

Navigating Theory on Demand



PublishingLab
03-11-2015

Josip Batinic
Léna Robin

Last sprint conclusions

Survey

Platform

Next Steps

Last Sprint

Last sprint achievements

- End of survey
- Copy-editing
- Layout (lots of small changes)
- Trying to prepare MoneyLab

MoneyLab

03 Dec.



30 Jan.



Final
Website

Website Development (Gray Zones)

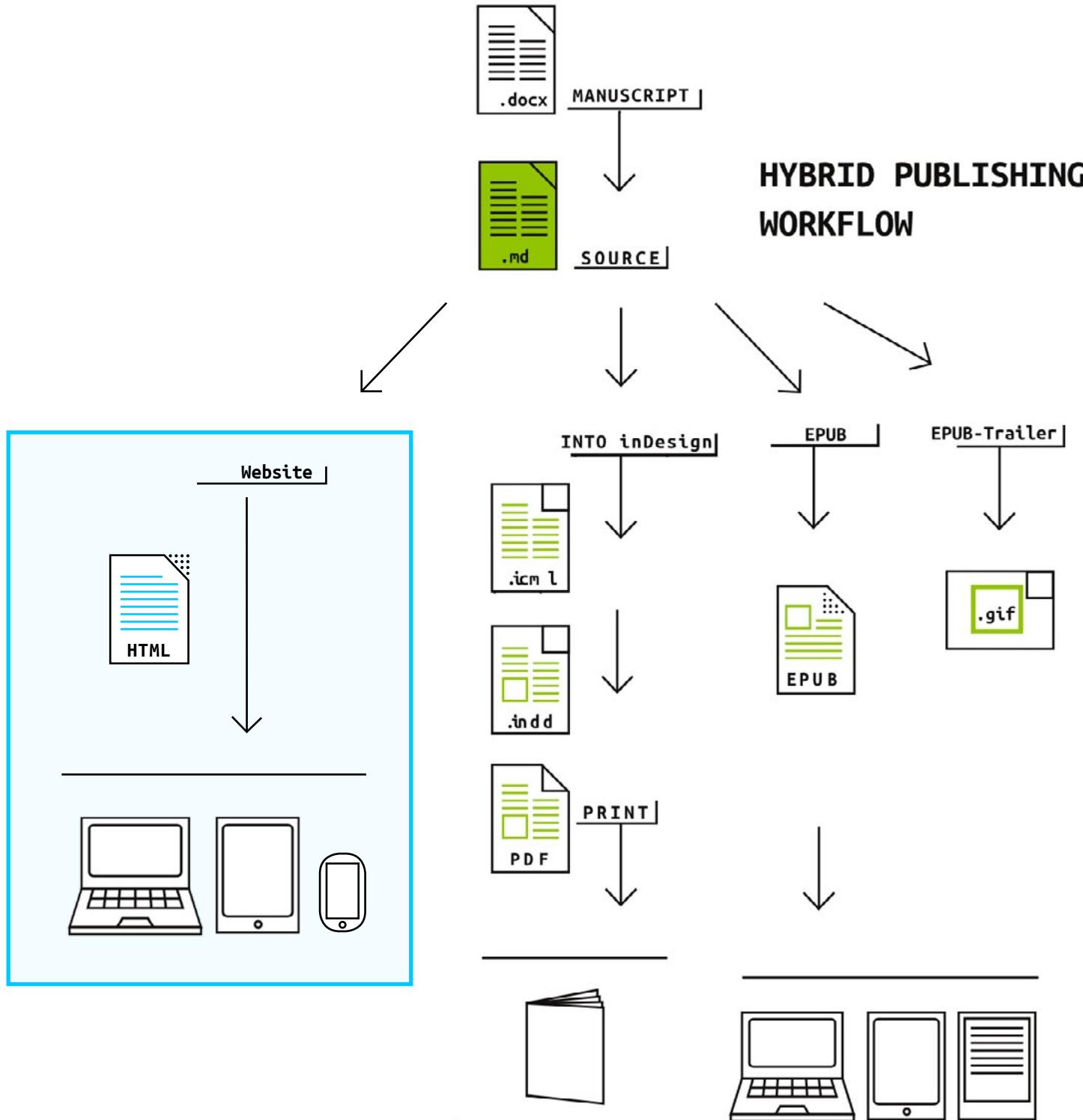
Website Development (Gray Zones)



Final Draft



Feedback





This repository Search

Pull requests Issues Gist

Unwatch 2 Star 0 Fork 0

LenaRobin / navigatingtod

Unwatch 2

Star 0

Fork 0

Navigating TOD — Edit

8 commits

1 branch

0 releases

1 contributor



Branch: master +

navigatingtod / +



Html+CSS ...

LenaRobin authored 4 days ago

latest commit 0140f6a262

SprintPresentations/Dossier NavigatingTheoryOnDemand... indd

4 days ago

webdesign/test1 Html+CSS

4 days ago

INC_library_draft.ai add

4 days ago

README.md Update README.md

4 days ago

README.md

navigatingtod

We are currently re-designing the Publications webpage of the Publishing Lab (part of the Institute of Network Cultures) website.

Here is where the process is archived.

Code

Issues 0

Pull requests 0

Wiki

Pulse

Graphs

Settings

HTTPS clone URL

<https://github.com/LenaRobin/navigatingtod>

You can clone with [HTTPS](#), [SSH](#), or [Subversion](#).

Clone in Desktop

Download ZIP

Survey

Survey

Sent to:

INC mailing list (newsletter)

Geert's contacts

People who have purchased INC publications

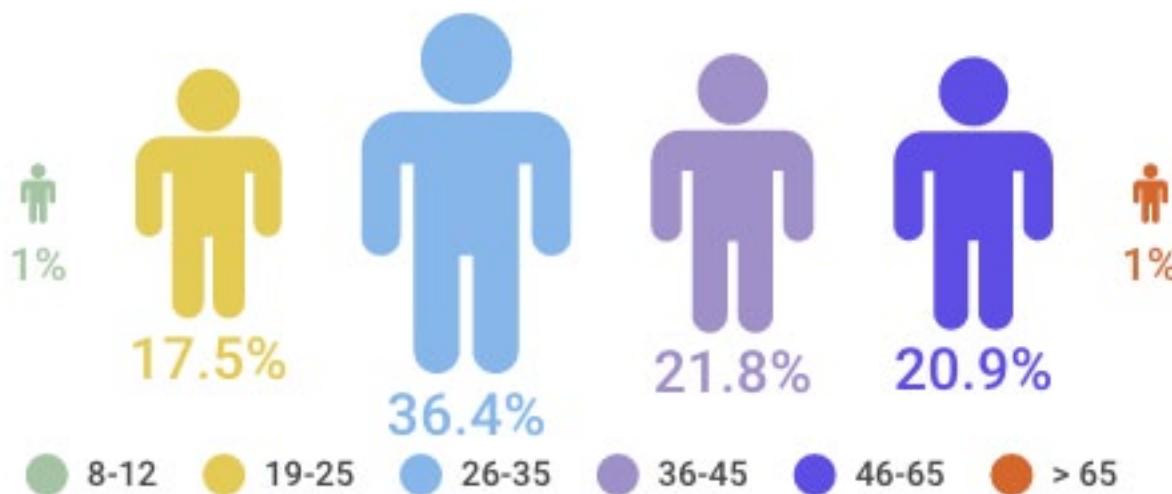
Shared on:

Facebook

Twitter by @PublishingLabNL (28 Sep.)

