathy Garner, eds., *City Preparedness for Climate Crisis: A Multidisciplinary Approach* (Cheltenham: Edward Elgar, 2021)

“Next to Nothing: Psychogeography and the ‘Film Essay,’” w/ David Jones, in Igea Troiani, Suzanne Ewing, eds., *Visual Research Methods in Architecture* (Bristol: Intellect Books, 2021)

“Preface: In an Orphic Key,” in Arian Heidari Afshari, *Sprawlification: A New Method to Analyze Peri-urban Landscapes* (Santarcangelo di Romagna: Maggioli Editore, 2021)

*Art as “Night”*: *An Art-theological Treatise*, 2nd ed. (Newcastle upon Tyne: Cambridge Scholars Publishing, 2020)

“Event, Fall, Return and the Transformation of Sites: A Diagnosis for Point Henry,” w/ Owen O’Carroll, in David S. Jones, Phillip B. Roös, eds., *Geelong’s Changing Landscape: Ecology, Development and Conservation* (Canberra: Commonwealth Scientific and Industrial Research Organization/CSIRO, 2019)

*Knowledge, Spirit, Law: Book 2, The Anti-capitalist Sublime* (Brooklyn, NY: CTM Documents Initiative/Punctum Books, 2017)

“Editor’s Preface: Negation and Return,” in Heide Hatry, *Icons in Ash* (Barrytown, NY: Station Hill Press, 2017)

*Knowledge, Spirit, Law: Book 1, Radical Scholarship* (Brooklyn, NY: CTM Documents Initiative/Punctum Books, 2015)

“Not-I/Thou: Agent Intellect and the Immemorial,” in Manuel Gausa et al., eds., *Rebel Matters/Radical Patterns: Atti del Convegno Internazionale, Genova 21-22 Marzo 2013* (Genoa: University of Genoa/De Ferrari, 2014)

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

“Left-wing Melancholies,” in Mirjana Lozanovska, ed., *Cultural Ecology: New Approaches to Culture, Architecture and Ecology* (Geelong: Deakin University, 2013)

“Medvedkine,” in Juan Azulay, Benjamin Rice, Carlo Aiello, eds., *eVolo 5, Architecture Xenoculture* (Los Angeles: eVolo, 2013)

*Dossier Chris Marker: The Suffering Image* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2012)

“Linnaeus’ Gaze,” in Heide Hatry, ed., *Not a Rose* (Milan: Charta, 2012)

“America’s Other: Voyage(s) to the People,” in Gaia Light, Alessandro Cosmelli, *Brooklyn Buzz* (Bologna: Damiani, 2012)

*“Else-where”*: *Essays in Art, Architecture, and Cultural Production 2002-2011* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2011)

“Foreword: The Return of the Subject,” in Simone Brott, *Architecture for a Free Subjectivity: Deleuze and Guattari at the Horizon of the Real* (Farnham: Ashgate, 2011)

*Art as “Night”*: *An Art-theological Treatise* (Newcastle upon Tyne: Cambridge Scholars Publishing, 2010)

“Diving into Stars,” in Richard Weller, ed., *Room 4.1.3: Innovations in Landscape Architecture* (Philadelphia: University of Pennsylvania Press, 2005)

*On the Nature of Things: Contemporary American Landscape Architecture* (Basel: Birkhäuser, 2000)

## SELECT PUBLICATIONS – JOURNALS

FORTHCOMING – “Illuminated Mirrors and ‘No Rights,’” *International Journal for the Semiotics of Law*, Special Issue: Religion & Subjectivities (TBD)

“Veronese,” w/ Andreas Philippopoulos-Mihalopoulos, Ilenia Maschietto, and Neža Zajc, *Vesper: Journal of Architecture, Arts & Theory* 8, “Vesper” (May 2023)

“Angels + Assisi,” *Seminar Magazine* 764 (April 2023)

“The Debauched Commons: A Dark Parable,” w/ David S. Jones – *International Journal for the Semiotics of Law: Towards Digitization of Cultural Practices and Contents: Issues, Limits and Legal Tools* (February 6, 2023)

