



Research grup. Fine Art Faculty University of Barcelona
www.ub.edu/imarte

WIRKT

Workshop on interdisciplinary research and knowledge transfer

10 y 11 de julio de 2014
Hangar. Barcelona

Alicia Vela artist and teacher, principal researcher *Meta-Method*
Eloi Puig artist and teacher, research *Meta-Method*

Research project: *Meta-Method: Shared methodologies and artistic processes in the society of knowledge*, inscribed within the Faculty of Fine Art at the University of Barcelona, in which researchers and collaborators of the Imarte group have participated. Our aim has been, on the one hand, to tackle an analysis of the changes occurring in the conception of art and its position within the society of knowledge, and on the other, to influence the transformative process of artistic praxis in new conditions for production.

...It's not about finding a method, so much as provoking an encounter between various methods, an encounter that the objective also participates in, so that the methods and the objective converge into a new field, albeit not firmly delineated. Mieke Bal (2009)

The focus of our interests have centred on proposing methodological strategies for interrelating with other disciplines, with the intention of identifying models that activate thought within the framework of practice based research and that are driven by the very concept of artistic research

Processes developed in artistic Production

- Are configured through multiple layers of knowledge
- Nourished by other languages
- Translated the experience into narratives of symbolic value, into objects of knowledge.

Artistic research. Shared methodologies. Creativity

Key element:

Tacit knowledge is without a doubt the key element. Basically it's a case of something that is obtained through practice, the developing of intuition.

Become familiar with a field that enables us to see patterns and meanings where the non-expert is unable to discover anything relevant.

Interdisciplinary Knowledge Transfer

The results of the project *MetaMétod*

- Creating a network between artists and scientists
- Observing work in laboratories
- Ideas put together in open dialogue
- Shared methodologies. Training actions. New subjects.
Creating seminars and workshops
- Research method: interview / data visualization / share tools / policy and translation.

Knowledge Transfer/Value indicators

- Exhibition as device
- The exhibition and research process
- Specific publications. Example: Journal Artistic Research (JAR)
<http://www.jar-online.net/>
- Creation of mechanisms for own publication
- Create multidisciplinary international networks, visual studies, anthropology, sociology, philosophy, aesthetics and new media. Promote the concept Art and research and Shared methodologies.

In *Your colour memory* by Eugènia Agustí and Antònia Vilà, which stems from applied research, the visualization of the information drawn from microscopic images of muscular biopsies, which they transport to a metalinguistic terrain by using typographies as an alternative form of visualization. The artistic creation stems from the idea of research-for but at the same time is organised as research-in, as artistic practice.



The Lore of the Lyrebird

The work of Jordi Bielsa in which the lyrebird and some old pages from an ornithology book play on various conceptual levels to establish a meta-scientific analysis. A pre-Benjamin symbol of technical reproducibility, the lyrebird is capable of imitating multiple bird songs. In the video we contemplate its alienation in accord with how it incorporates absurd sounds generated by humans, a process that ends with images of the creature in a cage. The scientific prints, like the lyrebird, have to be tremendously precise to be able to be useful in research. This, however, makes them economically unviable. Science isn't made in a vacuum so much as it is dependent on funding, basically public, orchestrated by political criteria, that are not always transparent or functional.



LXVII



LXVIII

Luz Broto. Observaciones en un laboratorio (Laboratory Observations)

observaciones en un laboratorio

http://www.luzbroto.net/2008/08-observaciones.html

Google

> observaciones en un laboratorio
{10/05/08-07/04/10}

diario de campo

10 de junio de 2008
Recibida respuesta afirmativa del director del PCB (a partir de ahora *El Parque*) para iniciar las observaciones en los laboratorios IRB o en de la Plataforma de Nanotecnología.

17 de junio de 2008
Reunión con el Área de Comunicación y Difusión de la Ciencia. Acordamos empezar en los laboratorios IRB a partir de julio.

23 de junio de 2008
Recibimos la siguiente información:
El laboratorio PIB2 es un espacio compartido entre el Dr.A y el Dr.G, pero con zonas delimitadas. El Dr.G prefiere no sumarse a la propuesta ACT, por eso la colaboración se llevará a cabo exclusivamente con el grupo dirigido por el Dr.A.