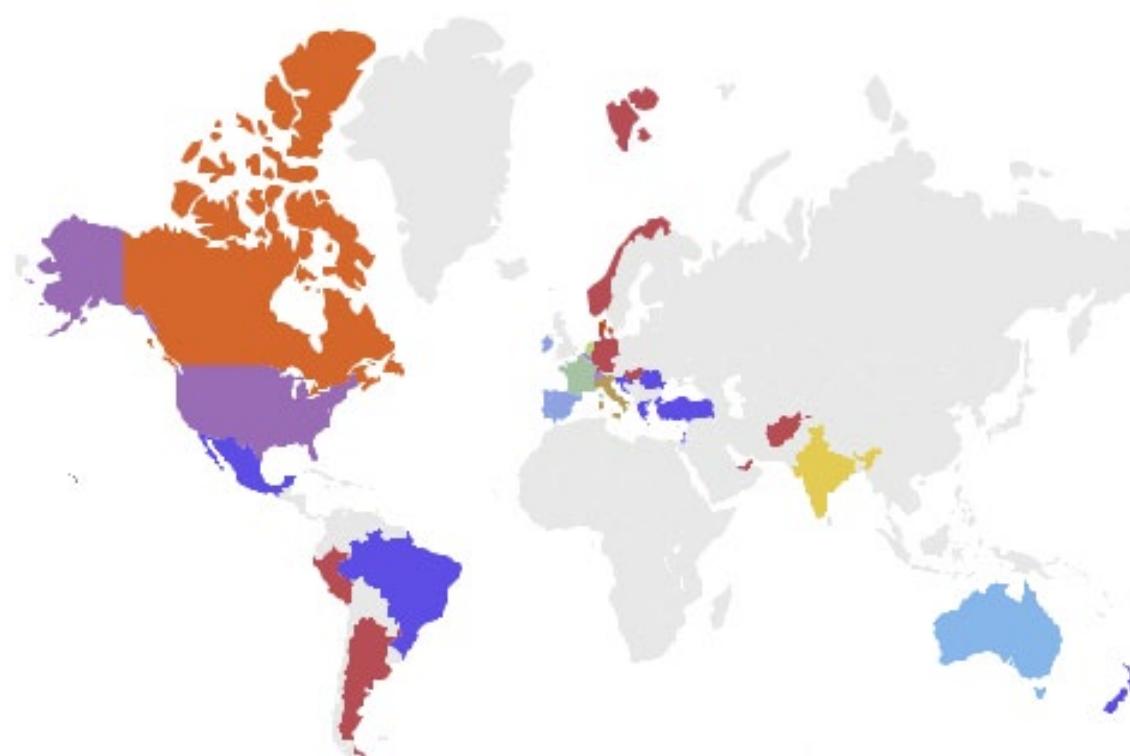
Results

Age of participants



Country of residence of the participants

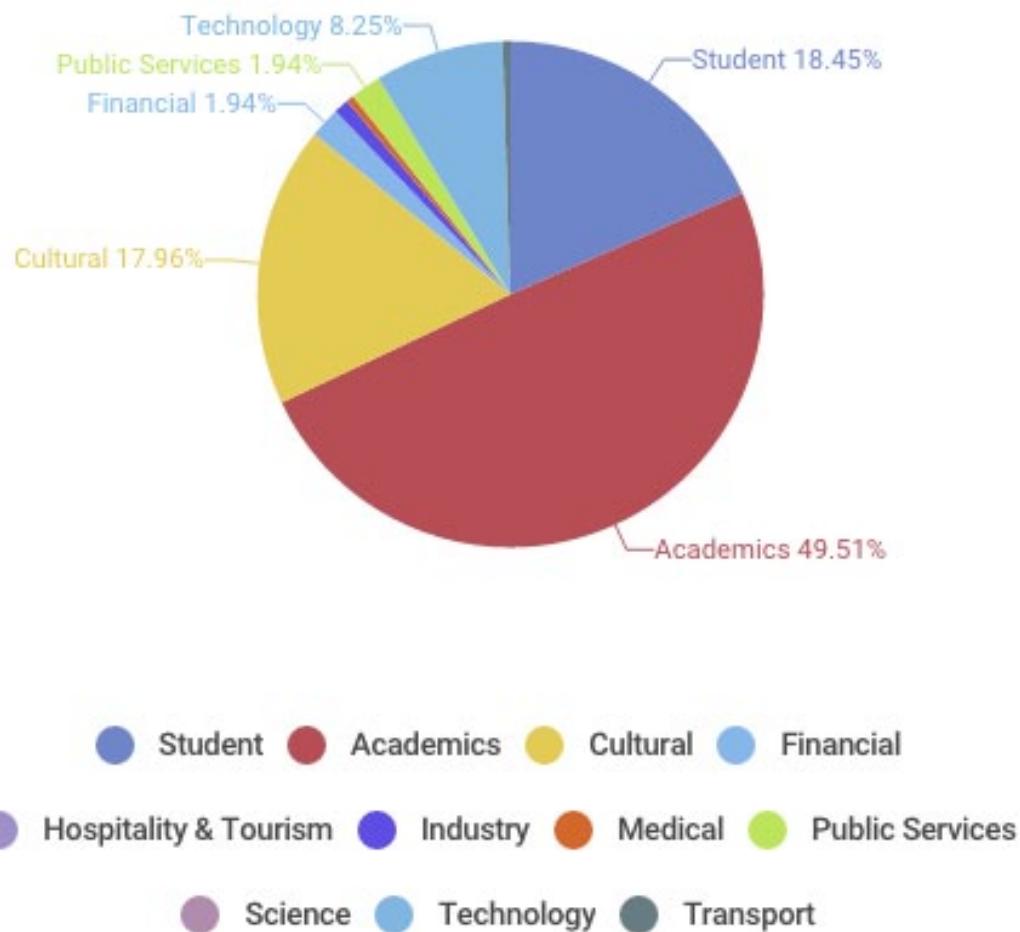
32 countries



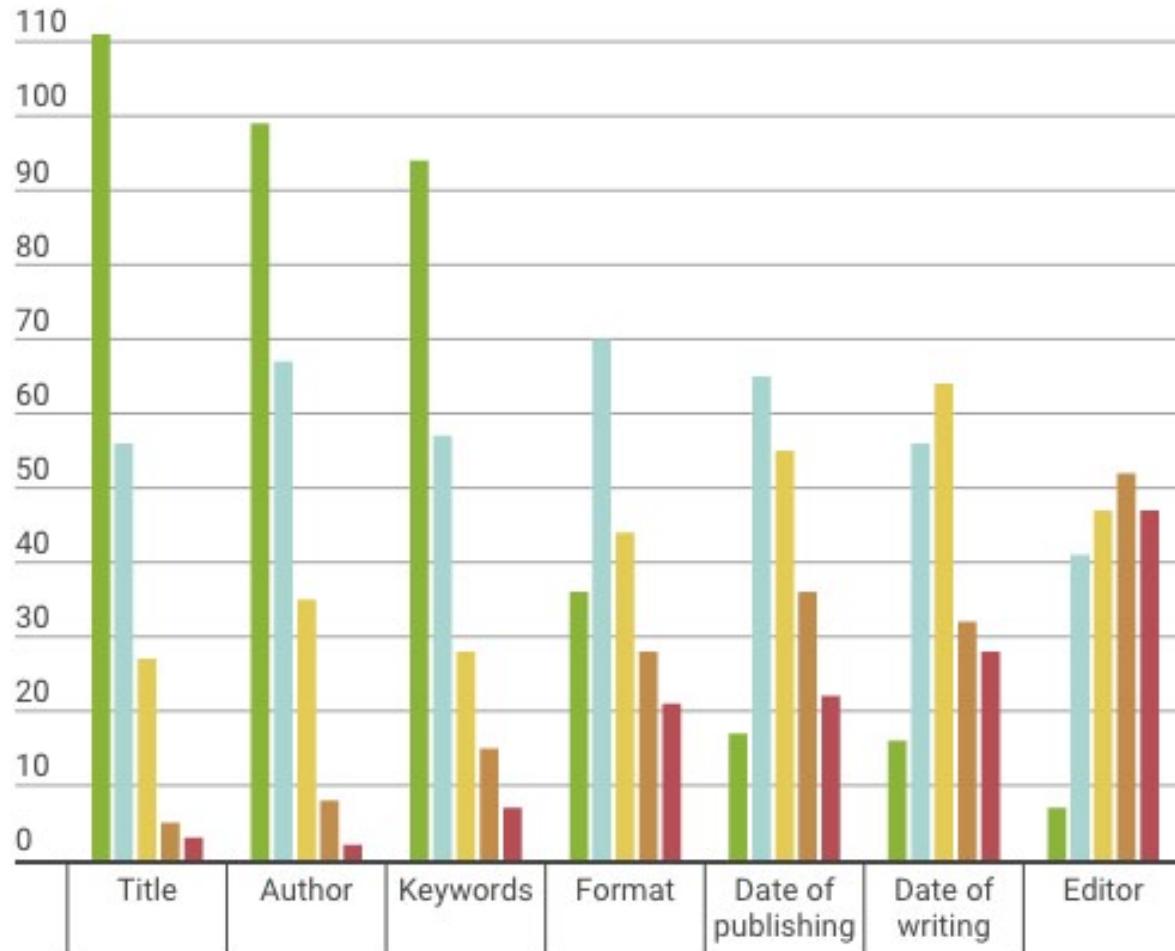
● 0.5% ● 6.8% ● 2.4% ● 1% ● 5.8% ● 1.5% ● 5.3%

