

Of Spaces and Interpretations: *La Ventana Indiscreta*, peering into the experience of art¹

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Article received on 2 April 2019,
approved for publication on 6 May 2019

Abstract

Space and the relationship with it is something inherent in artistic expressions. Although at times it has been a stage for the performance, in many others it has become a component of the same works. Likewise, the space is constituted, not only in a *place* for the artistic work, but also for its audiences. For the creation of relationships, dialogues and readings that lead to the work being different depending on who and where the look is aimed to. By way of reflection, we approach the notion of space and public, key concepts for the development of the research project *La Ventana indiscreta* (Indiscreet window): peering into the experience of art.

Key words: Audiences; Aesthetic experience; Art; Space; Every day life.

1. Introduction

A first approach

There are not many times we can remember having gone to a museum. At least those that have meant. And although we have a first time blurred in one of these spaces, it is to rescue some experiences that, despite not being the only ones, were the ones that marked a starting point for the paths that would be undertaken - or would be sought after. Some of them refer to the stay at school; even if you do not remember the exhibition or even any of his works, you do remember the feeling of being there, a feeling of strangeness, but also of curiosity in

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front of everyone who could begin to open up in front of you. A more expectant look about what I would discover as I went along the route. The one that would bring this world of art hitherto unknown.

It was here where, in the midst of ignorance, interest in certain art forms began to increase. Especially those that expressed themselves in drawing, painting or musical pieces. We are then aware of the work of certain representative artists in the history of art, such as Velázquez, El Bosco or Botticelli. But as this was happening, we were also noticing, by different means, other ways outside the museum spaces that were equally striking: public spaces, the walls of the streets and, later, even social networks. We began to realize other alternative ways of approaching and making art, which in turn meant, both another relationship with the space where they were exhibited as well as interaction with what was being seen. We do not seek to be only watching in distance a work exhibited in a museum, as something sacralized or in the outside, some space that symbolizes -perhaps- something more than a pedestal. Now we try to look and listen around the spaces through which we move. To be aware of what they express or what others have wanted to express leaving their marks on them.

That is why now, with the same curiosity of the time, we use this medium as a way of approaching expressions of art that we find striking. As a series of fragments and reflections that arouse, both the ways in which the works are represented or presented, as well as the conception of spaces for their development, exhibition and production. Spaces of interaction of the public with the works. And space itself.

In Colombia, there are very few -practically none- audiovisual spaces for art, such as diffusion or entertainment. The spaces that exist are neutral media and passive spectators. This is why it is necessary to explore the audiovisual potentialities in which the audience is involved in an aesthetic experience; that spectators become participants. Both the current developments of television (DTT, interactivity with social networks, ubiquity of screens), and the laboratory aesthetics (Laddaga, 2010) that hegemonizes the procedural trends of current art, demand experimentation, reconceptualization and renewed realization of audiovisual treatment for the arts.

In the midst of the concern for a renewal of the content broadcast by television media in the university channel UVTV, of the Universidad del Valle, and to build a space for creation for the treatment of the arts (as a renewal of the traditional television format), the research-creation project La Ventana Indiscreta was developed, leaning towards the experience of art, which seeks to constitute a creative space (CREACOM's knowledge creation and social innovation creation laboratory) as well as a pilot for a series of audiovisual works and/or experimental sounds (of participation in social networks during its refiguration phase in its relationship with the public). For the same renovation that is present from the approach of the project, the focus of the format for the treatment of various works (linked to the student production of the Faculty of Integrated Arts, as well as extension activities of the University). This project is not conceived solely as an exhibition product that evidences the moment of the artistic work, but of importance, both to the previous and subsequent part of the work, seeing it as a process (and not clearly in its final phase). In this way, the focus of the format is the audience,

since it is (we are) who gives shape to the work depending on its mediations, “[...] that is, to the articulations between communication practices and social movements, to the different temporalities and the plurality of cultural matrices” (Martín-Barbero, 1987, p. 203).

In this way, the work is endowed with multiple meanings, each depending on who observes it, lives or presence it. However, in the midst of the progress in the production of an audiovisual series, countless reflections were also generated that allowed us -the working group- to consolidate the project in its different phases or presentations. One of the reflections that has given us the belonging and contribution within the project has been, besides a discussion regarding the ways in which the works are recorded (giving priority to their exhibition), also a question about the spaces in which they are shown, lived, displayed or developed. That is why then, and preceded by the work that *La Ventana indiscreta* has allowed us to observe since we reflect around these two concepts that besides being key to the development of the project, signify a constant questioning regarding the ways of seeing that are taught or have been lived traditionally throughout the treatment and exhibition of works of art.