“Our Distance Became Water” (exhibition review), *A La Luz* (November 2022)

“The Art of Law (and the Law of Art) is Perpetual Crisis,” w/ Ishita Jain, Harsh Bhavsar, *Jindal Global Law Review*, Vol. 13, No. 1 (2022), “Law/Crisis: Justice in Times of Catastrophe” (June 18, 2022)

“A Brief Sketch of *Privilegio* in the Venetian Renaissance,” *Intellectual Property Watch* (February 7, 2018)

“Architectural Scholarship and Cognitive Capitalism,” *Project 6* (Spring 2017)

“Beton a Súl,” *Intro 02* (2017)

“The Bipolar Nature of Academic Publishing,” *Intellectual Property Watch* (May 5, 2016)

“No-media: Against the Coming Singularity,” *Contemporary Aesthetics* 14 (2016)

“Observations on ‘Unspeakable Space,’” *Log* 18 (Winter 2010)

“Observations on Architectural Parallax,” *Log* 16 (Spring-Summer 2009)

“Territories of Protest,” with Alicia Imperiale, *Log* 13-14 (Fall 2008)

“A Hyperarchitecture: Isozaki’s Uffizi Exit,” *Log* 11 (Winter 2008)

“Review: The World in a Grain of Sand,” *Place* (Royal Australian Institute of Architects), Vol. 2, No. 1 (December 2005-January 2006)

“Moravian Shadows,” *Landscape Review*, Vol. 8, No. 2 (October 2004)

“May Day: Prague 2004,” *Log* 3 (Fall 2004)

“Review: Somewhere Else (Australia),” *Kerb* 13 (Fall 2004)

“Gnomic Works: The Sculpture of Kurt Gebauer,” *New Presence: Prague Journal of Central European & World Affairs* (Summer 2002)

“Requiem – *Deus Non, nikoliv Deus Irae*,” *Architekt* (January 2002)

“The Body of the City,” *Architekt* 8 (September 2001)

“Facing (Down) Fake History,” *New Presence: Prague Journal of Central European & World Affairs* (September 1999)

“The Method of Ian Hamilton Finlay,” *Daidalos* 65 (1997)

“Šípek neni Šípek (Šípek is not Šípek),” *Architekt* 22 (1996)

“A Revolutionary Arcadia: Reading Ian Hamilton Finlay’s *Un jardin révolutionnaire*,” *Word & Image*, Vol. 11, No. 3 (1995)

#### SELECT PUBLICATIONS – WORKING PAPERS, ETC.

“Patti Smith in ‘Nova Gorica,’” *Medium* (December 6, 2023)

“Timing for Works – A Compendium,” *Zenodo* (December 6, 2023)

“Octopus Squids,” *Medium* (December 5, 2023)

“30% Off Elon Musk’s Mouth,” *Medium* (December 3, 2023)

“Mad Mathesis,” *Medium* (December 3, 2023)

“Almost ‘Easter,’” *Medium* (December 1, 2023)

“Notes on Nine Photo-montages,” *Zenodo* (November 30, 2023)

“Notes on Montage,” *Medium* (November 30, 2023)

“The Greek Head,” *Medium* (November 28, 2023)

“Paradoxes of Discoverability,” *Medium* (November 27, 2023)

“The Abolition of Intellectual Property,” *Zenodo* (November 27, 2023)

“Diminishing Returns,” *Medium* (November 23, 2023)

“The Empyrean,” *Medium* (November 20, 2023)

“The Beer Diviner,” *Medium* (November 19, 2023)

“Semaforo – Works-based Agency,” *Research Gate* (November 14, 2023)

“Dylan – The Imposter,” *Medium* (November 9, 2023)

“‘Blue Venice,’” *Medium* (October 29, 2023)

“Rome-Assisi,” *Medium* (October 22, 2023)

“Edition of One,” *Medium* (October 18, 2023)

“‘Long Live’ Saint Marina,” *Medium* (October 14, 2023)

“Talking Revolution Blues,” *Medium* (August 1, 2023)