● 3.4% ● 3.9% ● 1.9% ● 4.4% ● 26.2% ● 14.1%

Occupational sector of the participants

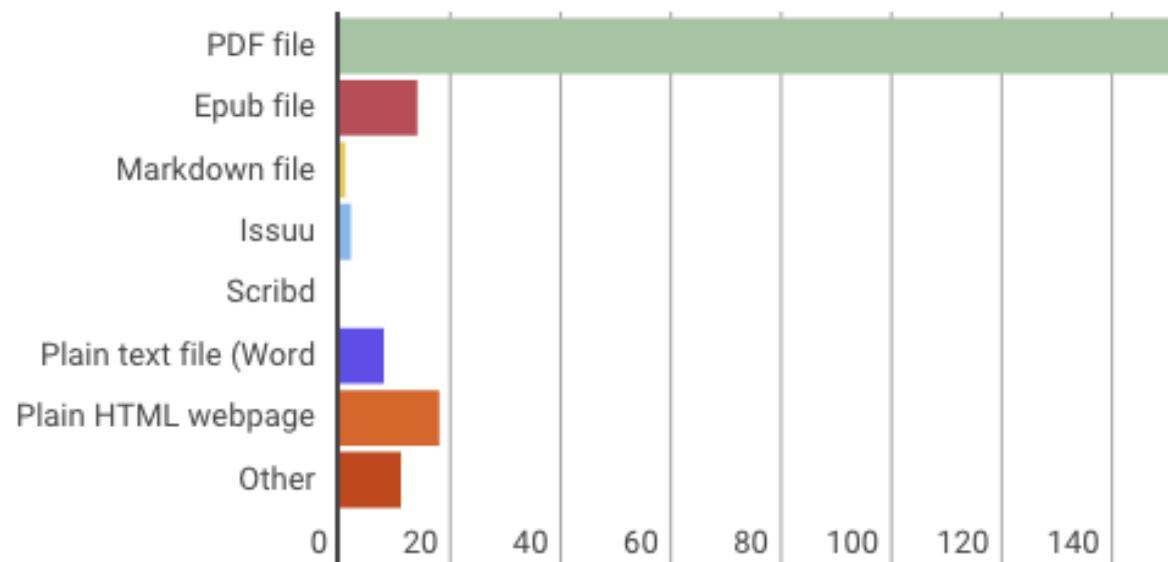


Essential information participants search for

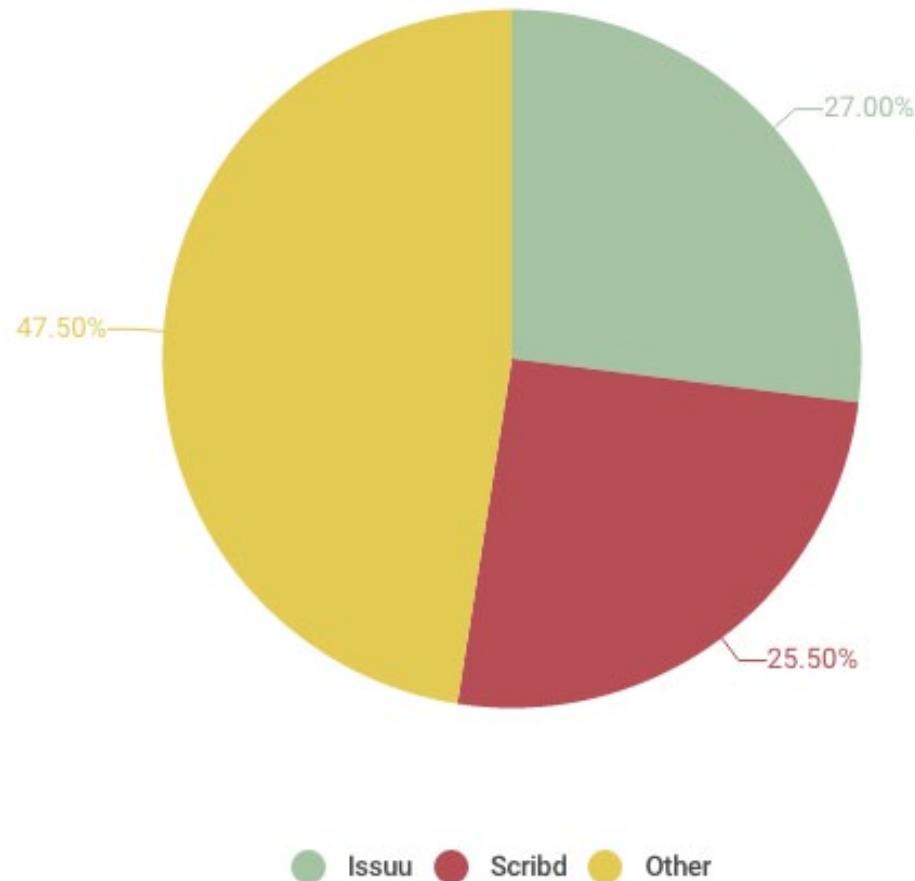


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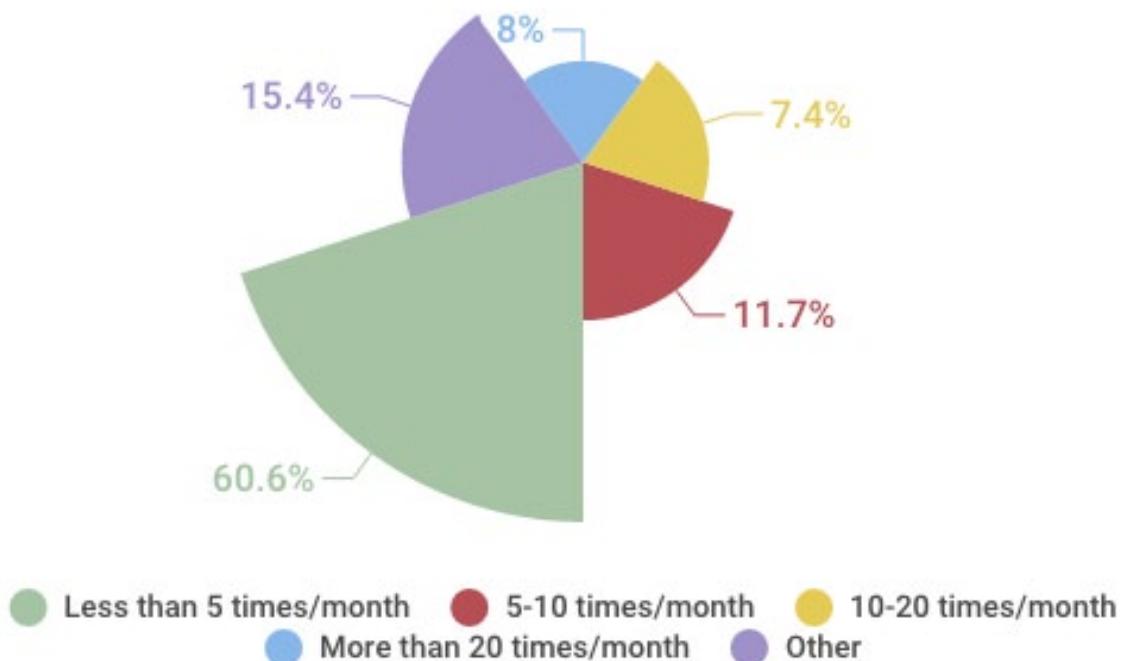
Which solution do you usually opt for, when reading a long publication online on your computer?



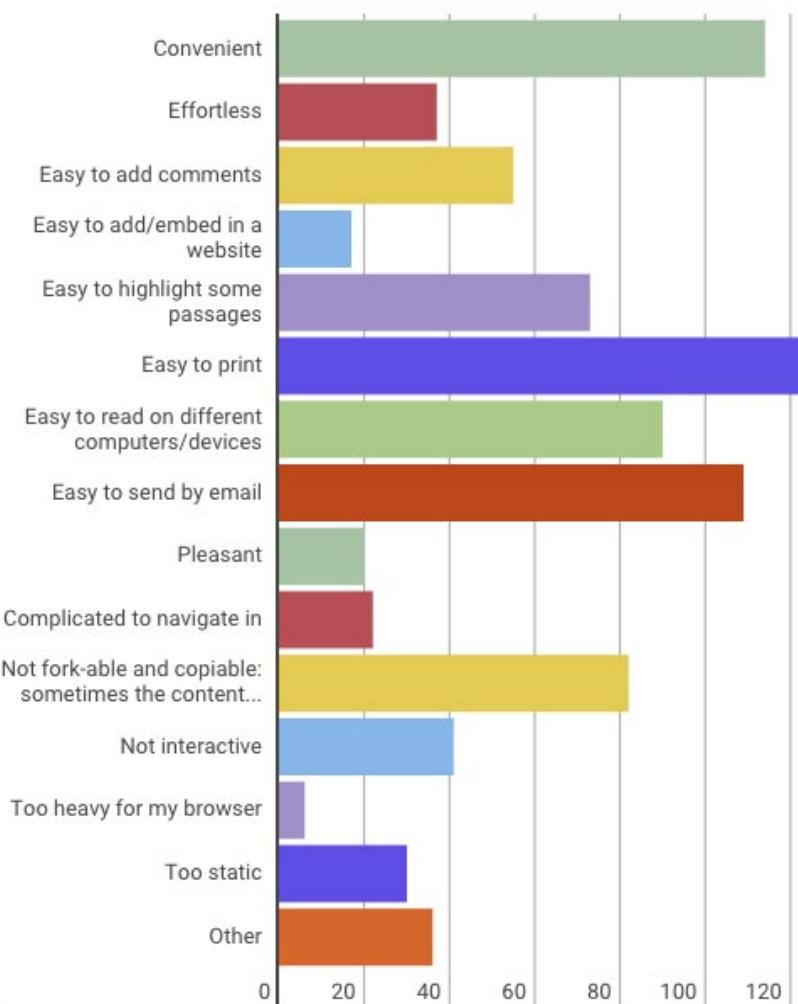
Which online platform do you prefer to read on?



