

**QUESTIONING AESTHETICS SYMPOSIUM:  
ART RESEARCH & AESTHETICS**

La Virreina Centre de la Imatge  
Barcelona  
June 20-22, 2017

PROGRAM

## Tuesday, June 20, 2017

9:00 AM—Introductions:

**Valentín Roma**, Director of La Virreina

**Gerard Vilar**, Philosophy, Universitat Autònoma de Barcelona

**Michael Kelly**, Philosophy, UNC Charlotte & Transdisciplinary Aesthetics Foundation

9:30 AM—11:30 AM

*Moderator:* **Jèssica Jaques**, Philosophy, Universitat Autònoma de Barcelona

*Speakers:*

**Constanza Mendoza**, Artist, Berlin: “Art Research, or How Not To Be An Artist”

**Josep Perelló**, Physics Professor, University of Barcelona: “Science Made with Artists? Collective Research and Participatory Strategies When Scientists and Artists Work Together”

**Lara Baladi**, Artist, Cairo: and Program in Art, Culture and Technology, MIT: “History, Archiving, & Art”

11:45 AM—1:45 PM

*Moderator:* **Luís Guerra**, Artist & Philosopher, Barcelona

*Speakers:*

**Laura Benítez Valero**, independent researcher & curator, Barcelona: “Aesthetics of Immanence: Diffractive Research and Ontological Indeterminacy”

**Henk Slager**, Dean & Professor of Artistic Research, HKU Utrecht University of the Arts: “Reclaiming Aesthetics”

**Juliane Rebentisch**, Professor & Vice-President, Hochschule für Gestaltung, Offenbach: “Artistic Research and Aesthetic Autonomy”

1:45 PM—3:15 PM – Lunch

3:30 PM—5:30 PM

*Moderator:* **Tània Costa**, Art & Design Theory, EINA

*Speakers:*

**Alex Arteaga**, Artist researcher, Berlin University of the Arts: “Understanding: On the Cognitive Function of Aesthetic Practices”

**Theresa Schubert**, Artist, Berlin: “Matter as Constitutive Matter—Making Art with the Living”

**Mika Elo**, Artist & Professor Artistic Research, University of the Arts, Helsinki: “Artistic Research Syndrome”

## Wednesday, June 21, 2017

9:30 AM—11:30 AM

*Moderator:* **Pol Capdevila**, Humanities, Universitat Pompeu Fabra

*Speakers:*

**Susanna Hertrich**, Artist & Researcher ixdm FHNW, Basel & Berlin: "Altering Perceptions"

**Dieter Mersch**, Zurich University of the Arts: "Art and Reflexivity"

**Tracie Costantino**, Rhode Island School of Design: "Aesthetic Reflection and Research in Art and Design"

11:45 AM—1:45 PM

*Moderator:* **Gerard Vilar**, Philosophy, Universitat Autònoma de Barcelona

*Speakers:*

**Aslı Çavuşoğlu**, Artist, Istanbul: "A Proposition: Reconciliation through Plant/Insect Encounters"

**Juan Canela**, Curator and co-Founder of *BAR project*, Barcelona: "Spells, Lectures, Stones and Storms: The Place of Research in a Curatorial Project Related with Magic, Ritual, and Nature"

**Sarah Cunningham**, Arts Research Institute, Virginia Commonwealth University: "Questioning Impact: Arts Research, Social Fabric, and Public Policy"

1:45 PM—3:15 PM -- Lunch

3:30 PM—5:30 PM

Roundtable

*Moderators:* **Jèssica Jaques, Michael Kelly, Gerard Vilar**

*Speakers:* **All Symposium Participants**

## Thursday, June 22, 2017

### La Recerca Artística Catalunya: Problemes i Propostes

10:00 **Presentació de CAiRE i Taula Rodona** (Institucions): Tere Badia, Valentín Roma, Alicia Vela, Roc Parés, Pau Alsina, Gerard Vilar.

