

Art Matters (Barcelona, 11–12 Dec 14)

Faculty of Art History (UB). c/Montalegre 6-8. 08001 Barcelona, Dec 11–12, 2014

Prof. Dr. Ingeborg Reichle, Berlin-Brandenburg Academy of Sciences and Humanities

ART MATTERS INTERNATIONAL CONFERENCE 2014 (AMIC2014)

Organized by the University of Barcelona (UB), the Open University of Catalonia (UOC) and HANGAR, Centre for Arts Production and Research.

The materials and technologies of contemporary art invite us to reconsider, not only the role that these play in the articulation of artistic practices, but also the theoretical frameworks that demonstrate the role of the materiality itself inside Art History. These premises involve new methodological challenges and important epistemological transformations in the examination of art; challenges that must be analysed, discussed and contrasted with the long and fertile tradition of art studies. Fundamental problems such as the distribution of the agencies involved in the investigation and the artistic practice, the lines of temporal causality, the inter-connection between materialities and discoursivities, the role of the technology and the society, the spatiality and location of the art, gain relevance from the suggested challenges.

Art Matters International Conference 2014 gives space for those research matters that, coming from the academy and the professional practice, rebuild the relation between art and its materiality: contributions focused on theoretical, methodological and epistemological reconsiderations and, specially, empirical studies centered on art routines and infrastructures.

Perspectives such as Media Archaeology, the Actor-Network Theory or the New Materialisms contribute decisively to the possibility of blurring or even erasing preconceived ontological distinctions –inoperative today-, and traditionally supported by the framework of our modernity. We are alluding to established dichotomies such as subject/object, matter/discourse, theory/practice, social/technological, expert/non-expert that lay out important onto-epistemic challenges to overcome. The interest of the congress is precisely to connect these new perspectives with the tradition of history, theory and art practice, starting always from both the reflection and the

experience with the routines, the infrastructures and the art fields.

Topics for discussion:

Researches about art infrastructures: museums, art galleries, centers of production and investigation, archives, exhibition and distribution displays, art market dynamics.

Investigations about objects and artistic practices: new materials, technologies inside the art field, production processes, distribution, conservation and preservation of the art and the media, etc.

Other art histories and narratives: "minor" or divergent histories, non linear narratives, emergency of novelties, relational temporality and spatiality, forgotten geographical areas, etc.

Onto-epistemic and methodological art frameworks: human and non-human agency, relations between practice and theory, experts and non-experts, trans/inter/meta/non-disciplinarity, etc.

PROGRAMME

THURSDAY, 11th DECEMBER

9:00 – 9:30

Registration

9:30 – 10:00

Welcoming Speech

Conference Chairs: Lourdes Cirlot (UB), Pau Alsina (UOC), Tere Badía (Hangar)

10:00 – 11:00

Keynote: Fernando Domínguez Rubio

Assistant Professor in the Department of Communication, University California, San Diego

Chair: Pau Alsina

11:00 – 11:30

Coffee break

12:00 – 13:30

SESSION A: Infrastructures for an unstable heritage

Chair: Lara F. Portolés Argüelles

Museums: from public institutions to common institutions

Jordi Sans Casanovas

Los cruces entre arte y tecnología en México en el marco del Centro
Multimedia del CENART

Jesús Fernando Monreal Ramírez (Universidad Nacional Autónoma de
México) & Ana Del Castillo Vázquez (Universidad Nacional Autónoma de
México)

An interdisciplinary conservation: the case study Cultura Hidropónica,
by the artist Miguel Palma
Luísa Fernandes (Universidade Nova de Lisboa)

Taull1123, mapping i patrimoni
Eloi Maduell (Playmodes)

13:30 – 15:00h
Lunch break

15:00 – 16:00
Keynote: Ingeborg Reichle
FONTE professor, Institute for Cultural History and Theory, Humboldt University, Berlin