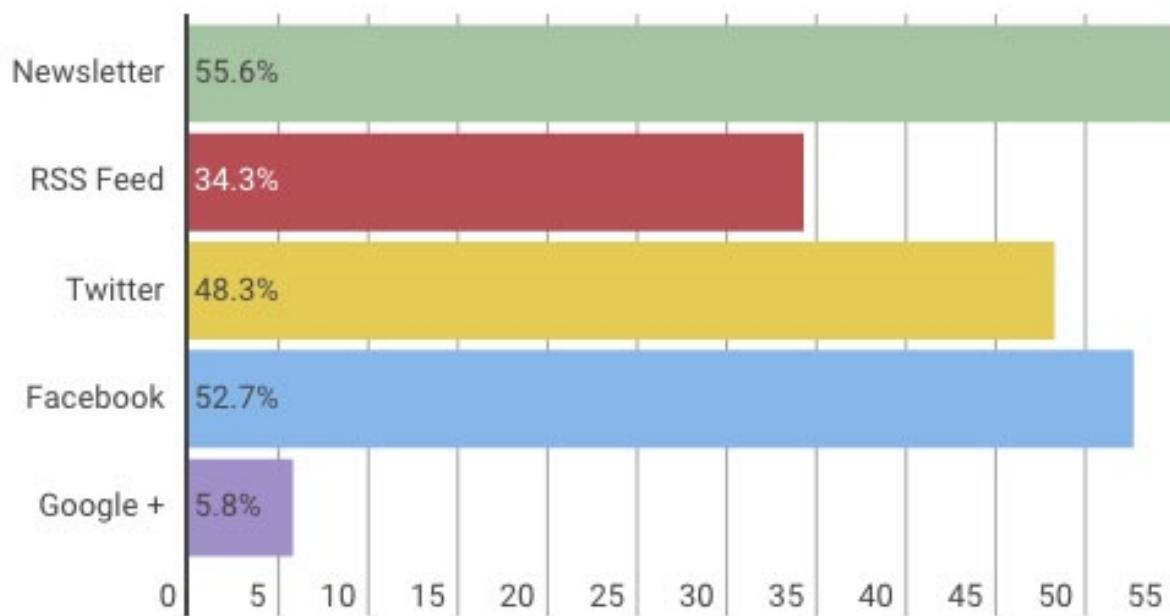
How often do you read "long texts" on your smartphone?



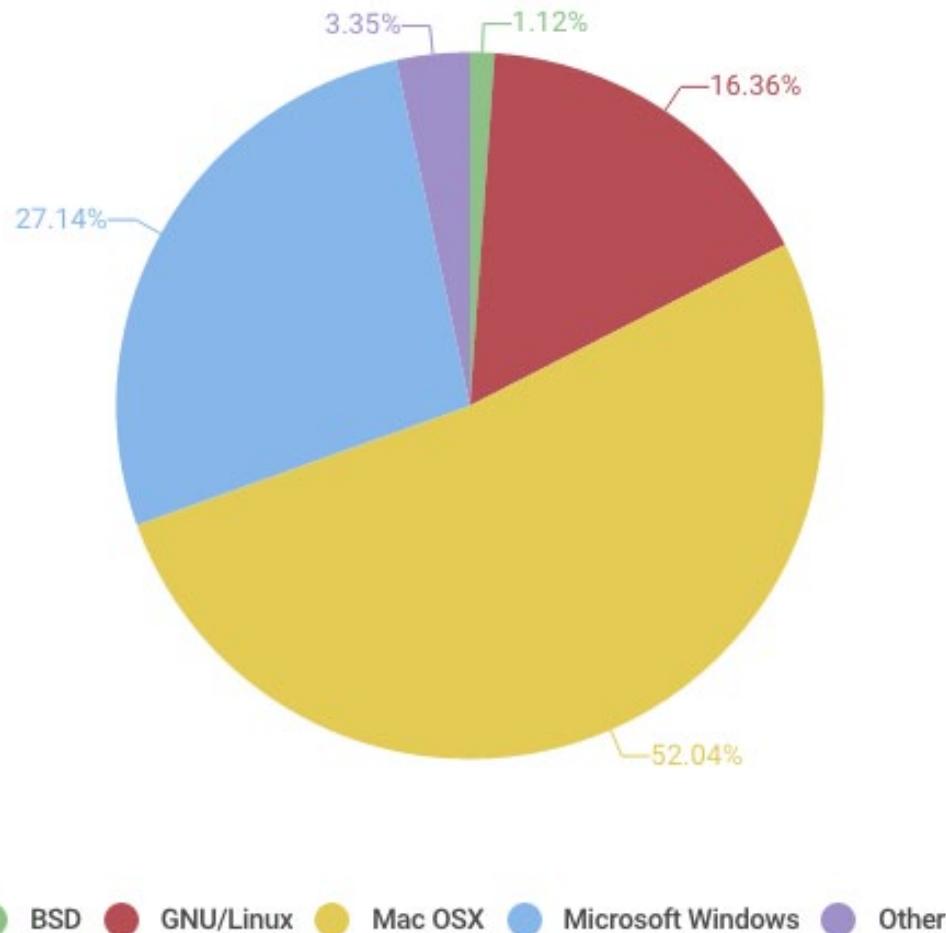
How would you evaluate your experience of reading PDFs on a computer screen?



How do you keep up to date with your favourite websites?



Operating system of the participants



Preferred reading on computer screen

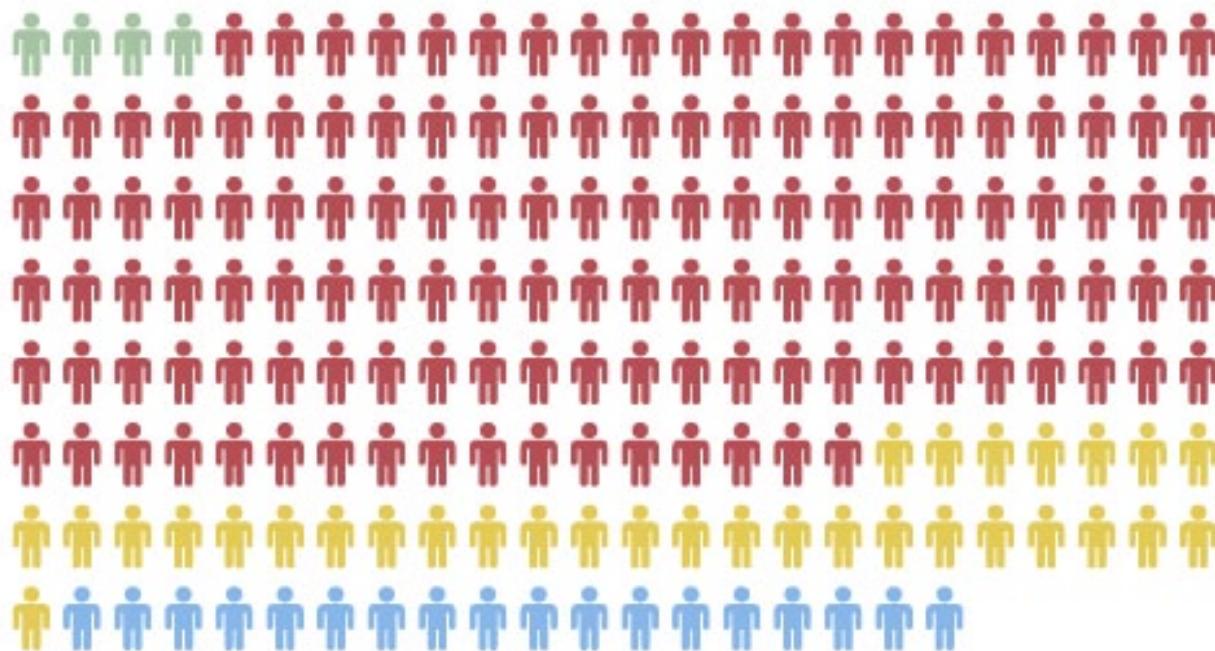


● 2 pages face to face and click on bottom to turn the pages.