12:00-14:00

**Taula rodona** (Artistes): Connie Mendoza, Àlex Arteaga, Luís Guerra, Patricio Rivera y Mario Santamaría.

**Pausa per dinar**

16:30-18:30 **Discussió Final i Conclusions**

**More Information & Materials:**

<https://transaestheticsfoundation.org/>

### **BIOS**

**Alex Arteaga's** research integrates aesthetic and philosophical practices relating to aesthetics, the emergence of sense, meaning, and knowledge and the relationships between aurality, architecture, and the environment through phenomenological and enactivist approaches. He studied composition, music theory, piano, electroacoustic music, and architecture in Berlin and Barcelona and received a Ph.D. in philosophy from the Humboldt-Universität zu Berlin. He currently heads the Auditory Architecture Research Unit, lectures in the MA Sound Studies and Sonic Arts (Berlin University of the Arts), is professor for contemporary philosophy and artistic research at the Research Master in Art and Design (EINA / Universitat Autònoma de Barcelona), senior researcher at Royal Academy of Fine Arts (Ghent), member of the editorial board of the *Journal for Artistic Research*, and is developing his research project *Architecture of Embodiment* ([www.architecture-embodiment.org](http://www.architecture-embodiment.org)).

**Lara Baladi** is an Egyptian-Lebanese multidisciplinary artist. In her investigations into myths, archives, personal histories, and socio-political narratives, she makes use of a wide range of mediums—photography, video, sound, and new technologies—to create immersive multimedia installations, architectural spaces, collages, sculptures, tapestries, and perfume. She is on the Board of Directors of the Townhouse Gallery of Contemporary Art in Egypt and the Arab Image foundation in Lebanon since the 1990s. In 2006, she founded the artist residency Fenenin el Rehal (Nomadic Artists) in Egypt's White Desert. During the 2011 Egyptian revolution and its aftermath, she co-founded two media initiatives, Tahrir Cinema and Radio Tahrir. Currently, she is working on a transmedia, interactive timeline of the Egyptian revolution. She publishes and exhibits worldwide and is part of private and institutional collections, and won the first prize at the 2008/09 Cairo International Contemporary Art Biennale. Since 2014, Baladi has been a Fellow at MIT's Open

Documentary Lab. In 2015-16, she was the Ida Ely Rubin Artist in Residence at MIT's Centre for Art, Science, and Technology, where, since 2015, she has been a Lecturer.

**Aslı Çavuşoğlu** lives and works in Istanbul. She received a B.A. in Cinema-TV at the Marmara University, Istanbul. Recent solo shows include *Red / Red*, MATHAF Arab Museum of Modern Art, Qatar (2016); *The Stones Talk*, ARTER, Istanbul, (2013); *Murder in Three Acts*, Delfina Foundation, London (2013). Recent group shows include *Colori*, Castello di Rivoli, Torino (2017); *Manifesta11, What Do People Do For Money*, Zurich (2016); *Saltwater*, 14th Istanbul Biennial; *Surround Audience*, New Museum, NYC (2015); *The Crime Was Almost Perfect*, Witte de With Center for Contemporary Art, Rotterdam (2014); *Signs Taken in Wonder* at MAK Museum in Vienna (2013); and *Performa 11*, NYC (2011).

**Juan Canela** lives and works as an independent curator and writer in Barcelona. He is co-Founder of *BAR project*, and a member of the Programs Committee at HANGAR, Barcelona. Recently, he was curator of *Opening* section at ARCO Madrid (2016-17); *Something halfway between the typical atmosphere I breathe and the tip of my reality* at Tabacalera Madrid, with Stefanie Hessler (2017); *The world preserves the memory of all past traces. CV Collection* at Centro de Arte Alcobendas, Madrid (2016); *Jazmín López: A noir, E blanc, I rouge, U vert, O bleu*, at UTEC for Revolver Galería, Lima (2016); and *Why not here?*, workshop and public program at SOMA Mexico with *BAR project* (2016). He was one of the speakers at *Surrounding Education* (2015), a two-day program focusing on education and pedagogy meeting artistic and curatorial fields at De Appel Art Center, Amsterdam. He is working now in *Cale, cale, cale! Caale!!!*, a project questioning the place of magic, ritual, and the irrational in relation to nature for Tabacalera San Sebastián (2017); *Irene Kopelman: On glaciers and avalanches*, at CRAC Alsace (2017); *Rometti/Costales* solo show at CA2M Madrid (2018); he prepares with Angel Calvo the publication *Curadora/Comisaria* for Paper collection in Consonni Bilbao. He writes for *A\*Desk*, *Dardo*, *Art-Agenda*, *Terremoto Magazine*, and *Mousse*.

