Custom Forms: Request for Funding from Donor Funds

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<td>Gavin Keeney</td>
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First Name * | Gavin

Last Name * | Keeney

School/Organization | Institute of Philosophy, ZRC-SAZU

Email Address * | gavin.keeney@ps-zrc-sazu.org

List co-PIs’ names, institutions, & email addresses

Fiscal Agent
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<td>Project Title *</td>
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| Brief Summary of Project or Initiative * | The proposed study of “what” constitutes Franciscanism, yet as ideational construct, comes out of previous and contiguous post-doctoral studies on the moral rights of authors, intellectual property, and forms of transmedia that resist assimilation to the circuit of Capital. The study will serve as the basis for a key critical essay in the book-length project, Works for Works, Book 2: “No Rights”.

Research includes why Cimabue, Giotto, and El Greco are considered “Franciscan artists,” plus Franciscan influences on art and scholarship in the Late Medieval period and the Early Renaissance. Not an art-historical project per se, the study seeks to understand how Franciscanism became for Giorgio Agamben the primary speculative construct for countering pernicious forces of late-modern capitalism, which he considers having substituted the worship of money for the worship of God. “God did not die, He was transformed into money.”

The Berry Fund Award will be used for two primarily purposes in association with the ZRC-SAZU PhD thesis project, “Works for Works: ‘No Rights’”:

1/ To develop the conceptual art- and socio-historiographic apparatus and detail for the proposed essayistic treatment (as noted above); and

2/ To set the stage for an event-based transformation of the historiographic apparatus and detail to a work of performative art.

Describe How Funds Would Be Spent * The Berry Fund award would be utilized toward research-based travel in Italy and Spain,* and in association with ongoing and pending applications for research and teaching fellowships in Europe.

*The ongoing New York portion of the proposed itinerary would be accomplished before returning to Europe from the US in late 2022.
IDEATIONAL FRANCISCANISM

GAVIN KEENEY, PHD
INSTITUTE OF PHILOSOPHY, ZRC-SAŽU
LJUBLJANA, SLOVENIA


The following research agenda and itinerary would be carried out with the assistance of the Berry Fund Award. The spiritual home (i.e., home-base) for the project is to be Venice, Italy. Venetian libraries are thus noted in the bibliography for key texts to be consulted.


1/ BIBLIOGRAPHY – IDEATIONAL FRANCISCANISM + HOMO SACER

Some or all of the following texts will be consulted via Venice-based libraries and through short visits elsewhere. The study is essentially Agambenian, insofar as it departs from aspects of Giorgio Agamben’s twenty-year Homo Sacer project, inclusive of key outtakes of that project and select works by Agamben upon completion of the Homo Sacer project.

The project will either “reconcile” ideational Franciscanism with or “wrest” ideational Franciscanism from the neo-scholastic hairsplitting of biopolitical, neo-Marxist argumentation – a goal to be facilitated in part through hoped-for discussions with the confraternity of Franciscan scholars at Il Redentore, Frari, Venice, and San Francesco del Deserto, Venice. Franciscan-inspired liturgy and the production of Franciscan liturgical texts in Venice may also be examined with the assistance of the Friars Minor.

TBD = To Be Determined


All or part of the following itinerary will be accomplished through the Berry Fund project. The study carries the otherwise a-historical reference “1300-1600” to denote a three-hundred-year trajectory for what escapes actual time and art-historical artifice. The project will privilege that a-historical “something else” while acknowledging that it is nonetheless in excess of the historical by being embedded in the historical.
SCHEDULE OF WORK – ITINERARY

TBD = To Be Determined

New York, New York, USA – Two weeks (October-November 2022)

N.B.: Preliminary research on Giotto was launched at the Watson Library of the Metropolitan Museum of Art in mid-October 2022. The primary lines of inquiry regard the emergence of Giotto, via Florence and Padua, as premiere painter of the early 1300s, plus issues regarding authorial presences and questions of attribution.