● One page, scroll down to read the whole content. ● One page, paginated

● Other

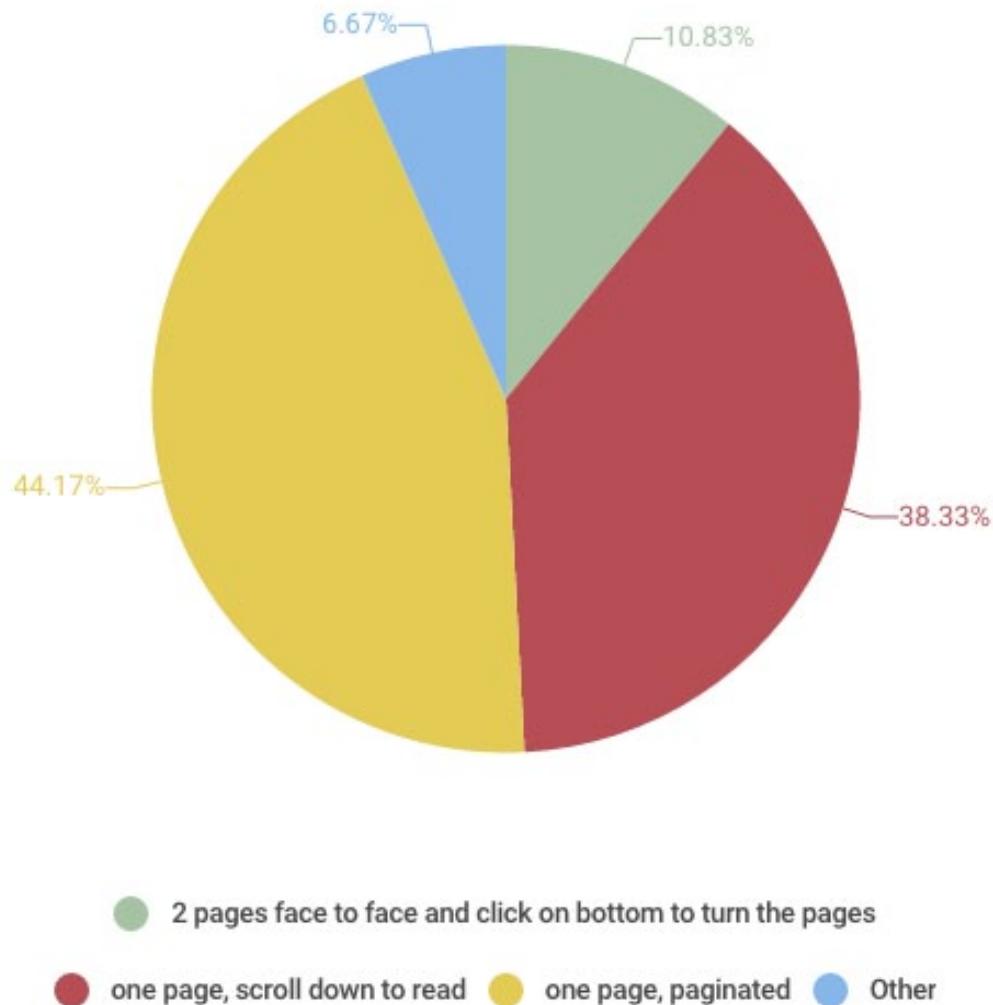
Preferred reading on smartphones



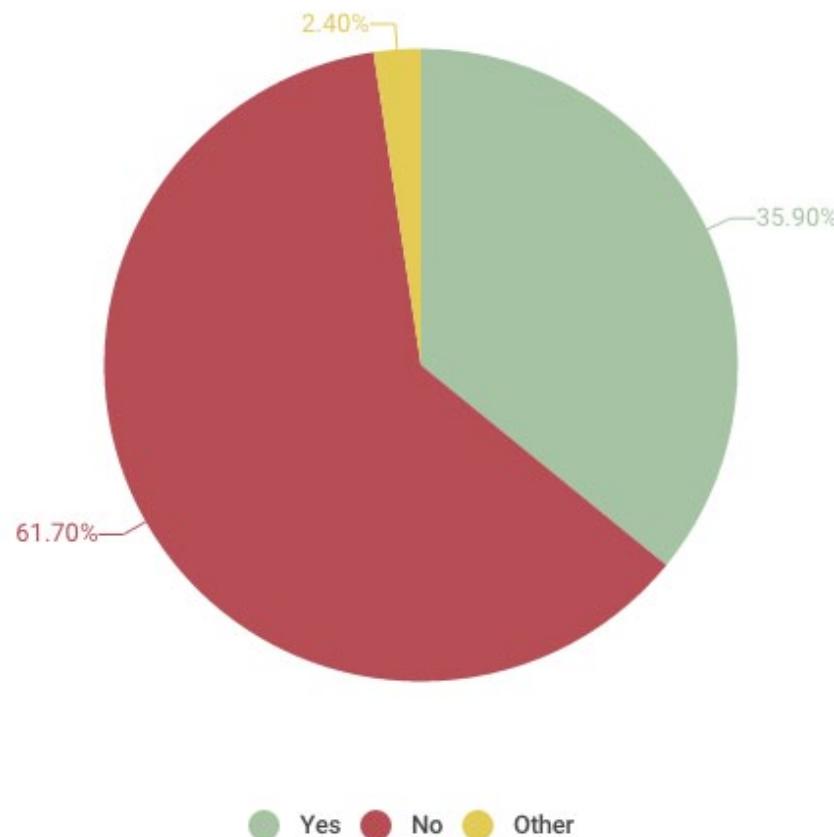
● 2 pages face to face and click on bottom to turn the pages.

● one page, scroll down to read ● one page, paginated ● Other

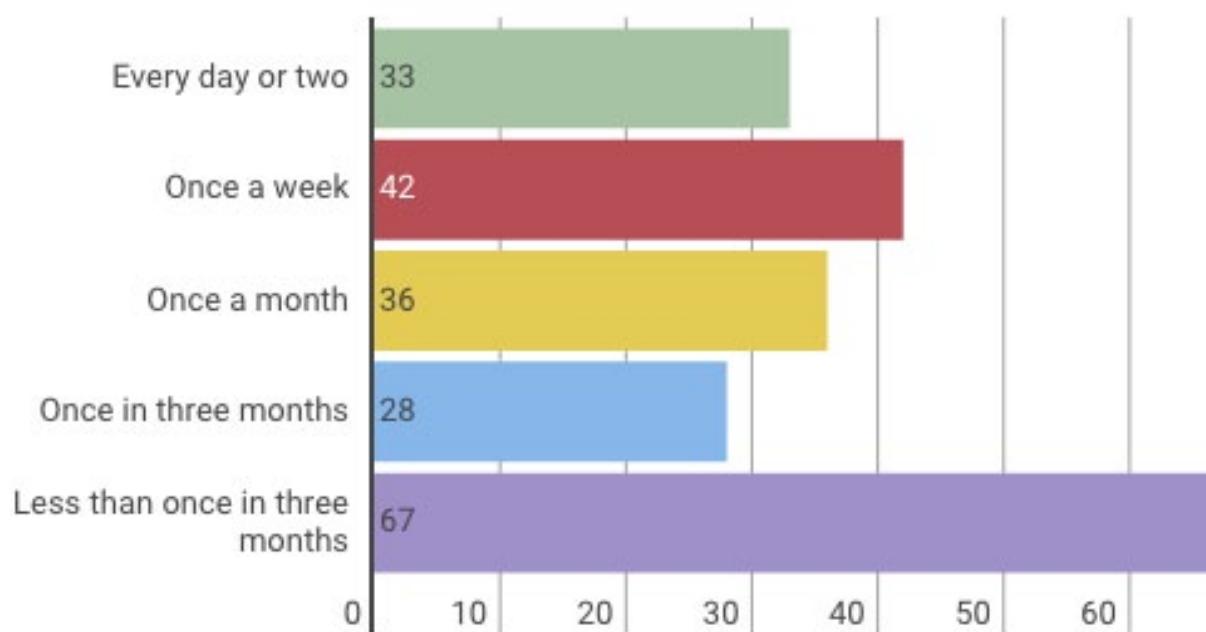
Preferred reading in tablet



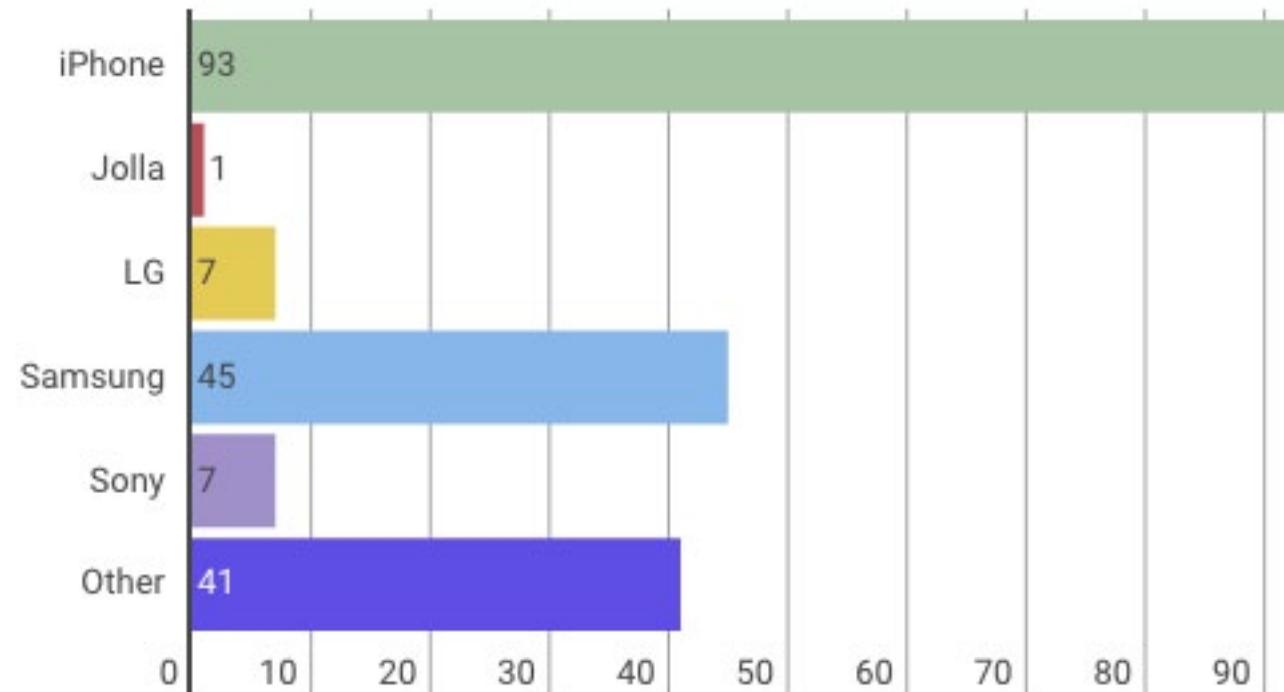
Have you previously purchased a publication from a print-on-demand platform?