16:00 – 17:30
SESSION B: Divergent histories, starting from matter
Chairs: Vanina Hofman, Ana Rodriguez

Encuentros entre lo material y lo visual. De la separación a la
co-constitución
Sergio Martínez Luna (Proyecto de Investigación I+D+i: "Culturas
Materiales, Culturas Epistémicas: Estándares, Artefactos y
Materialidad". Proyecto de la Universidad Autónoma de Madrid)

The Mouth and the Anus: New Tools for Art Criticism
Icaro Ferraz Vidal Junior (Università degli studi di Bergamo)

Memory as Material – a visual arts research practice in
neuroscientific laboratories
Maria Manuela Lopes (Universidade de Aveiro / Universidade do Porto,
University for the Creative Arts / Experimental Research laboratory)

Precarias, híbridas y utópicas
Lucía Egaña Rojas (Universitat Autònoma de Barcelona), Valentina
Montero (Universitat de Barcelona)

A Media-Archaeology of Art or an Art of Media-Archaeology?
Jacqui Knight (Plymouth University), Martyn Woodward (Plymouth University)

FRIDAY, 12th DECEMBER

9:00 – 9:30
Registration

9:30 – 10:30

Keynote: Chris Salter

Director of the Hexagram Concordia Centre for Research and Creation in
Media Art and Technology, Montreal

10:30 – 12:00

SESSION C: Hybrid material practices

Chair: Daniel López del Rincón, Víctor Ramírez

Art, Media and Technologies: On Wolfgang Tillmans' Neue Welt

Sara Rundgren Yazdani (University of Oslo)

Netgarden: Art, Nature & Society

Lorena Lozano (Universidad de Oviedo)

Objetos, procesos artísticos y contextos discursivos en el marco de
una nueva era geológica: oscilando entre la cooptación y la subversión

Christian M. Alonso (Universitat de Barcelona)

When your fears are a swarm in the hive of your mind * the experience
as art work (using the example of Melliferopolis)

Christina Stadlbauer (Melliferopolis)

12:00 – 12:30

Coffee break

12:30 – 14:00

SESSION D: Intangibles: algorithms and interfaces

Chairs: Irma Vilà, Pau Waelder

Algorithm as artwork, artwork through algorithm

Oliver Spall (Goldsmiths College)

The exhibition as an interface: how might software studies affect the
way we think about encounters with art?

Samantha Penn (University of London, Goldsmiths), Juan Pablo de la
Vega (University of London, Goldsmiths)

Zombie media. Disección, regeneración y reparación, agentes para la
fabricación de sistemas lúdico- tecnocráticos.

Moisés Mañas Carbonell (Universidad Politécnica de Valencia), Marina
Pastor Aguilar (Universidad Politécnica de Valencia)

Hacia un interface manifesto

PIPES (Hangar, Universitat Oberta de Catalunya)

14:00 – 15:00

Lunch break

15:00 – 17:00

Closing roundtable (open session)

The conference as practice, errors and initiatives.

Hybrid connections between cultural producers.

Guests: Oscar Abril Ascaso, (LABoral, Center of Art and Creative Industries), Mónica Bello (VIDA Art and Artificial Life International Awards. Telefonica Foundation), Art Matters Conference Organization Team.

Art and Research roundtable. Presentation of CAIRE [Cluster of Experimental Art and Research]

Guests: Gerard Vilar (UAB), Jessica Jaques (UAB), Roc Parés (UPF), Pol Capdevila (UPF) Alicia Vela (UB), Eloi Puig (UAB), Tere Badia (Hangar), Marta Gracia (Hangar), Pau Alsina (UOC)

CONFERENCE CO-CHAIRS

Pau Alsina (Studies of Art and Humanities. Universitat Oberta de Catalunya)

Tere Badía (Hangar | Visual Arts Research and Production Center)

Lourdes Cirlot (Faculty of Art History. Universitat de Barcelona)

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