Research in the collections and libraries of the Metropolitan Museum of Art

https://www.metmuseum.org/art/libraries-and-research-centers

Cimabue (1240-1302): Archival- and library-based research
Giotto (N.D.-1337): Archival-, library-, and collections-based research
El Greco (1541-1614): Archival-, library-, and collections-based research

Painting(s) by Giotto at the Metropolitan Museum of Art

The Adoration of the Magi (ca. 1320)

*El Greco (1541-1614): Archival-, library-, and collections-based research

Paintings by El Greco at the Metropolitan Museum of Art (with key dates)
– El Greco’s arrival in Venice 1567
– Christ Healing the Blind (ca. 1570)
– El Greco’s arrival in Rome 1570
– El Greco’s arrival in Spain 1576

Christ Carrying the Cross (1577-1587)
View of Toledo (ca. 1598-1599)
The Opening of the Fifth Seal (ca. 1609-1614)
Saint Jerome as Scholar (ca. 1610)
The Adoration of the Shepherds (1605-1610)
The Vision of Saint John (1608-1614)
The Adoration of the Shepherds (1612-1614)

*Primary focus will be on the works of El Greco as the last of three celebrated “Franciscan artists” active across nearly 300 years – from the Late Medieval to the Baroque. The premise is that El Greco brought currents and subcurrents in the works of Cimabue and Giotto into a higher frequency/octave through his Mannerist evocation of the existentialist principles of “ideational Franciscanism.”

Venice, Italy – Ongoing (TBD, 2022-2023)

Library and archival research

https://polovea.sebina.it/SebinaOpac/.do?locale=eng

Discussions with the confraternity of Franciscan scholars at Il Redentore, Frari, and San Francesco del Deserto on visual and liturgical aspects of Franciscanism and “ideational Franciscanism” as form-of-life

***Assisi, Italy – Two weeks (TBD, 2023)
IDEATIONAL FRANCISCANISM

Visual and textual reconnaissance on the frescoes by Cimabue and Giotto in Assisi, inclusive of questions regarding the identity of the Isaac Master and the St. Francis Master (i.e., “Giotto and Not-Giotto”)


Cimabue et al. – Upper Church of San Francesco, Assisi – Frescoes (1277-1280)
Giotto et al. – Upper Church of San Francesco, Assisi – “The Assisi Problem” – Frescoes (Isaac Master frescoes, 1297-1299; “The Legend of St. Francis” frescoes, 1296-1304, according to Vasari; 1304-1306 according to modern scholars c.1960 and after)

Summary of research conducted at the Watson Library, Metropolitan Museum of Art, October 2022

Where does the “Franciscanism” enter into this picture of “the Assisi problem” (i.e., whether or not Giotto painted “The Legend of St. Francis” frescoes? Is it perhaps to be found in the emergent expressive gesturalism of the time, including the invention of new iconographic conventions (e.g., the stigmatization scenes of Giotto and their subsequent influence on other painters)? It would be hard to accept simple narrativity or that halo of serenity extolled for centuries; for any artist could undertake that to greater or lesser effect. Why Giotto is considered a Franciscan painter (along with Cimabue, and later, El Greco) must have a greater depth and breadth to it, as argument, if it is to escape the usual stylistic, iconographic, and otherwise art-historical biases of the analysis versus the reading of art. Much of the analysis does often seem Freudian, with the artwork on the couch. The required reading of the work cuts against such a bias, sometimes sundering preconceptions in the process. Rather than looking back, and analyzing symptoms, a reading in search of the author would address the agency of the work. The agency of the work would include the so-called struggle of the author, but it would not be reducible to a simple matheme of an art-historical genre inclusive of “name” and “date.” Both name and date would be antecedent to any such reading anyway. Best to dispense with “all of that” and enter into the work’s generative mysterium – its actual iterativity as icon, serene or otherwise.

The issues regarding Giotto and Franciscanism seem to be less about “content” (narrative) than “style” (expression). And it all leads to El Greco, who passed through Venice en route to Spain. El Greco probably picked up some clues from Venice, which affected his own manner of painting. There’s something here that eludes direct capture (perception). The arguments about who painted “The Legend of St. Francis” at Assisi do have a role to play though, because whoever painted them was influenced by what came before (Cimabue and the Isaac Master) and what came after or at the same time (Giotto and the Arena Chapel).