1. Spaces of legitimization. The museum and the work

It was in 1917 that, signing as R. Mutt, Marcel Duchamp, as an act of provocation, took out a urinal of his usual use to send to the *Society of Independent Artists* he was part of. An act that would set a precedent in the history of 20th century Art. Although it was not part of the exhibition at the time, it did represent a transgression in the face of what had previously been (and even now) regarded as art. On the significance of the objects in certain spaces. So, is any object in a museum art? This, in the midst of all the reflections (or speculations) that it raises, allows us to ask about those spaces of art, and even those connections or reactions that they provoke on the people who approach them.

And it is that, like the world and the dynamics that embrace it, the ways of presentation as well as of perception towards the things that surround us are also transformed. Perhaps now there are even so many works that in the midst of the excessive quantity, there is nothing more than the reproduction of the same model. Following the same line, I remember a case that happened a couple of years ago at the Museum of Modern Art in San Francisco, when a young man, as a way of reflecting on the perception and attempts at interpretation of any object present in a museum, left glasses on the floor. The reaction of the people was the usual one to which they would have seen any other work on display; they began to confuse it (or interpret it) with a work of art. Here, and keeping the proportions with the Duchamp case, we see that effectively the space in which it is found, gives value to what is observed. Perhaps at first glance they were just glasses, but they were in a museum; a space of legitimization that gave them the quality of artistic work. In a space of validation.

However, in addition to reflections on the certification space of a work, we can also talk about the ways in which these are represented. As Yves Michaud (2007) says, referring to Harold Rosenberg, more and more things work and are proposed as works, and more and

more content is being used that is not really from the art world to create them; thus, points to a hybridization between several disciplines, taking up aspects of other fields, as well as other spaces. From its content as well as from the production process (fig.1). Being able to even affirm the end of the art in its regime of object. Thus highlighting, on the one hand, the procedural character of art, and on the other, its capacity for interaction. Of the fact that the work, or the final product, is not decisive, or the most important thing; of the aesthetic experience that this arouses. As Simon Marchan Fiz says, referring to Robert Morris: "The notion that the work is an irreversible process leading to an icon-static object is no longer relevant" (1986, p. 215).

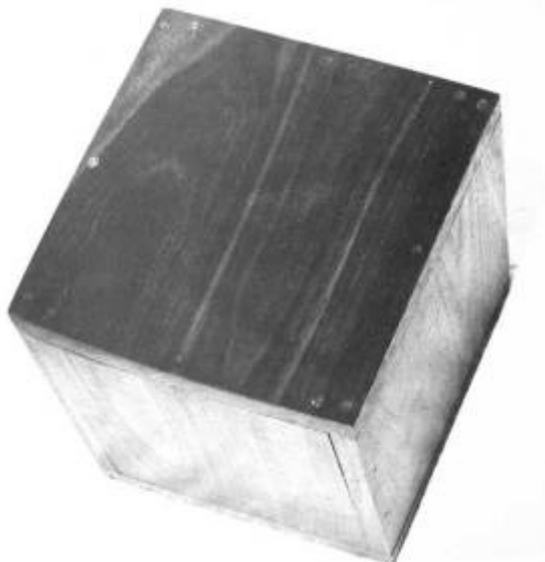


Figure 1. The Box with the sound of its own making. Robert Morris (1961)

Taking into account the above, many of these interactions (or sometimes-apparent interactions) are mediated by the use of resources that go to other forms of presentation: for example, installation, or assemblies that, often, resort to elements of everyday culture. For the development of art no longer only involves artistic factors but also crosses other spheres, such as cultural, technological and social changes (Belén, 2010). These ways of presentation have already been explored over the years. Moving from more expository works (in its pure state), to ones that explore the elements and resources of the installation. Artists such as Christian Boltanski or Antoni Muntadas (fig. 2) have worked on elements such as absence and presence, and even a confrontation between the public and private spheres, showing the presentation space as a part of the work and not just a way it is supported. However, while an innovation in the formats of presentation can mean a great leap and even new relations of the public

with what it observes (or presence), in many cases the relationship is still limited to that of a merely observer spectator. One that must assimilate what the author wanted to say. That is, the public-work relationship remains that of a show.