**Tracie Costantino** is the Associate Provost and Dean of Faculty at the Rhode Island School of Design (RISD). She earned her undergraduate degree in art history and Italian studies at Boston College, and her master's degree in art history from Brown University. She received her Ph.D. in aesthetic education (curriculum and instruction) from the University of Illinois at Urbana-Champaign in 2005. In 2004 she joined the faculty of art education at The University of Georgia, where she later earned tenure and promotion to Associate Professor. At RISD she is responsible for academic program review and assessment, academic advising, faculty recruitment, and faculty development across the career span. Her research focuses on the nature of cognition in the arts, creativity, and the transformative potential of aesthetic

experience as an educative event. Her interest in interdisciplinary curriculum and creative learning has been supported by two grants from the National Science Foundation. In addition to numerous published articles and book chapters, Costantino has co-edited two books with Boyd White (McGill University) on aesthetic education: *Essays on Aesthetic Education for the 21st Century* (Sense Publishers, 2010), and *Aesthetics, Empathy, and Education* (Peter Lang Publishers, 2013).

**Sarah Cunningham** is Executive Director for Research and Founding Director of the Arts Research Institute at Virginia Commonwealth University School of the Arts. She works with university, school, faculty, and student partners to expand VCU's presence as an international leader in arts research. Her team supports the artistic research of over 300 arts faculty in design, performing arts, and the visual arts. Nationally, Sarah serves as the Senior Strategy Advisor to the Alliance for Arts at Research Universities at the University of Michigan. She sits on the boards of the Strategic National Arts Alumni Project (SNAAP) and the National Guild for Community Arts Education. She is a formal arts education advisor to Crystal Bridges Museum of American Art and the Creative Youth Development National Partnership.

**Mika Elo** is professor in artistic research and the head of the doctoral program in fine arts at the University of the Arts Helsinki. His research interests include theory of photographic media, philosophical media theory, and epistemology of artistic research. He is participating in discussions in these areas in the capacity of curator, artist and researcher. In 2009-2011 he worked in the research project ([figuresoftouch.com](http://figuresoftouch.com)). In 2012-2013 he co-curated the Finnish exhibition *Falling Trees* at the Biennale Arte 2013 in Venice. Since 2010 he is also a member of the editorial board of JAR.

**Susanna Hertrich** is an interdisciplinary artist working at the intersection of art, technology, and science. Along with her artistic practice, she is a researcher at the Institute of Experimental Design and Media Cultures (ixdm) at the Academy of Art and Design in Basel FHNW, Switzerland. Her artistic research investigates extensions of the human senses and the role of the physical body in relation to technology-driven environments. Her current research project, "Sensorium of Animals" (in collaboration with Dr. Shintaro Miyazaki), has been awarded a three-year research grant by the Swiss National Science Foundation. Her artworks are exhibited internationally at, among others, Haus der Kulturen der Welt, Berlin; CAFA Art Museum, Beijing; Marta Herford; FACT, Liverpool; and MAK, Vienna. In 2015, she was an artist-in-residence at "Villa Kamogawa" in Kyoto, by invitation from the Goethe Institute.

**Jèssica Jaques** is Professor of Aesthetics and Theory of Arts since 2004 at the Department of Philosophy; Universitat Autònoma de Barcelona (UAB) Graduated in Philosophy and History of Art, PhD in Philosophy with a thesis

on Kantian aesthetics. He completed his doctorate at the École Normale Supérieure in Paris. She has been a lecturer or lecturer invited to the École Pratique des Hautes Études (Paris), the Massachusetts Institute of Technology (MIT), the Université de Rouen and the Univeristé Jean Jaurés, Toulouse. She is the co-coordinator of the Official Master's Degree in Research in Art and Design at the UAB (EINA) and has been director of the masters "Pensar el arte contemporáneo" and "Gramáticas de Arte Contemporáneo" (Popular Art Grammars). She is the coordinator of the group eBullició and co-director of the electronic magazine Disturbis ([www.disturbis.net](http://www.disturbis.net)). His research is devoted to Kantian and Neo-Kantian aesthetics, to the history of aesthetic vocabulary, to Picasso, to the aesthetics of performative practices (especially of cooking) and to artistic research. His publications include: *The aesthetics of Romanesque and Gothic*. Madrid, Antonio Machado, 2003; The translation into Catalan, introduction and edition of the third Kantian critique (KANT, *Critique de la facultat de jutjar*, Barcelona, Edicions 62, 2004); *Picasso in Gósol: a summer for modernity*. Madrid, Antonio Machado, 2007 (ACCA 2009 prize); "Food and Aesthetics". *Oxford Encyclopedia of Aesthetics*, second edition, (2014). She is Principal Investigator of the project: *The writings of Picasso: theatrical texts* (HAR2015-64758-P) since February 2016.