“Rapport LANY,” *Medium* (July 25, 2023)

“The Abolition of Intellectual Property,” *Medium* (July 24, 2023)

“OOI-MTA+++,” *Medium* (June 30, 2023)

“Ego-histoire,” *Medium* (June 21, 2023)

“Seven Questions,” *Research Gate* (June 7, 2023)

“Useless Collegia,” *Zenodo* (August 13, 2022)

“Pandemic, Capital, and the Immanentist Paradox,” *Humanities Commons* (July 6, 2022)

“Post-neoliberal Academic Time-traveling,” *Humanities Commons* (July 6, 2022)

“Authorship + Nothingness,” *Zenodo* (April 3, 2022)

“Topological Summary of W4W1,” *Zenodo* (February 26, 2022)

“Agent Intellect and Black Zones,” *P2P Foundation* (March 8, 2018)

“In Search of Benevolent Capital: Part II,” *P2P Foundation* (February 21, 2018)

“In Search of Benevolent Capital: Part I,” *P2P Foundation* (February 14, 2018)

“A Few Points About Author Rights,” *P2P Foundation* (February 6, 2018)

## CINÉTRACTS & FILM ESSAYS

“Form-of-life + Life-works” (2022) – 428.6 MB (MP4) – 29:25

Summary of the PhD project, “W4W2” (2022-). Prepared for the colloquium, “Justice as Translation and Counter-storytelling,” UCILeR (Instituto Jurídico da Faculdade de Direito da Universidade de Coimbra, University of Coimbra Institute for Legal Research), ISSL (Italian Society for Law and Literature) and ATFD (Associação Portuguesa de Teoria do Direito, Filosofia do Direito e Filosofia Social, the Portuguese section of IVR), Coimbra, Portugal, May 26-28, 2022 – **ZRC-SAZU**, Ljubljana, Slovenia

“A Venusian (Non)-quest” (2022), w/ Ishita Jain – 116.4 MB (MP4) – 07:11

A montaged summary of a five-year quest to transcend disciplinary boundaries and chart new landscapes for radical-democratic (avant-garde) works of literary-artistic scholarship – **Metropolitan Transmedia Authority**

“Ideational Franciscanism: ‘Red Birds’” (2021), w/ Ishita Jain, Harsh Bhavsar, Owen O’Carroll – 153.6 MB (MP4) – 13:33

Visual-textual presentation of thematics associated with Phase Two of the Works for Works project – Includes sampled past works, inclusive of published and unpublished works (texts), excerpts from an argument between T.J. Clark and New Left Review regarding left pessimism, and a status report on OOI-MTA submissions – **Metropolitan Transmedia Authority**

“W4W2: Rights + ‘No Rights’” (2020), w/ Ishita Jain – 41.5 MB (MP4) – 01:59

A very short and enigmatic video concerning a forthcoming two-volume, open-access study of works-based agency (authored by Gavin Keeney, in association with the Metropolitan Transmedia Authority) – Introduces the conceptual and proto-structuralist precepts of this agenda through a very brief tour of the historical and contemporary issues at stake against the ambient sound of children at play in Himachal Pradesh, India – **Metropolitan Transmedia Authority**

“IOI Exegesis (V.2.1 – Silent)” (2019) – 163 MB (MP4) – 12:07

Reconstruction of the first two sessions of the “Icons of IRWIN” project via montage produced in PowerPoint and conversion to MP4 video (PPT2MP4) – **Academy of Visual Arts (AVA)**, Ljubljana, Slovenia

“Fragments of Khi + Ordo” (2019), w/ Ishita Jain, Harsh Bhavsar, Owen O’Carroll – 1.12 GB + 720.3 MB (MP4) – 07:21 + 04:52

“Room A-702” and “The Dying Mermaid” – Cinétracts associated with the 15-day performance, “Resting Place,” Abhivyakti City Arts Project, Ahmedabad, India, April-May 2019 – Ocean-Archive, TBA21 Academy, **Thyssen-Bornemisza Art Contemporary**, Venice, Italy