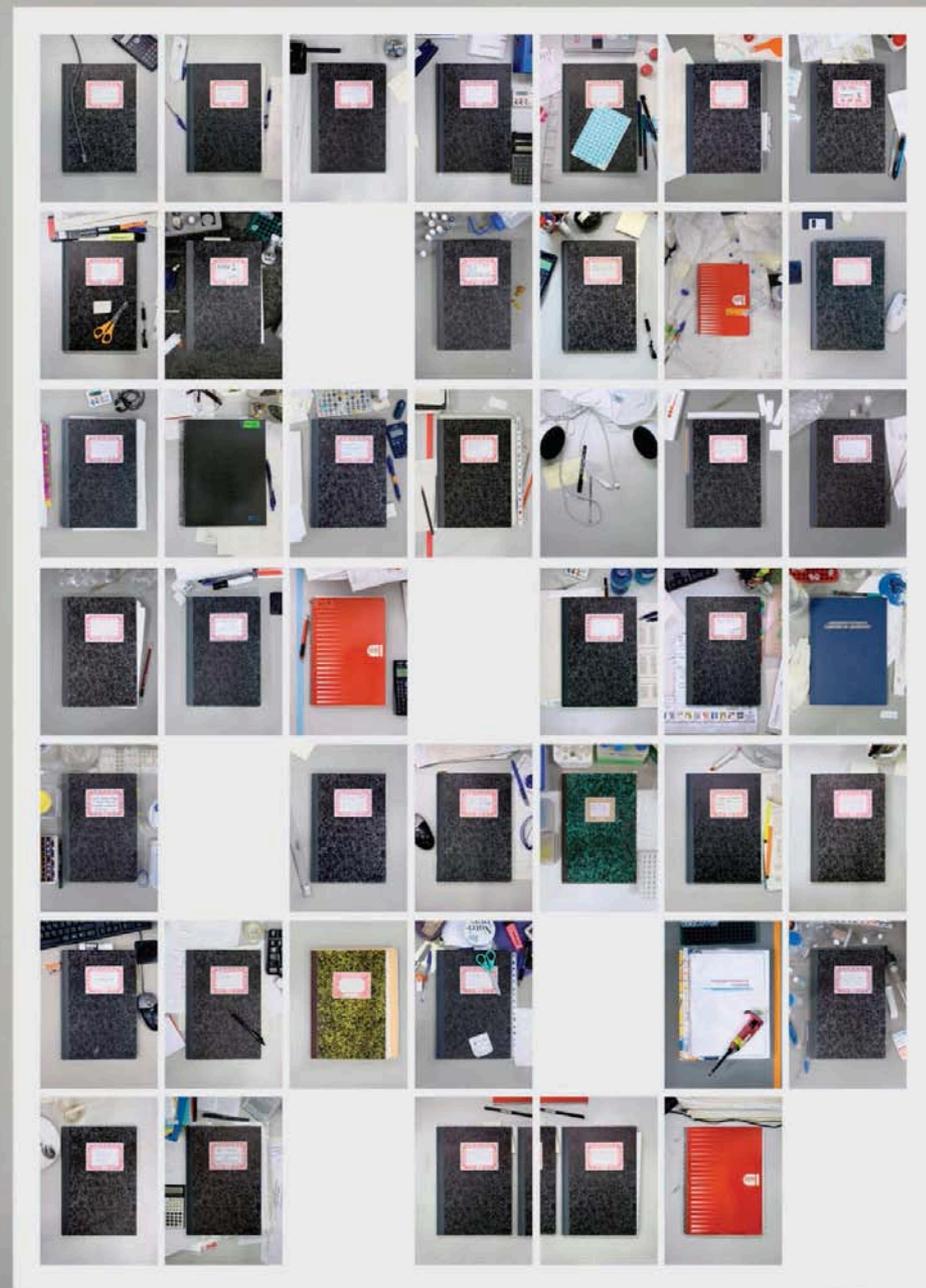
30 de junio de 2008
Confirmada la primera visita para el próximo lunes.