Madrid and Toledo, Spain – Two weeks (TBD, 2023)

Visual and textual reconnaissance on the paintings by El Greco in Madrid (Museo Nacional del Prado) and Toledo (Museo del Greco)

https://www.museodelprado.es/en
https://www.culturaydeporte.gob.es/mgreco/inicio.html

The Prado (36 paintings), including:


https://www.museodelprado.es/en/whats-on/exhibition/el-greco-in-the-prado/ae826170-abdf-4fb7-b3ea-1bf0e6d4950f

The Annunciation (1570-1572)
The Holy Trinity (1577-1579)
Saint Anthony of Padua (ca. 1580)
Saints Andrew and Francis (ca. 1595)
The Virgin Mary (1595-1600)
The Annunciation (1597-1600)
The Baptism of Christ (1597-1600)
The Crucifixion (1597-1600)
The Resurrection (1597-1600)
Pentecost (1600)
The Holy Family with Saint Anne and the Infant Saint John (ca. 1600)
Christ Carrying the Cross (ca. 1602)
Apostle (1608-1614)
Christ the Saviour (1608-1614)
Saint Sebastian (1610-1614)
The Adoration of the Shepherds (1612-1614)

The El Greco Museum (Museo del Greco), Toledo
Sacristy of the Cathedral in Toledo – The Disrobing of Christ (1577-1579)
Iglesia de Santo Tomé, Toledo – The Burial of the Count of Orgaz (1586-1588)

3/ PROJECT SUMMARY

The Franciscan principle of poverty does not limit itself to refusing private property, but rather promotes a use of worldly goods that, as ontological “nullification” (the “as not”/“hos me”), radically subtracts itself from the sphere of civil law.1

Lorenzo Chiesa

The proposed study of “what” constitutes Franciscanism, yet as ideational construct, comes out of previous and contiguous post-doctoral studies on the moral rights of authors, intellectual property, and forms of transmedia that resist assimilation to the circuit of Capital. The study will serve as the basis for a key critical essay in the book-length project, Works for Works, Book 2: “No Rights”.

Research includes why Cimabue, Giotto, and El Greco are considered “Franciscan artists,” plus Franciscan influences on art and scholarship in the Late Medieval period and the Early Renaissance. Not an art-historical project per se, the study seeks to understand how Franciscanism became for Giorgio Agamben the primary speculative construct for countering pernicious forces of late-modern capitalism, which he considers having substituted the worship of money for the worship of God. “God did not die, He was transformed into money.”2

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1/ To develop the conceptual art- and socio-historiographic apparatus and detail for the proposed essayistic treatment (as noted above); and

2/ To set the stage for an event-based transformation of the historiographic apparatus and detail to a work of performative art.


2 Giorgio Agamben and Peppe Savà, “‘God Didn’t Die, He was Transformed into Money’: An Interview with Giorgio Agamben,” Libcom, February 10, 2014, https://libcom.org/library/god-didnt-die-he-was-transformed-money-interview-giorgio-agamben-peppe-sav%C3%A0.
Returning off and on across subsequent post-doctoral projects (2015-2021), and informing three successive monographs (2015; 2017; 2022), Franciscanism has effectively haunted my work while also evading direct engagement due to the necessity of accessing archives and resources always just beyond reach despite a long-standing research methodology of “wandering aimlessly.”

With the launch of a second PhD project (2021-), in Philosophy of Art, and via ZRC-SAZU, Ljubljana, Slovenia, the thematic of “what constitutes Franciscanism” has returned from the shadows to take a privileged place in the research project, “Works for Works: ‘No Rights,’” a study of the non-necessity of copyright and how Intellectual Property Rights (IPR) law actually deforms and delimits avant-garde or radical and heterodox forms of artistic scholarship due to the twin pressures of academic and art-world biases to commodify works and/or indulge everyday careerism in pursuit of otherwise ephemeral and fleeting rewards and privileges.

As the proposed study involves forms of artistic scholarship, the intention of valorizing and privileging a “no rights” idiom for such works will be presented as an “elective” option for artist-scholars, in the spirit of Franciscanism and its disavowal of personal property.

4/ PUBLIC LECTURES, ETC.

Public lectures and performances based on the research will be presented at the close of the project and at locations yet to be determined.

5/ PUBLICATIONS

The following two books are the primary outputs of the Works for Works (W4W) project, with Book One published in July 2022 and Book Two to be published in late 2024, upon completion of the PhD project noted above. Published by Punctum Books, a scholar-led, open-access press, both volumes of Works for Works, as set, establish a threshold for an elective exit from copyright law through positing an embrace and valorization of a “no rights” idiom for works of artistic scholarship (past, present, and yet-to-come), acknowledging by their status as open-access publications that an Open Access (OA) or Creative Commons (CC) status for works is the furthestmost step authors might take under contemporary copyright law prior to a leap into the abolition of copyright law (viz., OA and CC licenses are, by default, still part of IPR law).