“Semaforo Trailer” (2017), w/ Harsh Bhavsar et al. – 332.5 MB (MP4) – 05:50

Trailer for a video record of a “forced march” through archives and exhibitions in Ljubljana, Slovenia, and Venice, Italy, in search of forms of transmedia resulting in a bespoke set of divination cards (edition of 1) subsequently denoted to the library of the Giorgio Cini Foundation, Venice – Full video and associated ephemera donated to CEPT Archives – Faculty of Architecture, **CEPT University**, Ahmedabad, India

“Library of Tears” (2017), w/ Harsh Bhavsar, Owen O’Carroll, Ishita Jain – 2.17 GB (MP4) – 14:50

Video record of student sessions associated with the performative design-competition project, “Library of Tears” – Faculty of Architecture, **CEPT University**, Ahmedabad, India

“Will it Cry?” (2017), w/ Harsh Bhavsar, Owen O’Carroll, Ishita Jain – 292.2 MB (MP4) – 01:56

Video record of the trial session for establishing the minimal mise-en-scène for the “Library of Tears” performative design-competition project – Faculty of Architecture, **CEPT University**, Ahmedabad, India

“Emptiness within Emptiness” (2017) w/ Harsh Bhavsar, Owen O’Carroll, Ishita Jain et al. – 1.29 GB (MP4) – 09:22

Video record of an investigation of “institutional memory” and its repressions through the projection and interception of 18 archival images of The School of Architecture in the mid-1960s – Produced in a semi-abandoned badminton building designed by B.V. Doshi in the early 1960s and one of several temporary homes for The School of Architecture prior to build-out of the current CEPT University campus – Faculty of Architecture, **CEPT University**, Ahmedabad, India

“The End of CEPT as Viewed by the Archangel Saint Michael” (2017), w/ Harsh Bhavsar, Owen O’Carroll, Ishita Jain – 244.8 MB (MP4) – 04:01

Video record of semi-toxic outtake of the “C’est la CEPT” project, produced following a visit to the Kochi Biennale and a brief exchange with B.V. Doshi to request an image of his shadow – Follows upon “Emptiness within Emptiness” as summary statement of CEPT University’s suppression of its own past – Faculty of Architecture, **CEPT University**, Ahmedabad, India

## CURATED EXHIBITIONS & EVENTS

“Figures of Architectural Speech and Thought” (lectures and writing workshop), w/ Petra Čeferin and Uroš Mikanovič, Faculty of Architecture, **University of Ljubljana**, Ljubljana, Slovenia (February-March 2023)

“The Agency of the Artist-scholar” (conference stream/performance-based live and virtual sessions via Blackboard Collaborate from Sant Vicenç de Montalt, Spain), Critical Legal Conference 2021, **University of Dundee**, Dundee, Scotland, co-convened in association w/ Andreas Philippopoulos-Mihalopoulos and the **Westminster Law & Theory Lab**, University of Westminster, London, England (September 2021)

“The Icons of IRWIN: First Sessions” (performance-based transmedia project), w/ Lili Anamarija No, Diego Capriolo, in association w/ **Academy of Visual Arts**, w/ the assistance of IRWIN, Ljubljana, Slovenia (May 2019)

“Resting Place” (performance-based transmedia project), OOI Collective (Gavin Keeney, Ishita Jain, Harsh Bhavsar et al.), **Abhivyakti City Arts Project**, Ahmedabad, India (April-May 2019)

“The Moral Rights of Authors in the Age of Cognitive Capitalism” (two-day public seminar), **Birkbeck Institute for the Humanities**, Birkbeck, University of London, London, England (June 2017)

“Seeing and Hearing Things Again” (cinétracts/three-screen presentation/performance of “Library of Tears,” “Will It Cry?,” “Emptiness within Emptiness,” and “The End of CEPT as Viewed by Archangel St. Michael”), presented by Gavin Keeney and the C’est la CEPT Troupe, GIDC Bhavan, **CEPT University**, Ahmedabad, India (April 2017)