The spectacle is presented as an immense indisputable and inaccessible positivity. It says nothing more than 'what appears is good, what is good appears'. The attitude demanded by the spectacle in principle is this passive acceptance which in reality has already been obtained by his way of appearing without reply, by its monopoly on appearance (Debord, 1995, p. 11).

Thus, the very fact of perception (even directed towards the spectacle), puts the spectator in a paradox: there is no work without spectator, but in turn it remains in a state of appearance in front of what it observes. Ignoring his process and remaining passive his role brings per se (Rancière, 2010). But what if the notion of a naturally conceived spectator was more subject to a relationship of action than of observation and spectacle? Reducing the spectator's separation from the possibility of acting and even knowing processes. Betting thus, on a procedural art rather than a finished work. Leaving aside that essence of exteriority that the show has, and allowing the interaction of audiences, recognizing that its very perception makes the work subject to change. Therefore, a participation within it. Recognizing that within the ignorance that we as a public can have in the face of what we perceive, the things that we have lived or known are also at stake. Participants and interpreters.



Figure 2. Warning: Perception requires involvement. Antoni Muntadas (2015)

Consider the form as the final moment of a configuration process and starting point for future interpretations: product of a configuration process, the form is

stabilized as rest of the formative process that has reached its own conclusion; but since the being form stabilizes it precisely as opening to infinite perspectives, the process, when becoming form, it becomes a continuous possibility to be recaptured interpretively; since the understanding and interpretation of the form is only achieved by going through the training process again, picking up the form in motion and not in static contemplation (Eco, 1970, p. 29).

It is for all this that, although there are more and more museums, biennials or events framed within the “fine arts”, this is perhaps just the reproduction of an exclusive space. And although many works involve a renewal in terms of how art is presented, fewer are those that explore a different relationship with their audiences. Sometimes a replica of the same schemes disguised as ideas of renewal. And sometimes even a *spectaculation* of the everyday or external aspects to the museum. “The exchanges between people, in the gallery or in the museum, are also likely to be used as raw material for artistic work” (Bourriaud, 2008, p. 43). This interpersonal exchange, which in turn is traversed by the space of perception and the venues of encounter that these same allow or provoke, are thus constituted as part of the work.

But what if instead of trying to bring more and more other areas to exclusive spaces, we look more at the potentialities of other spaces and other fields? If instead of reflecting everyday life in museums (because of the legitimation that this space itself possesses), we would recognize other spaces as spaces for and for art, which, moreover, can signify and point to a new participation of the spectator, making it part of the same work. Emphasizing the importance of the process of the work and not the finished work itself. To remove his role from only one spectator, one participant, active; to interact with what he is witnessing and where he is present. The “where” not only as support space but also as an influential factor in the creation process.

3. The space and its possibilities

The relationship between art and space is not a new relationship in the field. It is one that comes from yesteryear and that has grown and mutated over the years. It is a space portrayed, absent or present within the works that treat it. Like the spaces portrayed by Hopper in his paintings, some intimate but also urban ones that also speak to us according to who is inhabiting them; or the work of Hammershoi, with the presence of light on interiors. Alloys of rather utopian qualities have also been made, in their analogical or unrealistic measure (Foucault, 1984). An example of this, in an artistic sound field, is the famous Rainforest by David Tudor (and several other works present within the Fluxus movement). However, the space has not only been a reference or a place subject to be represented, but they have also become part of the same work. In the theater, for example, the treatment of space is always present, since it supposes in itself the juxtaposition, not only of several spaces, but temporalities. In some cases, like Beckett’s in works like *Quad*, the work is constituted in the same displacements of the characters on the stage. Likewise, installation work, by artists such as Bruce Nauman and

even performative works such as those by Joseph Beuys, use space as a subject of expression. Space thus becomes the basis of interpretation.

In this way we see that the spaces are indivisible of the artistic representations and that many times they constitute a part of them. And that is why it is important to think of them, not only as the place of support or the place represented, but also as an element that speaks to us. And as spectators, it makes us part of the play. So, they shows us, hides from us what he produces for us, or even, what means the same place where the works happen or are exposed. The space within and outside the work is also an element that speaks to us. Not just because of what we witnessed at the time, but because of what we've been through. Therefore, it is important to ask ourselves, are really the exhibition spaces to which we are accustomed, the only possible ones?