**Michael Kelly**, Professor of Philosophy at University of North Carolina at Charlotte, is the Editor-in-Chief of the *Encyclopedia of Aesthetics* (Oxford University Press, 2014, 2nd edition); author of *A Hunger for Aesthetics: Enacting the Demands of Art* (Columbia University Press, 2012; paperback 2017) and *Iconoclasm in Aesthetics* (Cambridge University Press, 2003); and Founder & President, Transdisciplinary Aesthetics Foundation: <https://transaestheticsfoundation.org/>.

**Constanza Mendoza**, born in Chile now living in Berlin, is an artist, researcher, and designer, developing projects at the intersection of design/art/games. Her practice involves process-based approaches to increasing critical knowledge. Her research produces texts, images, and events with intersecting topics without academic restrictions or disciplinary boundaries. Her aim is to activate processes of increasing awareness, processes of becoming more subjective, and she understands inquiries into subjectivity as a way to study individuated, differentiated, and shared perceptions of reality. Exile and the subjective perception of time in particular have shaped her personality, approach, and the concepts that unify her work. Her recent works deal with economies of the desires ("The Displacement"), politics of perception and geometry ("Dance of Paradoxes), exile and memory ("Alma Project"), as well architectures of necropolitics ("Unterstadt"). She co-initiated the research team, Laboratorio de Pensamiento Lúdico (Ludic Knowledge Laboratory). And currently she is developing "Extracted Bodies/Corporeal Grounds," investigating "extractivism" as both a dominant regime of value production and a lived

corporeal ground with a group of artists/researchers. Recently, she coordinated the research project “Archives in Movement” at Hangar.org (2016).

**Dieter Mersch**, University of the Arts, Zürich, studied mathematics and philosophy at the Universities of Cologne and Bochum and made his dissertation on Umberto Eco at Technical University Darmstadt. 2004-13 he was a Full Professor of Media Theory, Director of the Department for “Media and Arts” at the University of Potsdam and head of the Ph.D. Training Program *Visibility and Visualisation: Thinking with Images*, and since 2013 he is director of the Institute for Critical Theory at Zurich University of the Arts, Switzerland. Main publications: *Was sich zeigt. Materialität, Präsenz, Ereignis*, München 2002; *Ereignis und Aura. Untersuchungen zur einer Ästhetik des Performativen*, Frankfurt/M 2002; *Medientheorien zur Einführung*, Hamburg 2006; *Posthermeneutik*, Berlin 2010; and *Epistemologies of Aesthetics*, Zürich/Berlin 2015.

**Josep Perelló** is Associate Professor at the Department of Fundamental Physics at the University of Barcelona, as well as secretary of the dean of the Faculty of Physics. He is a member of the steering committee of Complexitat.cat, conceived of OpenSystems-UB (a research group that run scientific research based on citizen participation and artistic practices), and works with eBarcelona Lab (a project promoted by the Institute of Culture of Barcelona City Council). He was also responsible for Science Area at Arts Santa Mònica in Barcelona on behalf of the UB (2009-2012), has curated the art-science and citizen science sections of the Festival de Ciència, Tecnologia i Innovació (2014), and also coordinated Sistemes Oberts, a teacher training program in Arts and Science in collaboration with MACBA (2012-2014).

**Juliane Rebentisch** is Professor of Philosophy and Aesthetics at the University of Arts and Design in Offenbach/Main, where she also currently serves as vice president. In addition, she is a member of the Research Council of the Institute for Social Research (Frankfurt/Main) and acting president of the German Society of Aesthetics (2015-2018). Her main research areas are aesthetics, ethics, and political philosophy. Publications include: *Ästhetik der Installation* (Suhrkamp 2003)/ *Aesthetics of Installation Art* (Sternberg 2012); *Kreation und Depression. Freiheit im gegenwärtigen Kapitalismus* (co-ed. with Ch. Menke, Kadmos 2010); *Die Kunst der Freiheit. Zur Dialektik demokratischer Existenz* (Suhrkamp 2012)/ *The Art of Freedom. On the Dialectics of Democratic Existence* (Polity 2016); and *Theorien der Gegenwartskunst zur Einführung* (Junius 2013).