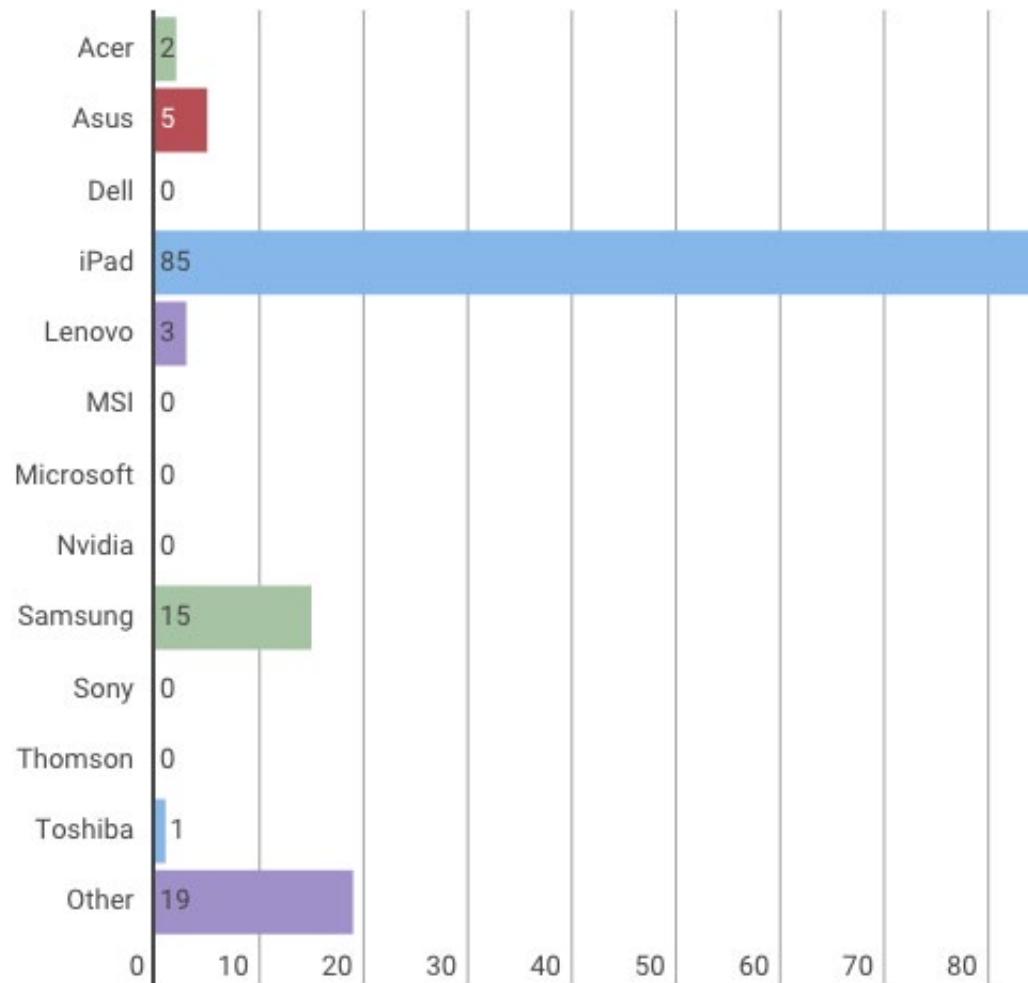
How often do you read on digital publishing platforms? (Issuu, Scribd...)



Your smartphone?



Do you have a tablet?



Conclusions

Our audience:

- +50% in the age range of 26-45
- several different countries (32)
- mainly academics and students
- most use Apple products

Conclusions

- people like to scroll on desktops and smartphones, and
“turn pages” on tablets
- the most popular and requested format by far is PDF
- the first thinks people look for are title, author and
keywords
- people keep up with their favourite websites primarily by
using social media and mainly Facebook
- print-on-demand, as well as online distribution platforms
do not seem to be too popular

Platform

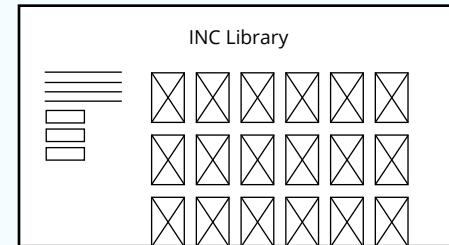
Institute of Network Cultures

<http://networkcultures.org>



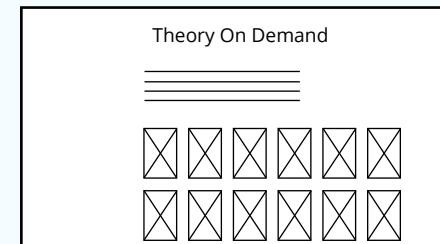
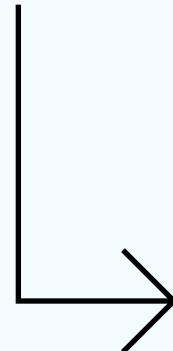
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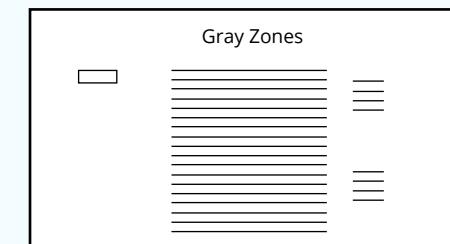
Theory On Demand

<http://books.networkcultures.org/tod>



Gray Zones

<http://books.networkcultures.org/tod/grayzones>



3 different codes

Search:

what the reader looks for

process

Keyword:

important word in texts

capitalism

Tags/buttons:

everything that is clickable and
goes to a new page (download
link, tags, social media...)

Abstraction

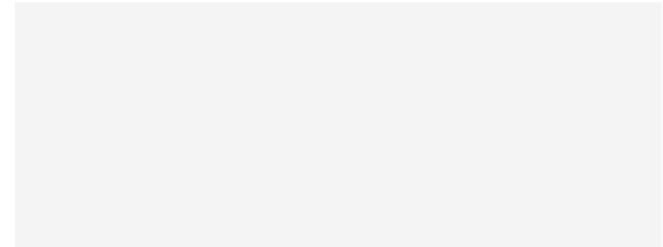
INC Library: different from INC Website

HK Grotesk font

feature of this
publication is its
aspiration to place

...but similar

background-color: #f4f4f4



button on hover: #f33000
white text on hover



favicon on webpage



smooth scroll to scroll down



The Gray Zones of Creativity and Capital

Author(s): Santiago Castro-Gómez, Johnatan Beller, Josephine Berry Slater, Marc James Léger,
Ana Vilenica, Sandi Abram, Irmgard Emmelheinz

Editor(s): Gordana Nikolić, Šefik Tatlić

Date: 12/2015

Series: Theory on Demand

Subjects: Creativity, Capital, Abstraction

Summary: The initial idea that led to the preparation of this publication was not a reflection of the editors' wish to merely add another publication focusing on a critique of the relationship between creative industries and capital to the huge corpus of similar publications taking a critical stance towards the process of co-optation of creativity, creative industries, art or the domain of abstraction in general by capital. Even though, precisely through the logic of the mass production of critical texts dealing with the above-mentioned context, this publication as well will ultimately exist in such a register, the distinctive feature of this publication is its aspiration to place the relationship between creativity and capital in the context of an analysis wherein capitalism is treated as the framework of a broader relationship of domination, which to a great degree goes beyond the currently popular critical niche focused on analyzing the relationship between creativity, abstraction or representation in general and capital.