“Emptiness within Emptiness” (performance, exhibition, spectacle), Gavin Keeney, w/ Owen O’Carroll, Harsh Bhavsar, Ishita Jain, Anne Feenstra, Gauri Wagenaar, w/ C’est la CEPT Troupe (Callan Green, Alexandre Guerin, Aniket Ahuja, Vishal Mehta, Mansi Shah, Marta Agueda Carlero, Juan Gutierrez Sanchez, Antonin Lenglen, Matteo Farina, Mihir Jagdish et al.), Archiprix+++/C’est la CEPT + NID, Faculty of Architecture, **CEPT University**, Ahmedabad, India, in association w/ Archiprix International 2017 (January-February 2017)

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

“Shadow-lands’: The Suffering Image” (multimedia group exhibition), Dennys Lascelles Gallery, Alfred Deakin Prime Ministerial Library, **Deakin University**, Waterfront Campus, Geelong, VIC, Australia (April-May 2012)

## SELECT LECTURES, SCREENINGS & CONFERENCES

FORTHCOMING – “Is There a Measure [for Justice] Buried in the Archive?” (public lecture/performance), w/ Luka Trebežnik et al., *Archive: Infinite, Fragile, Double*, CITYX Venice Italian Virtual Pavilion, **18th Venice Architecture Biennale**, in association w/ Academy of Visual Arts (AVA), Ljubljana, Slovenia, and Postgraduate School, Research Centre of the Slovenia Academy of Sciences and Arts (ZRC-SAZU), Ljubljana, Slovenia (November 2023)

“El Greco + Exile” (workshop presentation), Workshop on World Literature and Law, **Benjamin N. Cardozo School of Law**, New York, NY, USA (August 2023)

“Ideational Franciscanism + Rights” (conference presentation), 23rd International Roundtables for the Semiotics of Law (IRSL 2023), Language, Religion, Discrimination Workshop, **Pontificia Università Antonianum**, Rome, Italy (May 2023)

“Form-of-life and Life-works” (colloquium workshop/video presentation via Zoom from Williamstown, MA, USA), “Justice as Translation and Counter-storytelling,” **UCILeR** (Instituto Jurídico da Faculdade de Direito da Universidade de Coimbra, University of Coimbra Institute for Legal Research), **ISSL** (Italian Society for Law and Literature) and **ATFD** (Associação Portuguesa de Teoria do Direito, Filosofia do Direito e Filosofia Social, the Portuguese section of IVR), Coimbra, Portugal (May 2022)

“The Right To Have No Rights” (video/conference presentation via Zoom from Williamstown, MA, USA), w/ Adrianos Efthymiadis, Harsh Bhavsar, Ishita Jain, “Artistic Research in Visual Arts and Design Research Conference,” Art Academy of Latvia, **Jāzeps Vītols Latvian Academy of Music** (JVLMA), Riga, Latvia (May 2022)

“Ideational Franciscanism: ‘Red Birds’” (video/conference presentation via Zoom from Williamstown, MA, USA), w/ Ishita Jain, Harsh Bhavsar, and Owen O’Carroll, “Law + Love (in and beyond Pandemic Times): Images and Narratives, Histories and Cultures,” LLHAA Conference, School of Law and Society, **University of Sunshine Coast**, Sippy Downs, Australia (November 2021)

“Works for Works: Phase Two” (video presentation via StreamYard from Williamstown, MA, USA), Plenary Panel Session 3, “Post-Holocene Urban Commons,” KCWS2021 (Knowledge Cities World Summit), in association with publication of *City Preparedness for Climate Crisis: A Multidisciplinary Approach*, **World Capital Institute**, Querétaro, Mexico (November 2021)

“W4W2: Rights + ‘No Rights’” (video), Film: Affinities and Appropriations for Researching Contemporary Culture, Visual Research Methods in Architecture (virtual gathering/book launch via Zoom from Williamstown, MA, USA), **University of Plymouth**, Plymouth, England, UK (November 2021)