Phase One/Book One of W4W is 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 study establishes a set of working principles, via iterative and generative time-senses for works, toward a new class of works in artistic scholarship that have no relation to market ideology.

Works for Works, Book 1: Useless Beauty (Punctum Books, 2022)


Phase Two/Book Two of W4W privileges works-based agency (praxis) in artistic scholarship. The principal focus of the study 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” (Punctum Books, 2024)


6/ OTHER RELATED APPLICATIONS, ETC.

The following applications, events, publications (listed in reverse-chronological order) in support of, or antecedent to, the Works for Works PhD project are currently pending and/or have been completed.

N.B.: FORTHCOMING = APPROVED; FORTHCOMING/ONGOING = APPROVED/UNDERWAY; SUBMITTED = AWAITING A RESPONSE; COMPLETED = ACCOMPLISHED; EOI = EXPRESSION OF INTEREST/ABSTRACT ACCEPTED; YOU ARE HERE = YOU ARE HERE

SUBMITTED – Associate Professor or Lecturer, Art History and Visual Studies, Department of Philosophy, Classics, History of Art and Ideas, University of Oslo, Oslo, Norway – The position will be linked to the section for art history and visual studies. Applicants must document research expertise in art and visual culture in geographies and cultures which are underrepresented in art historical scholarship (including, but not limited to what is often termed the global south). The field is broadly chronologically defined as the age of globalization, c.1500 to the present. The successful candidate will contribute to the development of the field of art history to better reflect society's increasing cultural diversity and ongoing processes of globalization. The position is open to a broad range of geographical, chronological and material foci, but emphasis will be placed on the applicants’ abilities to relate their expertise to the section’s ongoing research and teaching activities. – Submitted August 15, 2022 – TBD

https://www.hf.uio.no/ifikk/english/

SUBMITTED – Artist Residency, Künstlerdorf, Schöppingen, Germany – “Useless Collegia” – The Künstlerdorf Schöppingen Foundation awards around 40 residency grants in the fields of visual arts, literature and experimental

8
IDEATIONAL FRANCISCANISM

composition each year. A total of around 800 artists and authors have been fellows since the Künstlerdorf was founded in 1989. The grants are linked to a stay in the Künstlerdorf which can last between two and six months each. They are open for application without any restrictions in regards to nationality or age. Grant holders are selected by expert juries, which are organized on a rotating basis. – All grants amount to 1,500 euros per month, minus around 100 to 200 euros in rental and operating costs. Travel, insurance or material costs are not covered. The period of a residency, with a duration between two to six months, can be selected according to availability and agreement. As an exception to this, the two grants in the field of composition are each awarded for a period of six months. – Submitted August 27, 2022 – 2 months – TBD


SUBMITTED – Visiting Research Fellowship, Institute for Interdisciplinary Legal Studies, University of Lucerne, Lucerne, Switzerland – “Works for Works: ‘No Rights’” – It is in the spirit of furthering academic collaboration and exchange that the institute sponsors a Visiting Fellows scheme. The aim of the initiative is to enable visitors to spend a period of time in Lucerne, during which they can share and develop research and teaching ideas with our members. We believe that the academic and international diversity of our fellows greatly enriches the intellectual life of the institute. – Each year, the institute allocates a limited number of funded fellowships for PhD students and postdocs. The grant covers travel and accommodation costs (up to a designated maximum), with the possibility of an additional stipend to defray supplementary living expenses. Applications are submitted in response to an annual call. – A fixed stipend of 2’000 CHF to cover accommodation and living costs. Note that it is the responsibility of fellows to arrange their own accommodation. Reimbursement of return travel costs from country of residence to Lucerne (economy class, up to a maximum of 1’500 CHF). – 1-2 months – TBD