An interesting thing about spaces, in addition to their physical form, is the symbolic charge or meaning it can have for a certain person or group of people. And although the dynamics of the modern city are thought of creating exclusive spaces, private, belonging to a certain type of activity, a true awareness of the conception of the same city and its public spaces as scenarios of creation and even exhibition is rarely found. As a potential space to become a place (or at least a meeting of many places). And no, as the excessive growth of the city implies, in a space full of non-places, or transit spaces. Without a heavier weight than it means for the people who frequent it.

The city has then become a transit point. One in which every time the connections we can establish with it are more fleeting or casual. And since living in the city involves finding the nodes through which to access it, without the creation of relations or connection with those networks of relationship, those nodes (points of connection of the citizen with the territory) cannot be given. That is, the existence of a sense is difficult. Therefore, the city as a formed space, as well as the people as well as the networks that they create, has the quality of being a space so that people can weave networks of relationship with themselves, with others and with the city. Networks derived from the needs that the same people place in it (Pérgolis, 1996).

While a place can be defined as a space of identity, relational and historical, the spaces that do not fit within this definition will be non-places. Namely, a place is a space inhabited by people who manage to give it a meaning, which for them symbolizes and therefore provides identity. Charged symbolically. On the contrary, non-places are moving points. Spaces without identity in front of the people who pass through it (Augé, 2000). In other words, we are faced with anonymous people in spaces that have no relational or identity references; instead, they are spaces of consumption and circulation, like an avenue. Although the configuration of these spaces is flexible, that is to say that the people who transit it configure it and that it is not internalized by the individuals, does not mean that within a no-place does not exist the possibility of the construction of a place. Of spaces that signify. With which to have identity traits.

Following the above, as the representation of identity allows to create links between past, present and future experiences, the identity, in this social case, cannot only refer to

the fact of feeling part of a group, but there may also be a social identity with a particular environment or space (Valera & Pol, 1994). Thus, space is not only reduced as the physical framework where some interaction takes place, but a dialogue can also be established with it. Thus, an individual's social identity may refer to his or her belonging or value associated with a particular environment.

That is why, in the relational character with space, artistic representations, traditionally conceived in an elitist way, can reach people in their daily lives. This is how public art emerges, an art that takes spaces and recovers them, renews them and becomes subjects of a visibilized reality. Luján Baudino, referring to Siah Armajani, one of the representative figures of this concept, affirms that this type of artistic expression is one that deals with others and that must address the needs of the people, giving it a civic character and of involvement with people (2008, p. 3). Following this line, as Javier Maderuelo (1994) affirms, the commitment of public art to the city is oriented to reflect the social activities that are found in it, and to turn the urban space into a place with character, to endow it with a meaning aesthetic as social, communicative and functional. That is to say, that its value lies in how the work of art converts the urban space, into a place, something significant. In this way, dialogues are established with the environment that is inhabited. Seeing the expressions that are there, as mediators between the citizen and the city; between the people and the place they inhabit, to resignify it and feel an identity with it. As a way to weave relationships with space and to build (or rebuild) the ways in which each inhabit the city.

Relating the connections established between art and its audiences, we see then that, although the spatial relationship is proper to both the artistic representations, as well as their moment of perception, exhibition (and even discussion), the spaces for art are not limited to those spaces legitimized as such. Those who validate the works by being under their protection. Something more for the fact of the convention that presupposes the presence within, for example, a museum. However, taking into account the public factor parallel to the private factor assumed by traditional fine arts expressions, the emergence of alternative spaces to those already legitimized is recognized; they are constituted as places of creation, re-figuration, encounter and exhibition. Recognizing that everyday spaces can be constituted as places of art. Besides the creation of these as a necessity of expression, and of vindication against the exclusivity that often comes subject of the word art.

That is why the importance of both, that recognition and the project within which this reflection is inscribed (La Ventana Indiscreta, peering into the experience of art). For referring both to exploration and to the emergence of other spaces of creation, other types of sensitive experiences are also implicated, viewing aesthetic questions as belonging to an order, both social and political, and serving as an articulation between the sensitive forms and the life itself (Rancière, 2002). This is how our appraisals or perceptions vary (even if they were the same work), in a museum space, a transit space and an alternative space to the previous options, a space that although it becomes another one of legitimation, it is not traditionally conceived (and even, I believe, rejected from a purist point of view). But that, being able to be spaces that build the same people that intervene in them, completely modifies both the experience with the work as well as the space itself.