“Can Colours be Plagiarized? Colour as ‘Prior Art’” (performative public lecture via Zoom, from Ljubljana, Slovenia), w/ Ishita Jain and Harsh Bhavsar, **Shanti Sadan**, Ahmedabad, India (October 2021)

“Veronese as Artist-scholar” (conference presentation/performance-based transmedia project via Blackboard Collaborate from Sant Vicenç de Montalt, Spain), w/ Andreas Philippopoulos-Mihalopoulos et al., Critical Legal Conference 2021, **University of Dundee**, Dundee, Scotland (September 2021)

“Works for Works” (cinétract/performative lecture), **Arts, Letters & Numbers**, Averill Park, NY, USA (July 2019)

“Doshi’s Other Legacy” (cinétract/symposium presentation), Frascari Symposium IV, “The Secret Lives of the Architectural Drawings and Models: From Translating to Archiving, Collecting and Displaying,” Session: “The Afterlife of Drawings and Models: Archiving, Collecting, Exhibiting and Teaching,” **Kingston School of Art**, London, England (June 2019)

“Transmedia + The Transcendental Object” (cinétract/performative lecture), **ZRC-SAZU**, Ljubljana, Slovenia (February 2019)

“What’s Next? Works for Works” (cinétracts/performative lecture), **Academy of Visual Arts**, Ljubljana, Slovenia (February 2019)

“Transmedia + Lived Law” (cinétracts/master class), International Graduate Centre for the Study of Culture (GCSC), **Justus Liebig University**, Giessen, Hesse, Germany (February 2019)

“Landscape Projections” (public lecture, dialogue), Gavin Keeney, Anne Feenstra, GIDC Bhavan, **CEPT University** Ahmedabad, India, March 2017

“Emptiness within Emptiness” and “Will It Cry?” (cinétracts/screening and discussion), presented by Gavin Keeney, Harsh Bhavsar, Ishita Jain, and Niraj Chokshi, Faculty of Architecture, **Indus University**, Ahmedabad, India, March 2017

“Seattle, New York, Athens, Venice” (cinétracts/performative lecture), Gavin Keeney, w/ Owen O’Carroll, Harsh Bhavsar, Ishita Jain et al., **CEPT University**, Ahmedabad, India, in association w/ Archiprix International 2017, February 2017

“Representation as Research?” (symposium presentation), “Creative Encounters with Science and Technology: Legacies, Imaginaries and Futures,” **Kochi-Muziris Biennale**, Kochi, India (February 2017)

“Representation as Research?” (public lecture), **University of St. Joseph**, Department of Architecture, Faculty of Creative Industries, Macau, China (December 2016)

“Chris Marker’s Archive” (conference presentation), “Spectacular Law,” Session: Law and Governance, Law, Literature and the Humanities Association of Australasia, **Hong Kong University**, Faculty of Law & Faculty of Arts, Hong Kong, China (December 2016)

“Notes on Dialectical Sublimation” (symposium presentation), “In Service to Nothing: Intellectual Inquiry in the Open,” Center for Transformative Media/Punctum Books, **Parsons/The New School for Design**, New York, NY, USA (November 2015)

“Forms of Resistance” (panelist), “Radical Pedagogies: Architectural Education and the British Tradition,” **CASS School of Architecture**, London, England (June 2015)

“Knowledge, Spirit, Law: A Phenomenology of Scholarship” (multimedia lectures), **University of Ljubljana**, Ljubljana, Slovenia, in association w/ US Fulbright Commission, Fulbright Specialist Program, and Igor Zabel Association for Culture and Theory (March-May 2015)

“Existential Threats: Quantum Dreams & Nightmares” (public lecture), **Parsons/The New School for Design**, Center for Transformative Media, New York, NY, USA (October 2014)

“The Anti-capitalist Sublime” (conference presentation), “Philosophy and Crisis: Responding to Challenges to Ways of Life in the Contemporary World,” World Congress of Philosophy Pre-conference/Council for Research in Values and Philosophy, **University of Ioannina**, Department of Philosophy, Education and Psychology, Ioannina, Greece (July 2013)