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authors

editors

date

series

keywords

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The Gray Zones of Creativity and Capital

inc The Gray Zones of Creativity

file:///Users/lenarobin/GitHub/navigatingtod/webdesign/ongoing%20prototype/lambda.html#fn170

this way, the structural heterogeneity is newly eliminated, privileging an Eurocentric vision of Empire:

Empire is postmodern in the sense that modernity is transformed along with the transformation of coloniality. This step is not given by Hardt and Negri because to them postcoloniality is a phenomenon that is derivative (and not constitutive) of postmodernity. Their argument leads to the conclusion that for them, postcoloniality means overcoming or the end of coloniality. They do not think or suggest that postcoloniality is the hidden side of postmodernity (as coloniality is the hidden side of modernity), and in this sense, what postcoloniality means is not the end of coloniality but its reorganization. Therefore the postcolonial would be the new and up-to-date forms of coloniality that correspond to the postmodern stage of Occidental history. (Mignolo 2002, p. 228)⁵

Mignolo's argument- correct in my judgment - is that H/N outline a genealogy of Empire that does not take into account the structural heterogeneity of modernity. To them, modernity is a European phenomenon that later 'extends' to the rest of the world in the form of colonialism. In this way, for example, the authors begin the genealogy of Empire saying that everything begins in Europe, between the year 1200 and 1600 (Hardt & Negri 2001, p. 104).⁶ Here it is clearly shown that for H/N, modernity gestates completely inside Europe and develops successively by way of Intra- European phenomena like the Renaissance, the Enlightenment and the creation of the modern State, the industrial revolution, etc., until modernity reaches its postmodern crisis in Empire. What happens in the rest of the world, outside of Europe, only interests H/N in that they consider the expansion of the

Ibid.⁵

Ibid.⁶

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Gregory Sholette, 'Welcome to the Desert of the Real Artworld,' *Oxford Art Journal* 27.2, (2004), p. 259.
http://www.gregorysholette.com/wp-content/uploads/2011/04/07_welcome1.pdf

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"Gentrification is class war"		
Neoliberalism and the autonomy of Art: the culture		
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also a specific scheme or functioning: the mutual dependence of coloniality and modernity. H/N however cannot take this step because it would seriously compromise their thesis that the 'humanistic revolution' of the XV and sixteenth centuries in Europe was a constituent social phenomenon. On the contrary, the thesis of Mignolo, Quijano and Dussel is that the humanism of the Renaissance was, first and foremost, a world phenomenon (and not European) because it unfolded inside the world-system, and second because it was a constituted process because its 'line of escape' was established in opposition to the theological culture of the European Middle Ages but not against capitalism. No revolutionary 'plane of inmance' was established in the sixteenth century as H/N propose, but the substitution of a plane of local transcendence for a plane of world transcendence.

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The silencing of this 'dark side of the Renaissance' in the genealogy of Empire has grave analytical consequences. The first, outlined by Mignolo is that coloniality is considered a phenomenon derived from the sovereignty of the modern nation-state. And this interpretation leads to another that is even more problematic: once the sovereignty of the modern nation-state is put in crisis by globalization and the post-fordist economy, colonialism ceased to exist. Empire will mean the 'end' of colonialism because the devices of normalization and representation associated with the modern State are no longer necessary for the reproduction of capital. On the contrary, if one takes the economy world of the sixteenth century as a point of reference to outline the genealogy of Empire, then you can no longer affirm that coloniality is a derivation of State, but a phenomenon constitutive of modernity as

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"Gentrification is class war"

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The agency of art in the unconscious

MARC JAMES LÉGER | 2.105 WORDS | CREATIVITY, CAPITAL, ABSTRACTION

How can we explain the grey zone, the minimum distance between creativity and capitalist demand? How can we understand creative autonomy and resistance in the context of renewed expectations for art to have a direct social and political utility? What can psychoanalysis contribute to art criticism as it relates to the field of politicized visual art, now more commonly referred to as socially engaged art? What does the notion of the avant garde mean for cultural production in a world of networked connectivity, participatory ideology and creative industry [prev](#) [next](#) dispossession? According to Slavoj Žižek, when art production is increasingly subjected to commodification, and when commodities are increasingly aestheticized, artworks are no longer able to sustain the lack in the big Other, understood here as the agency of belief in art's social and cultural significance.⁶¹ One symptom of this phenomenon is the view that art today has collapsed directly into political economy. In the words of the editors of *e-flux journal*, "contemporary art is neoliberalism in its most purified form".⁶² The truth of this assertion is that artworks are particularly apt as signifiers of castration. As creativity marks ever more aspects of daily life, almost any kind of work not only

Interactive
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- Print option (at home)
- Files to download
- Social media

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cr Cancel
274 results

creative
CREATIVITY
critical
critically
criticism
criticizes
critique

Different versions of the word "democracy" were presented at the conference "Democracy and CPHUB" in Copenhagen, Denmark on November 8, 2013.

Kerstin Stalsheim and Marita Vothmann, "The Value of Autonomy: A conversation between Kerstin Stalsheim and Marita Vothmann about the reproduction of art," *Texte zur Künst*, 60 (December 2012), 163–187.

Hal Foster, "What's New about the Neo-Avant-Garde?" October, Vol. 70, The Double Bind (Autumn 1993), 9–32.

number of results

list of suggestions

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unconscious

CREATIVITY Cancel 110 results

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Different versions of this essay were presented at Bureau Public, Copenhagen, October 31st, 2013 and KHM in Bergen, Norway, on November 5, 2013.²⁴

Kerstin Stokkemoen and Marisa Vichtrot, "The Value of Autonomy: A conversation between Kerstin Stokkemoen and Marisa Vichtrot about the reproduction of art," *Festschrift für Kunst* 88 (December 2012), 102–117.²⁵

Hal Foster, "What's New about the Neo-Avant-Garde?" October, Vol. 70, The Decline Effect (Autumn 1994), 5–32.²⁶

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110 results

The missing chapter of empire

SANTIAGO CASTRO-GÓMEZ | 2.105 WORDS | CREATIVITY, CAPITAL, ABSTRACTION ←

Postmodern reorganization of coloniality and post-Fordist capitalism¹

This paper starts with a sense of puzzlement about this question: Is there only one world or are there various possible worlds? I want to reformulate this question in the following way: is it possible to share a single world where many worlds are possible? Or to put it yet another way, is it possible to share a world where different ways of knowing that world can coexist and complement each other? A world where epistemological plurality can be recognized and valued?

Unfortunately, my answer to these questions would have to be a 'provisional no' because to this day, at least for the last 500 years, it has not been possible to recognize the epistemological plurality of the world. On the contrary, a single way of knowing the world, the scientific-technical rationality of the Occident, has been postulated as the only valid episteme, that is to say the only episteme capable of generating real knowledge about nature, the economy, society, morality and people's happiness. All other ways of knowing the world have been relegated to the sphere of doxa, as if they were a part of modern science's past, and are even considered an 'epistemological obstacle' to attaining the certainty of knowledge.

Different versions of this essay were presented at Bureau Publik, Copenhagen, October 31st, 2013 and KHIB in Bergen, Norway, on November 5, 2013.^{1,2}

tags related to the text (brings to a selection of associated publications)

Important word in the text

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Series: Theory on Demand
Subjects: Creativity, Capital, Abstraction

Summary: The initial idea that led to the preparation of this publication was not a reflection of the editors' wish to merely add another publication focusing on a critique of the relationship between creative industries and capital to the huge corpus of similar publications taking a critical stance towards the process of co-optation of creativity, creative industries, art or the domain of abstraction in general by capital. Even though, precisely through the logic of the mass production of critical texts dealing with the above-mentioned context, this publication as well will ultimately exist in such a register, the distinctive feature of this publication is its aspiration to place the relationship between creativity and capital in the context of an analysis wherein capitalism is treated as the framework of a broader relationship of domination, which to a great degree goes beyond the currently popular critical niche focused on analyzing the relationship between creativity, abstraction or representation in general and capital.

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Introduction

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serving the modernization of the periphery is a text by Ana Vilenica wherein she critically addresses the practices and principles contained in the neoliberal establishment of a class geography of urban environments in Serbia. Vilenica's text does not remain at the level of analyzing the neoliberal strategies of contemporary capitalism, but also deals with the broader meaning of class and racial principles invested in the processes of modernization in general. In this sense, Vilenica analyses the effects of an alliance of sorts between capital and creative industries, emphasizing the role of art and culture in contemporary capitalist ideological rhetorics.

Sandi Abram's text "The Creative Factory: Collective creativity and Autonomy in the Neoliberal Machine of Creative Industries" analyses the effects of postfordist cognitive capitalism on the social scene in Ljubljana, Slovenia. Abram assumes a critical stance towards the public-private partnership model invested in the processes of producing a new class geography of urban environments, which is a model that Abram sees as a part of a broader pan-European paradigm of gentrification. Analyzing the transformation of the Rog factory in Ljubljana, Abram sees the processes of gentrification as parts of a broader capitalist strategy of turning the entire society into a factory and/or a specific commodified niche in the hierarchies of capitalist exploitation.