7 de julio de 2008
Pasado el control de entrada acompañada por **Aca**, llegamos al laboratorio PIB21 (Química Combinatoria para el descubrimiento de nuevos compuestos. IRBB-PCB) para encontrarnos con **Epo**, quien me muestra las zonas permitidas de Dr.A -los laboratorios PIB21, PIB31 y PIB32- y las no permitidas del Dr.G -la mitad del laboratorio PIB21-. Ambas ocupadas por investigadores con y sin bata blanca. Se acerca uno de ellos para proveerme de los elementos básicos de seguridad e higiene. Le sigo al sótano, bajo la escalera, donde se almacenan ordenadamente todas las batas blancas, limpias, embolsadas y numeradas de *El Parque*. Busca entre la n°300 y 350, hasta encontrar la que me camuflará **Entrero** del laboratorio por un tiempo indefinido. Le sigo de nuevo, escaleras arriba. Nos quedamos mirando una máquina que insiste en agitar sin interrupción un recipiente lleno de papel. -Esto es feo. Esto es... muy feo. Esto científicamente es un suspenso- dice **Dpa** antes de volver a su mesa de trabajo.

Bajo la identidad VF-GIR 356 Sp inicio el reconocimiento de *El Parque*.



The metalinguistic game about the limits between art and science also exists in *Observaciones en un laboratorio* by Luz Broto, which by photographing a logbook – a key laboratory tool- but one that's closed, shows, in a Wittgenstinian game, the limits of the process of observation when science and art cross over.



M. Mercè Casanovas

MetaPared (MetaWall)



The *meta reflection* thereby stops being a theoretical construct to become an object that can be placed in a gallery, establishing a new layer of metalinguistic meaning. *Metapared*, by M. Merce Casanovas, plays ironically with the search for a method for the method, where the wall, the normal exhibition space, transforms into an object to be exhibited, adding a new dimension to the classical dichotomy between figure and background



Josefina De López
Una habitación con corazón
(a room with a heart)

In *Una habitación con corazón* by Fina de López we have an example of the blurriness of these limits. The work is based on the scientific results of an interdisciplinary experience into a relatively recent study of the mind. So recent and so interdisciplinary, that it in fact it responds to different names depending on the practitioner: neurophenomenology, enactivism, third generation cognitive sciences, ...

The central idea of this discipline is the endeavour to understand cognition as a process that is not limited to taking place in the mind, so much as it is corporeal, extending to the body and the surroundings, in a process of continuous feedback. De LoÁLpez experiments with these limits in her work, and with the role of artistic research: her work is based on a profound knowledge of enactivism, and requires technological developments to establish an artwork that allows us to reflect upon the limits and functions of an interactive installation. Yet at the same time her results could be used in a classic investigation of cognitive sciences

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This project wants to evaluate the relation between forms of knowledge and languages specific to the two cultures, science and humanities, using the method of *Sequence Alignment* (specific to bioinformatics), visualizing, in the form of a *Peer Review*, approaches to John Brockman's concept of *Third Culture*. A *Sequence Alignment* is a way of representing and comparing DNA sequences to highlight similarity, difference or disappearance that can indicate evolving relations between genes. The texts that are aligned in this notebook stem from two different authors, referents for each of the cultures: Matt Ridley and William Gibson. They've been selected in turn by the molecular biologist, David Torrents, and the professor of philosophy of science, David Casacuberta.

Eloi Puig Mestres, Aleix Molet Gascon

HM (series *Alineamientos – Geburte*) (*Alignments – Geburte series*)

sITuar Estos f-EnOmenOs En un esP-EcTrO que -Abarque desDE
cITy-- El--- ciELO s-ObrE- el --PuErT-O t-EniA el color DE

