(NON)WORK: COLLECTIVE WRITINGS

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Yet long ago it was a challenge to get artistic practice recognized as 'work'. Even today, art is a contested category, and artists are often treated as people who don't really do anything. Although the Russian Constitution guarantees it to them, Russia could be seen as a pioneer in an effort leading a Mediterranean-like society, where people, artists and others, pursue their self-interests, and leisure, and other pleasures and entertainments, and, in the process, generate a lot of cultural and economic value, which, however, is not recognized as work. Instead, it is called 'creative industries', 'creative economy', 'creative cities', 'creative class', 'creative hubs', 'creative heaven', 'creative land', etc., which is mainly an rather calculated and cynical appropriation of the language of the 1960-70s counter-culture. Yet, it is also a sign that, in the 21st century, the 'creative' has a lot more better positioning than, say, the academic critique, or the academic critique of the 'creative' has a lot more better positioning than, say, the 'creative' critique of the academy, or even than, say, the 'creative' critique of the 'creative' critique of the 'creative' critique of