**Theresa Schubert** is an artist and researcher working in the intersection of art and science. She investigates the role of creativity and collaboration from a posthuman perspective. Her work combines audiovisual and hybrid media to conceptual and immersive installations or works on paper, whereas she treats nature's phenomena not only as inspiration but as a material and critical process. By means of transdisciplinary methods, such as the re-enactment of



scientific experiments, biohacking, theoretical analysis, and collaborative practices, her works deal with themes of self-organization, interspecies communication and morphology of forms. Her work has been exhibited internationally: Ars Electronica, Linz; Art Laboratory Berlin; KW Institute for Contemporary Art Berlin; ARGE Kultur Salzburg; Newcastle Region Art Gallery; Electro Fringe Festival Australia; Istanbul Biennial, European Media Art Festival; and KIBLA Maribor. Recently, the journals *Antennae*, *Wired*, and *Art in Berlin* have reported on her work. In 2015, she published the book *Experiencing the Unconventional. Science in Art*. In 2016, she curated the interdisciplinary event, "Inoculum—Connecting the Other," bringing together artists and scientists to discuss and exhibit novel research about media and materiality.

**Henk Slager**, Professor of Artistic Research (Finnish Academy of Fine Art 2010-2015) and Dean of MaHKU Utrecht, has contributed extensively to the debate on the role of research in visual art. In 2004, together with Jan Kaila and Gertrud Sandqvist, he initiated the European Artistic Research Network (EARN), a network that investigates the impacts of artistic research on current art education through symposia, expert meetings, and presentations. Departing from a similar focus on artistic research, he has also produced various curatorial projects, the most recent being *Offside Effect* (1st Tbilisi Triennial, 2012) *Doing Research* (DOCUMENTA 13, 2012), *Aesthetic Jam* (Project Taipei Biennial, 2014), *Experimentality* (1st Research Pavilion, Venice), *Asia Time* (5th Guangzhou Triennial, 2015), *Exhausted Academies* (Mediacity Biennial Seoul, 2016) and *To Seminar* (BAK, Utrecht, 2017). He recently published *The Pleasure of Research* (an overview of educational and curatorial research projects 2007-2014), Hatje Cantz, Berlin 2015.

**Laura Benítez Valero** is an independent researcher and curator based in Barcelona. She holds a Ph.D. in Philosophy, Autonomous University of Barcelona, specialized in Bioart within the area of *Aesthetics and Philosophy of Art*, as well as a Master in *Contemporary Philosophy* and a Master in *Aesthetics and Theory of Contemporary Art*. Over the past six years she has worked as a teaching fellow and researcher, being a member of various R & D projects. She is a member of the teaching staff at EHEA official master's *Research master in Art and Design* (EINA UNIVersity of Design), collaborative member of the teaching staff of *Aesthetics* (Autonomous University of Barcelona) and has been a guest researcher at the Ars Electronica Archive and at the Museum of Contemporary Art of Barcelona. She also works as independent curator and is a member of the collective Leland Palmer, with whom she has developed exhibitions and research projects, the last one focused on censorship in contemporary art practices in the "post"-dictatorial Spanish context. Currently, she is developing a research project on bio-resistance and bio-hacking; and she has curated a seminar entitled *Bio-resistance, Transversality and Emancipation* on contestational practices and bio-hacking (MACBA, December 2015) and *Bioart. The Human*

*Condition in the Contemporary Art* as part of public programs of +HUMANS exhibition (CCCB 2016). Her research is focused on contestational practices and theories, where ethics, identity, gender, subjectivity, or politics (among others) are understood as not pre-determined but always changing and unfolding—considering that critical thinking-action helps to reveal, or at list to remember, the artificial boundaries that we forgot we had invented.

**Gerard Vilar** studied Philosophy in Barcelona, Frankfurt and Constance. He also was a DAAD and Humboldt scholarship holder. His first faculty position was in the Department of Theory and Composition of the ETS of Architecture of Barcelona and now is Full Professor in Aesthetics and Art Theory at the Philosophy Department of the Universitat Autònoma de Barcelona. He is author of several books as *El desorden estético* (2000), *Las razones del arte* (2005), *Desartización* (2010) and *Precariedad, estética y política* (2017). He is leader of a research group (GRETA) on Artistic Research.