“Chris Marker and the Multiple Arts” (lecture), **University of Cambridge**, Department of Architecture (ARCSOC), Cambridge, England (April 2013)

“Chris Marker: The Last French Revolution” (public lecture), **Muzej Sodobne Umetnosti Metelkova (MG+MSUM)**, Ljubljana, Slovenia (April 2013)

“Not-I/Thou: Agent Intellect and The Immemorial” (conference presentation), “Rebel Matters-Radical Patterns,” **Università degli studi di Genova**, Dipartimento di Scienze per l’Architettura, Genoa, Italy (March 2013)

“Left-wing Melancholies and the Return of the Dead” (conference presentation), “Cultural Ecology Colloquium,” **Deakin University**, School of Architecture and Built Environment, Geelong, VIC, Australia (October 2012)

“Chris Marker and Company” (conference presentation), “Together < > apart,” Art Association of Australia and New Zealand, **University of Sydney**, Sydney, NSW, Australia (July 2012)

“Political Agency in the Works of Chris Marker” (conference presentation), “Return to the Street,” **Goldsmiths College**, University of London, London, England (June 2012)

“Subjectivity and Political Agency in the Works of Chris Marker” (conference presentation), “Religion, Civil Religion, and the Common Good,” Centre for the Study of Religion, Conflict and Cooperation/Centre for Contemporary Aristotelian Studies in Ethics and Politics, **London Metropolitan University**, London, England (June 2012)

“‘Monumental’ Vision: A Confrontation with the Image of the Eternal Return” (conference presentation), “The Time(s) of our Lives,” Australasian Society for Continental Philosophy, **La Trobe University**, Melbourne, VIC, Australia (December 2011)

“Salon *Sous-Sol*: Discursive and Non-discursive Agency in Art and Architecture” (presentation), **Harvard University**, Graduate School of Design (Loeb Library), Cambridge, MA, USA (March 2010)

“The Given, the Taken, and the Given-Back” (keynote address), International Federation of Landscape Architects Regional Conference, **CVUT**, Prague, Czech Republic (May 2004)

“Lever House Landscape Restoration” (symposium presentation), w/ Ken Smith, “Saving Corporate Modernism,” **Yale University**, School of Architecture, New Haven, Connecticut, USA (February 2001)

## ARCHIVED PROJECTS & EDITIONED WORKS

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

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

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

“C’est la CEPT” (CEPT University, 2017) – Limited-edition DVD (stop-motion video and “liner notes”) – “Emptiness within Emptiness,” “The End of CEPT as Viewed by Archangel St. Michael,” and “Library of Tears” – C’est la CEPT Troupe (Gavin Keeney, Owen O’Carroll, Harsh Bhavsar, Ishita Jain et al.) – Media dossier of

performance-based works, CEPT University, January-February 2017, in association with Archiprix International 2017 – Graphic design by the Fingerprint Collective – Edition of 24 – Faculty of Architecture, **CEPT University**, Ahmedabad, India

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

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

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

“A collection of material related to Ian Hamilton Finlay and his disputes with Art Press, Hirschfeld, et al, as well as letters to Gavin Keeney” (LANY, 2003) – Materials and documents (print) related to Finlay’s proposal/project “Un jardin révolutionnaire,” 1988 – **Dumbarton Oaks/Harvard University**, Washington, DC, USA

“Milieu & Anti-milieu: Things Czech” (LANY, 2002) – Published and unpublished essays (print) on Czech art and architecture – **Dumbarton Oaks/Harvard University**, Washington, DC, USA

“Bazantrice: Pheasantry of Prague Castle” (LANY, 1997) – Miscellaneous competition materials (digital and print) – **Dumbarton Oaks/Harvard University**, Washington, DC, USA

*Noble Truths, Beautiful Lies & Landscape Architecture* – MLA thesis, 1993 – **Cornell University**, Kroch Library, Division of Rare & Manuscripts Collection, Ithaca, NY, USA – **Dumbarton Oaks/Harvard University**, Washington, DC, USA, and **Sackner Archive for Concrete and Visual Poetry**, Miami, FL, USA