In this lies the importance of the project in question: in addition to the importance it has in the renewal of a format (giving greater presence to the artistic experience in the subsequent treatment of the work), it also allows us to reflect on that connection of art with its public today. And of new forms of participation, as well as in different spaces of circulation and/or exhibition. Because it is to see art as an interaction on that same everyday experience, which connects with the sensibilities and is nurtured and transformed by the same experiences of its viewers.

4. Integrality of the work: figurative art

The present text, according to the project in which it is registered, is based on the concerns generated by three lines of thought about art that converge in the idea of “[...] conceiving the aesthetic experience as an oscillation (and sometimes as an interference) between ‘effects of presence’ and effects of meaning” (Gumbrecht, 2005, p. 18).

The first of these lines was contributed by John Dewey (2008), by stating that: “The means of expression in art is neither objective nor subjective, it is the subject of a new experience in which both have cooperated in such a way that neither has existence by itself” (p. 324). By considering art as an experience that nourishes, empowers and transforms everyday experience, this line of thought recovers “[...] the continuity of the aesthetic experience with the normal processes of life” (Dewey, 2008, p. 11), separates this experience from the aura of the work and summons in this doing and suffering from the experience of art, rather than representation, perception and production, an expressive materiality:

Art denotes a process of making or elaborating. This is true for both the fine arts and the technological art. Art includes modeling mud, sculpting marble, casting bronze, applying pigments, building buildings, singing songs, playing instruments, playing roles on stage, performing rhythmic movements in dance. Each art does something with some physical material, the body or something outside the body, with or without the use of tools, and with the aim of producing something visible, audible or tangible (Dewey, 2008, p. 54).

Dewey warns that: “Art is, therefore, prefigured in every process of life” (2008, p. 28), a fundamental statement for this project, which aims to “[...] lean out of the experience of art” ,as it allows us to to take up (in a specific sense) the three dimensions (or mimesis) that Paul Ricoeur (2004) recognizes for the story, when he establishes a configuration operation as a mediation between prefiguration (preconception of the world) and refiguration (intersection of the configured world with the listener or the reader) of experience, thus broadening the experience of art to a process that encompasses ordinary experience (prefiguration), the creative act (configuration) and fruition (refiguration). As Ricoeur has stated: “The underlying postulate in this recognition of the function of refiguration of the poetic work in general is that of hermeneutics, that looks not so much to restore the intention of the author behind the text, as to make explicit the movement by which the text unfolds a world, in a way, in

front of itself" (2004, p. 153). We assume that the experience of art recreates worlds, does not give explanations.

Dewey insists on "[...] the connection that art as production and perception, and appreciation as enjoyment, support each other" (2008, p. 54), confirming the co-elaboration character of the aesthetic experience: "It is not so easy in the case of the spectator, to understand the intimate union between doing and suffering, as in the case of the producer. We tend to assume that the viewer assimilates only what is concluded, and we do not realize that this assimilation implies activities comparable to those of the creator" (Dewey, 2008, p. 60). Art as experience, its processual character that links ordinary experience, creative act and fruition, places the proposal of this indiscreet window as an interface that enhances that link.

The second line, also present in Dewey's thought, is posed by Valentín Voloshinov, stating that: "It is not the experience that organizes the expression, but, on the contrary, it is the expression that organizes the experience, it gives the first time a form and a determination of the meaning" (1992, p. 120). Faced with an aesthetic that dissolves the expression in the representation. This approach restitutes the generating character that the expression has for the aesthetic experience. "Not only in-forms: con-forms" (Mandoki, 1994, p. 97). This line of thought also gives access to the materiality of communication "(and its) effects of presence" (Gumbrecht, 2005) or, in terms of Jesús Martín Barbero, the technological mediation that allows us to "[...] think technology as a constitutive dimension of the everyday environment and source of new languages, and, on the other, it makes us shift the view of the effects of the media towards the 'communicative ecosystem' that the media configure as a world of representations, imaginaries and stories" (2006, p. 38).