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The text by Irmgard Emmelheinz, entitled "Neoliberalism and the Autonomy of Art: The Culture of Power, the Power of Culture" analyses the effects of reconfiguring the social-political role of the figure of "Other" in the context of Mexico and/or



the social-political role of the figure of "Other" in the context of Mexico and/or the broader region of Latin America. Emmelheinz takes a critical position in relation to postmodern democratic culture and the institutions of contemporary art than she sees to be a part of the broader process of the utilization of culture by capitalism. The author concludes that within the space of division of political and aesthetic representation occurs a paradigmatic change in the role of culture in neoliberal capitalism, whose autonomy no longer points to its ability to produce a radical criticism of the system, but precisely the opposite - to its total depoliticization.

First of all, the function of all these texts within the context of this publication is to expand the critique of capitalism to include a critique of all the normative practices contained in capitalism as a hegemonic power structure, primarily of the First World of capital, and then also of all the other actors involved in maintaining the hierarchies of exploitation.

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Since the region of the former Yugoslavia is still undergoing the obscene process of the so-called transition to a free market economy, dictated by the colonial centre in the West and carried out by a politically impotent ethnocentric nation state, the role of this publication is to contribute to the interpretation of these processes as processes of a devastating derogation of the political role of the state, the concept of political control of society and devastation of society in general as a collective which transcends, that is, which should transcend the centrality of ethnicity. This publication, then, establishes a structural connection between the reportedly separated concepts of modernization and the



creative industries, art or the domain of abstraction in general by capital. Even though, precisely through the logic of the mass production of critical texts dealing with the above-mentioned context, this publication as well will ultimately exist in such a register, the distinctive feature of this publication is its aspiration to place the relationship between creativity and capital in the context of an analysis wherein capitalism is treated as the framework of a broader relationship of domination, which to a great degree goes beyond the currently popular critical niche focused on analyzing the relationship between creativity, abstraction or representation in general and capital.

The Gray Zones of Creativity and Capital

Introduction

The initial idea that led to the preparation of this publication was not a reflection of the editors' wish to merely add another publication focusing on a critique of the relationship between creative industries and capital to the huge corpus of similar publications taking a critical stance towards the process of co-optation of creativity, creative industries, art or the domain of abstraction in general by capital. Even though, precisely through the logic of the mass production of critical texts dealing with the above-mentioned context, this publication as well will ultimately exist in such a register, the distinctive feature of this publication is its aspiration to place the relationship between creativity and capital in the context of an analysis wherein capitalism is treated as the framework of a broader relationship of domination, which to a great degree goes beyond the currently popular critical niche focused on analyzing the relationship between creativity

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a world in which non-occidental systems of knowledge can be incorporated into the curriculums of occidental universities on equal terms in areas like law, medicine, biology, economy and philosophy. A world in which for example the Yoruba cosmovision, the Buddhist cosmovision of Zen, or the cosmovision of the Cuna Indians, can serve to advance towards a more integral science, more organic, more centered in the common good rather than in the needs of capital. Perhaps then and only then, can we move forward towards a world in which many other worlds would be possible.

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Within the image

JONHATAN BELLER | 2.105 WORDS | CREATIVITY, CAPITAL, ABSTRACTION

Portions of this essay were originally published as "Wagers Within the Image: Rise of Visuality, Transformation of Labour, Aesthetic Regimes" in Culture Machine, vol. 12, 2012; <http://www.culturemachine.net>

Let us examine a few consequences of the industrialization of the visual. As IPO after IPO seem to demonstrate, to look is to labor: looking itself is posited as

Different versions of this essay were presented at Bureau Publik, Copenhagen, October

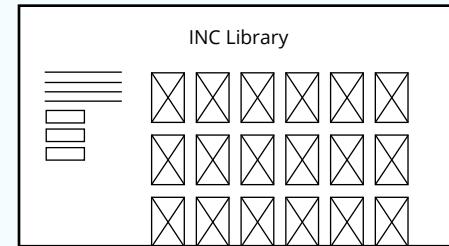
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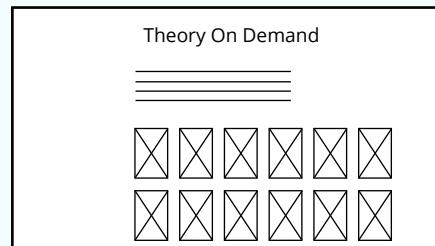
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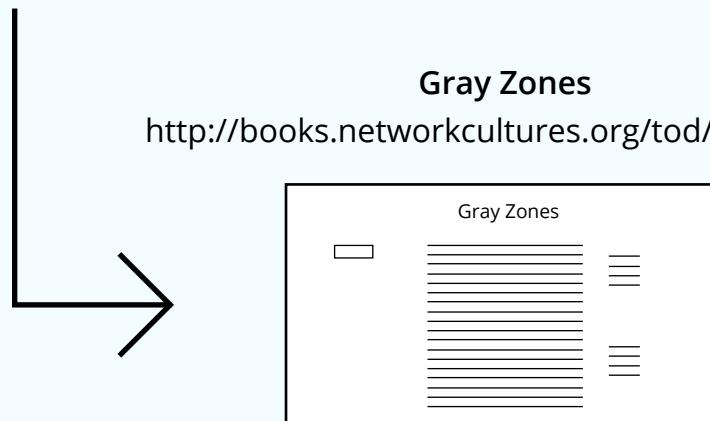
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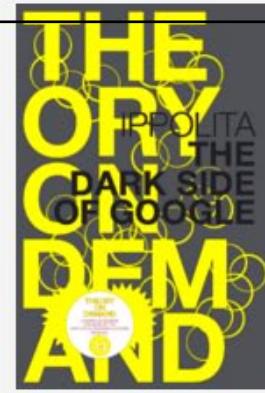
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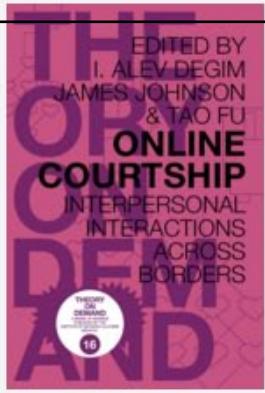
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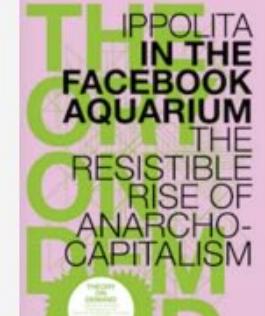
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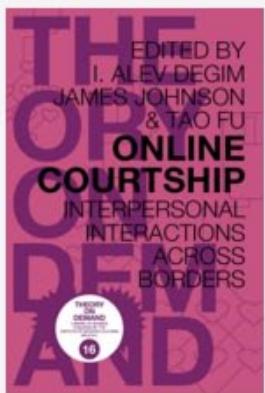
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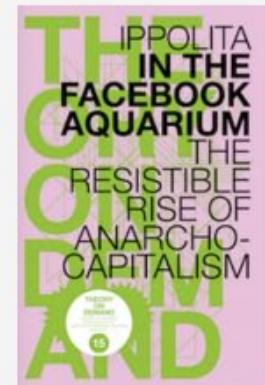
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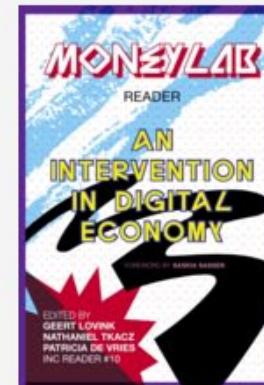
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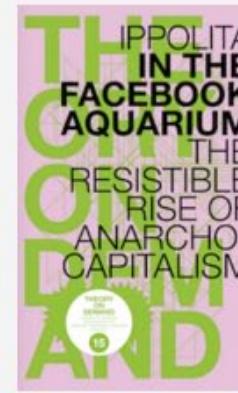
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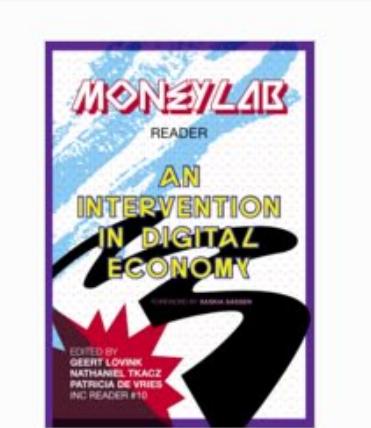
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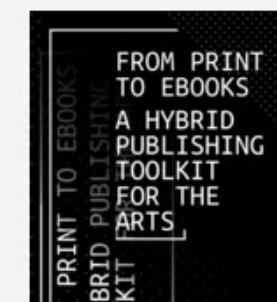


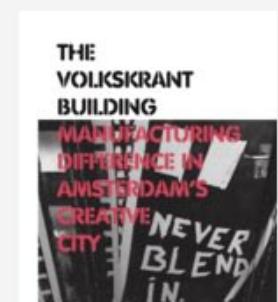
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