SUBMITTED – Artistic Workshops in Public Space, Fontys University of Fine and Performing Arts, Tilburg, The Netherlands – “ART + LAW” – The international, one-year Master program ‘Performing Public Space’ (PPS) invites guest artists from a variety of backgrounds, with a focus on public space as their research/practice environment, to apply with proposals to host interactive, on-site workshops for our students. – TBD

https://fontys.edu/performingpublicspace/

SUBMITTED – SAR International Conference on Artistic Research 2023, Norwegian University of Science and Technology (NTNU), Trondheim, Norway – “The Elemental, The Preternatural + Law” – April 19-22, 2023

https://sar2023.no/

SUBMITTED – Doctoral Research Fellowship, Herzog August Bibliothek (HAB), Wolfenbüttel, Germany – “W4W2” – Response in early 2023, fellowships start after April 1, 2023 – TBD

https://www.hab.de/en/forschungsstipendien/


http://www.iuav.it/DIPARTIMEN/IRIDE/IRIDE/PARD/RIVISTA/ENGLISH/VESPER/

SUBMITTED – Guest Professor, Latvian Academy of Culture (LAC), Riga, Latvia – Open call for foreign academic staff in the framework of Specific Objective 8.2.2 “To Strengthen Academic Staff of Higher Education Institutions in the Areas of Strategic Specialization”. – These positions will be financed by ESF Project No. 8.2.2.0/20/I/002 “Development of academic staff”– approbation of doctoral grant approach and attraction of foreign academic staff at the Latvian Academy of Culture, the Latvian Academy of Arts and Jāzeps Vītols Latvian Academy of Music”. – Areas of work: Cultural theory/cultural studies, cultural heritage, creative industries, audio-visual arts (esp. screenwriting, visual effects (VFX), film distribution and sales), arts conceptualization strategies and contexts, arts discourse. – Timeframe: Duties of the academic staff shall be performed starting from September 2022 or February 2023 for at least four months. – TBD
https://www.lka.edu.lv/en/

2023

SUBMITTED – Residential Fellowship, Casa de Velázquez, Madrid, Spain – “Ideational Franciscanism: Cimabue, Giotto + El Greco” – Each scholarship is endowed with €3,000 to cover travel expenses, maintenance, etc. Casa de Velázquez provides accommodation for individual use in its residence in Madrid as well as the use of one of its studios and participation in its program of activities. You must present an artistic project to be developed at the Casa de Velázquez in a maximum of three months. – 1 month – November 15-December 15, 2022

https://www.casadevelazquez.org/en/

SUBMITTED/EOI – Connective Symposium, Fontys University of the Arts, Tilburg, The Netherlands – “Time-senses and the Artist-scholar: Presentation of Works” – The symposium aims to bring together artistic researchers with an interest to contribute to society through their research practice: Not only to question, but rather to actively engage in the present, and “helping time forward” through a dedicated relation to the world. They can therefore play a critical role in the present. – Our aim is to map the field; explore, collect and discuss approaches with which artistic researchers relate to connectivity. On a broader level we aim to position and contextualize the importance of artistic research to place itself in relation to society on the agenda of our discourse and to build a professional research network for further explorations and collaborations. – Reply by July 15, 2022 – November 17-19, 2022

https://fontys.edu/Home.htm

SUBMITTED – Assistant or Associate Professor, Arts-based Research and Pedagogy, Department of Art and Media, Aalto University, Espoo, Finland – As an Assistant or Associate Professor, you are expected to carry out and supervise research; to educate students and to participate in curriculum development and lifewide-learning education initiatives. You are expected to introduce students to the complex and versatile relations between art and pedagogy and support them in advancing the field. We also expect you to participate in service to the Aalto University community and to network with researchers and practitioners in the diverse fields of the university. In all levels of the tenure track system, a professor is expected to perform high-quality research with societal impact as well as to teach at the doctoral, master’s and bachelor’s level, to be an active member of the international research community, and to exhibit academic leadership. Advancement in the tenure track is based on scheduled performance reviews which consider the candidate’s merits in all these areas. – The applicants will be reviewed on the basis of the following areas: Research merits in arts-based, artistic or art-theoretical and pedagogical fields; active participation and leadership in the academic art or art-education community. The position will require relocation to Finland for candidates not already living in the country. – TBD


YOU ARE HERE


https://library.metmuseum.org


https://www.bodleian.ox.ac.uk


Given – In Search of Benevolent Capital – The Spilled Cup: Part I – The Spilled Cup: Part II – The Icons of

IRWIN – Preposterous Presentism – Agent Intellect and Black Zones – “The Law Disappears …” – Appendix