HU Gumbrecht (2005) has shared that at the origin of his concept of "production of presence" was "the question about how different media -the different 'materialities' - of communication could affect the meaning that in each case they carried":

We no longer believed that a complex of meaning could be understood apart from the means in which it was performed, that is, regardless of the difference implied, that it appeared on a printed page, on the screen of a computer, or as a voicemail message. But we had no idea how to understand them with this interface of meaning and materiality (Gumbrecht, 2005, p. 26).

This call to deal with the "meaning-materiality interface" is imperative in the field of art. As Jesús Martín Barbero has stated: "The relationship of art with technique, undergoes a profound mutation when 'digitality' and connectivity question the 'exceptionality' of its objects -the 'works'- and blur the 'singularity' of the artist displacing the axes of the artistic towards the interactions and the events" (2006, p. 41). Looking at the experience of art today has much more to do with what happens in social networks, installations and performances and even on mobile devices than with galleries, theaters or museums. Raising the indiscreet window as a project that seeks to experience the creative link between communication technologies, artists and audiences is a way of assuming the "[...] blurring of the boundaries between art and science, between technical experimentation and aesthetic innovation" (Martín-Barbero, 2006, p. 39).

The third conceptual line from which the project is approached, is the one expressed by Jacques Rancière, when stating that: “Art consists in building spaces and relationships to re-configure material and symbolically the common territory” (2005, p. 13). What Rancière has proposed is that art is political insofar as the ordinary forms of sensible experience intervene:

The practices of art in situ, the displacement of the cinema in the spatialized forms of the museum installation, contemporary forms of spatialisation of music or current theatre and dance practices go in the same direction: that of a specification of the instruments, materials or devices peculiar to the different arts, convergence towards the same idea and practice of art as a way of occupying a place in which relations between bodies, images, spaces and times are redistributed (Rancière, 2005, p. 13).

By exploring the relationships between everyday experience and aesthetic experience, as a device of experimentation, the “indiscreet window” assumes that the “new [...] ‘technological sensorium’ connects the changes in the conditions of knowledge with the new ways of feeling, and both with the new ways of coming together, that is, with the new figures of Sociality” (Martín-Barbero, 2006, p. 39). On the other hand, and taking into account the linking of the expressions of art with respect to the daily life of the audiences, one of the concepts to be taken into account is that of the city. Although this may have multiple interpretations, we will focus on the conception of the city proposed by Juan Carlos Pérgolis (1995), a space that, despite its fragmentation, is shaped not by people but also by the networks that they, themselves, create. That is, it is presented as a network crossing space. Because of this, it is made up of multiple visions, allowing for the establishment of very varied connections, so it is not static but in constant construction. Nevertheless, it is these relationships, the confirmation of these networks that produce nodes; points of confluence, the connection of people to certain networks (Pérgolis, 1996). It is in this way that the city is made up of the events that make room within the networks, events generated by those connection points. As Pérgolis affirms, to see the city as a set of constant networks supposes seeing it as a space of interaction, where information flows are generated that suppose the production of events that tie people to a network and allow them to be integrated with the city. “The creation of the node seems to come from both the networks offered by the city and the requests of the inhabitant to the city” (Pérgolis, 1996, p. 18), that is to say that spaces have the quality of being so that people can weave relationship networks with themselves, with others and with the city.

Based on a definition of culture by Néstor García-Canclini⁴, we assume a social identity as a construction of meaning. A symbolic construction, where “[...] we are based on our practices and the collective meaning that they acquire” (Aguado & Portal, 1991, p. 32). Thus, social identity is expressed as the individual’s knowledge of belonging to a certain social group together with the emotional significance and the value of said belonging. In effect, identity constitutes a subjective dimension, where there are processes of interaction and communication with other

4 “[...] the production of phenomena that contribute through the representation or symbolic re-elaboration of material structures, to understand, reproduce or transform the social system”.

social actors (Giménez, 1996). In this way, an acknowledgment of something coincides in some measure with what one is and the value that is given to it. However, my identity is affirmed insofar as it is confronted with other identities in the same process of social interaction, which means that it results from a process of daily interaction with the others.

Just as the representation of identity makes it possible to create links between different experiences, it refers not only to the fact of feeling part of a group, but also of a specific environment or space (Valera & Pol, 1994). Recognizing the space beyond the physical framework. Thus, the social identity of an individual may refer to his or her belonging or value associated with a particular environment, as well as the dialogues that can be established (both with others and with oneself), being immersed in it.

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