l-A nA-TurALEZA al -Ent---OR---N-O desDe lo gENeti-Co A -Lo
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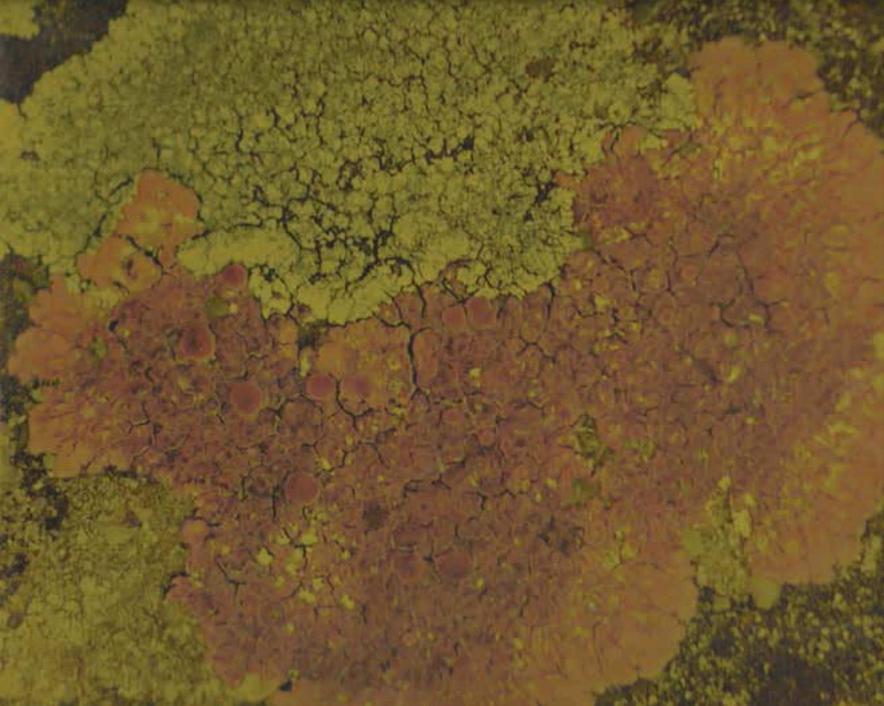
genes nO sOn mA-ESTros DE tIterEs N-I plAnes DE accion ni-
-----O tOd--A ESTa-- Def-Ici-E--NcI---A--- DE drogas era





DOMPOAC by Jo Milne, Eloi Puig, Marta San Gregorio and Alicia Vela, establishes an interesting play on meta-methodologies by comparing artistic and scientific research through the reinterpretation of a specific scientific investigation in which the hippocampus of genetically modified rats is coloured. Here the blurred frontiers of what we understand as knowledge are revealed.

We elaborated an interview concentrating on the following headings: *Colour, Hippocampus, Models of genetically modified mice, Working processes*. From the answers we decided to focus on the seven stages outlined in the Working Processes: 1_ Documentation of the subject, 2_ Objective of the investigation, 3_ Model of study selected, 4_ Planning of the experiment, 5_ Obtaining the sample, 6_ Analysis of the indicator of interest, 7_ Conclusions extracted.



Cristina Pastó

La pell de la pell
A look at the study of lichens

Our interdisciplinary investigations seek relations between art, science and technology and endeavour to augment the synergies between these two different fields. Science and art frequently introduce elements that aren't directly observable; they are invisible but describe phenomena that we can perceive. Scientists and artists practice proximate working methods: the observation of the world, a *revision of natural phenomena and the invention of new concepts.*



Anja Steidinger

Science + Crisis.

Is it possible to teach the sciences in university today? What are the possible conditions for this science? What relation is there between research and the curriculum of a researcher (today the expression: “Publish or die” describes this relation)? What relation is there between teaching and scientific research? Can research be taught? What does teaching consist of? And in what spaces can it be developed? What would a fantastic laboratory be like?

The photograph of the students and these questions have been the point of departure for the interview with the nuclear physicist Dr. Jordi García, of the Radiation Physics research group of the Universitat Autònoma (UAB).

We've appropriated the thought of Chantal Maillard when, *in the form of a prologue*⁴, she talks of how ... *Our institutions and forms of knowledge are methods and formulae to help us come to terms with our ignorance. But when we covert its assertions into truths, ignorance becomes stupidity.* Reading between the lines, we don't want the methodologies or concepts that we propose in this project to become real categories. So much as we would like to penetrate through to the other side, opening up cracks in all those walls that are impositions and stop us from seeing. To make it possible to comprehend with this side of science that replaced the concept of truth for that of verification... *That a theory isn't true so much as merely verifiable aims to say that a theory is valid if the results that are obtained concord with the previsions. Couldn't we perhaps go further? Could we not ask to borrow from art the notion of internal coherence?*