A: Topological Glossary – Appendix B: Notes on Language and Its Other – Appendix C: A Short History of the

Project – Annotated Bibliography


COMPLETED – PhD Thesis Proposal Defense, Comparative Study of Ideas and Cultures, Institute of Philosophy,


COMPLETED – OOI-MTA – “The Art of Law (and the Law of Art) is Perpetual Crisis” (photo-essay), w/ Ishita


Catastrophe” – Final revisions accepted April 16, 2022 – June 18, 2022

https://www.springer.com/journal/41020
https://link.springer.com/article/10.1007/s41020-022-00164-x

COMPLETED – “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 – “Form-of-life and Life-works” – May 26-28, 2022 – May 28,

2022


COMPLETED – OOI-MTA+++ – Artistic Research in Visual Arts and Design Research Conference Art Academy

of Latvia, Jāzeps Vītols Latvian Academy of Music (JVLMA), Riga, Latvia – “The Right To Have No Rights,” w/ Adrianos Efthymiadis, Tomas Šilgalis, Harsh Bhavsar, Ishita Jain et al. – The Jāzeps Vītols Latvian Academy of

Music (JVLMA) in collaboration with the Latvian Academy of Culture, the Latvian Academy of Arts, the Institute

of Literature, Folklore and Arts of the University of Latvia and the National Library of Latvia invites researchers,

especially at the doctoral and post-doctoral level to take part at the international conference of artistic research in

music, visual art, design, cinema, theatre, contemporary dance, and choreography. – May 5-7, 2022 (on site or

hybrid) – Saturday, 7th of May at 15.00-15.30 (UTC+3)


2022


Cultures,” Law, Literature and Humanities Association of Australasia (LLHAA) Conference, School of Law and

Society, University of Sunshine Coast, Sippy Downs, QLD, Australia – “Ideational Franciscanism: ‘Red Birds’”

(conference presentation/video via Zoom from Williamstown, MA, USA), w/ Owen O’Carroll, Ishita Jain and Harsh

Bhavsar – November 29-December 2, 2021 – November 29, 2021

Panel Session 1, Panel 1C, “Law, Love and Art,” Tuesday, November 30, 2021, 11:30am-1:00pm AEST
(Monday, November 29, 2021, 8:30pm-10:00pm EST)

times
https://www.lawlithum.org/fullprogram


StreamYard from Williamstown, MA, USA), Plenary Session 3A, “Post-Holocene Urban Commons,” KCWS2021
IDEATIONAL FRANCISCANISM

(Knowledge Cities World Summit), World Capital Institute, Querétaro, Mexico – November 15-19, 2021 – November 18, 2021

https://www.worldcapitalinstitute.org/2021/07/01/call-for-papers-2021/
https://en.citylivinglab.com


https://clc2021.com/call-papers/#artist-scholar

COMPLETED – “Veronese as Artist-scholar” (conference presentation of performance-based transmedia project via Blackboard Collaborate from Sant Vicenç de Montalt, Spain), w/ Andreas Philippopoulos-Mihalopoulos et al. – September 2, 2021

COMPLETED – “Veronese as Artist-scholar”: Phase One – First Sessions (performance-based transmedia project)

COMPLETED – Session Four: “Veronese as Artist-scholar” (performance-based transmedia project), w/ Owen O’Carroll and Mary Jane Rooney – Walter Benjamin Memorial, Portbou, Catalonia, Spain, and environs – August 28, 2021

COMPLETED – Session Three: “Veronese as Artist-scholar” (performance-based transmedia project), w/ Ilenia Maschietto and Chiara Casarin – Library (Manica Lunga), Cini Foundation, Venice, Italy – August 20, 2021

COMPLETED – Session Two: “Veronese as Artist-scholar” (performance-based transmedia project), w/ Ilenia Maschietto and Chiara Casarin – Palladian refectory at San Giorgio, Cini Foundation, Venice, Italy – August 19, 2021

COMPLETED – Session One: “Veronese as Artist-scholar” (performance-based transmedia project), w/ Maria Rondeau, JuanMa Calderon, Val Fox, Joe Fox, and Margot Lozano – Las Blancas, Chester, Vermont, USA – August 15, 2021

https://www.dropbox.com/sh/quejxb0jka0mr4g/AAAoAh1d8MjGWHxSMd3oFpa?dl=0