

Relevant Publications (Books, Chapters, Articles, and Essays)

Upcoming Book

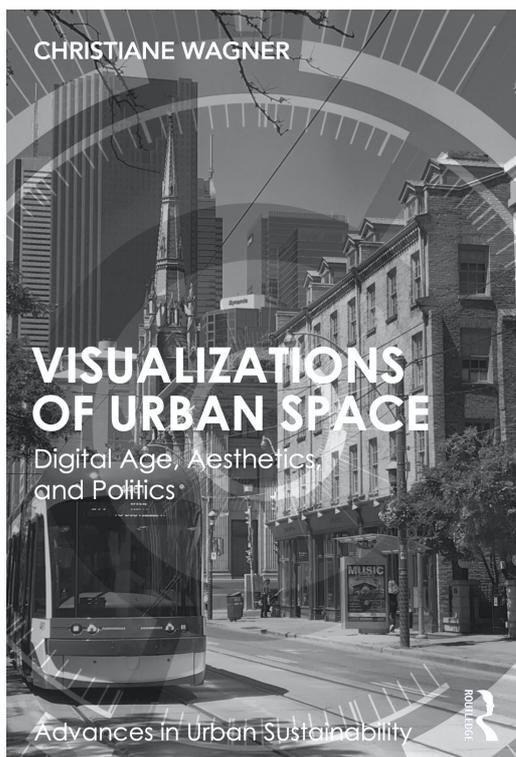
2026 Wagner, Christiane. *Environmental Aesthetics and the Arts: Nature, Urban Spaces, and Media*. Advances in Urban Sustainability. London and New York: Routledge.

Latest Books

2022-23 Wagner, Christiane. *Visualizations of Urban Space: Digital Age, Aesthetics, and Politics*. Advances in Urban Sustainability. London and New York: Routledge.

<https://doi.org/10.4324/9781003314943>

Abstract: This book explores environments where art, imagination, and creative practice meet urban spaces at the point where they connect to the digital world. It investigates relationships between urban visualizations, aesthetics, and politics in the context of new technologies, and social and urban challenges toward the Sustainable Development Goals. Responding to questions stemming from critical theory, the book focuses on an interdisciplinary actualization of technological developments and social challenges. It demonstrates how art, architecture, and design can transform culture, society, and nature through artistic and cultural achievements, integration, and new developments. The book begins with the theoretical framework of social aesthetics theories before discussing global contemporary visual culture and technological evolution. Across the 12 chapters, it looks at how architecture and design play significant roles in causing and solving complex environmental transformations in the digital turn. By fostering transdisciplinary encounters between architecture, design, visual arts, and cinematography, this book presents different theoretical approaches to how the arts' interplay with the environment responds to the logic of the constructions of reality. This book will appeal to scholars, researchers, and upper-level students in aesthetics, philosophy, visual cultural studies, communication studies, and media studies with a particular interest in sociopolitical and environmental discussions.



2023. Wagner, Christiane, Lars Christian Grabbe, and Tobias Held, eds. *Kunst, Design und die Technisierte Ästhetik* [Art, Design and the Technicized Aesthetics]. Reihe Welt Gestalten, Bd. 6. Marburg: Buechner-Verlag. <https://www.buechner-verlag.de/buch/kunst-design-und-die-technisierte-aesthetik>

Abstract: Long live the machine, long live technology! In the civilizational imponderables of mechanization, the creative nowadays shows itself at the interface of technology and aesthetics, within the creative unpredictability of the new apparatuses and in the context of a machine-aesthetic already manifoldly anchored in everyday culture. Since this has become the socio-cultural norm, a wide variety of communicative (media) transformations have emerged through graphic and interactive interfaces. These have led to general changes in the subjective perception of analog and digital media. Characterized by networking, hyperlocality, hybridization, cyborgization, and multimediality, they express or initiated a decidedly “technicized aesthetics.” This volume of the series Welt | Gestalten brings together interdisciplinary contributions that systematically relate the “logic of technization” to a “logic of the aesthetic.”

Zusammenfassung: Lang lebe die Maschine, lang lebe die Technik! In den zivilisatorischen Unwägbarkeiten der Technisierung zeigt sich das Kreative heutzutage an der Schnittstelle von Technik und Ästhetik, innerhalb der schöpferischen Unvorhersehbarkeit der neuen Apparate und im Kontext einer bereits mannigfach in der Alltagskultur verankerten Maschinen-Ästhetik. Seitdem dies der soziokulturelle Regelfall geworden ist, sind unterschiedlichste kommunikative (Medien-)Transformationen durch grafische und interaktive Interfaces entstanden. Diese haben zu allgemeinen Veränderungen in der subjektiven Wahrnehmung von analogen und digitalen Medien geführt. Geprägt von Vernetzung, Hyperlokalität, Hybridisierung, Cyborgisierung und Multimedialität bringen sie eine dezidiert »technisierte Ästhetik« zum Ausdruck bzw. leiteten sie eine solche ein. Dieser Band der Reihe *Welt | Gestalten* versammelt interdisziplinäre Beiträge, welche die »Logik der Technisierung« mit einer »Logik des Ästhetischen« systematisch in Beziehung setzen.

2023. Wagner, Christiane. “Aesthetic Logic. An Analysis of Scientific and Technological Progress” [Ästhetische Logik. Eine Analyse des wissenschaftlichen und technologischen Fortschritts], peer-reviewed chapter written German. In *Kunst, Design und die Technisierte Ästhetik*, edited by Christiane Wagner, Lars Christian Grabbe, and Tobias Held. Reihe Welt Gestalten, Bd. 6. Marburg: Buechner-Verlag, 36-53. <https://www.buechner-verlag.de/buch/kunst-design-und-die-technisierte-aesthetik>

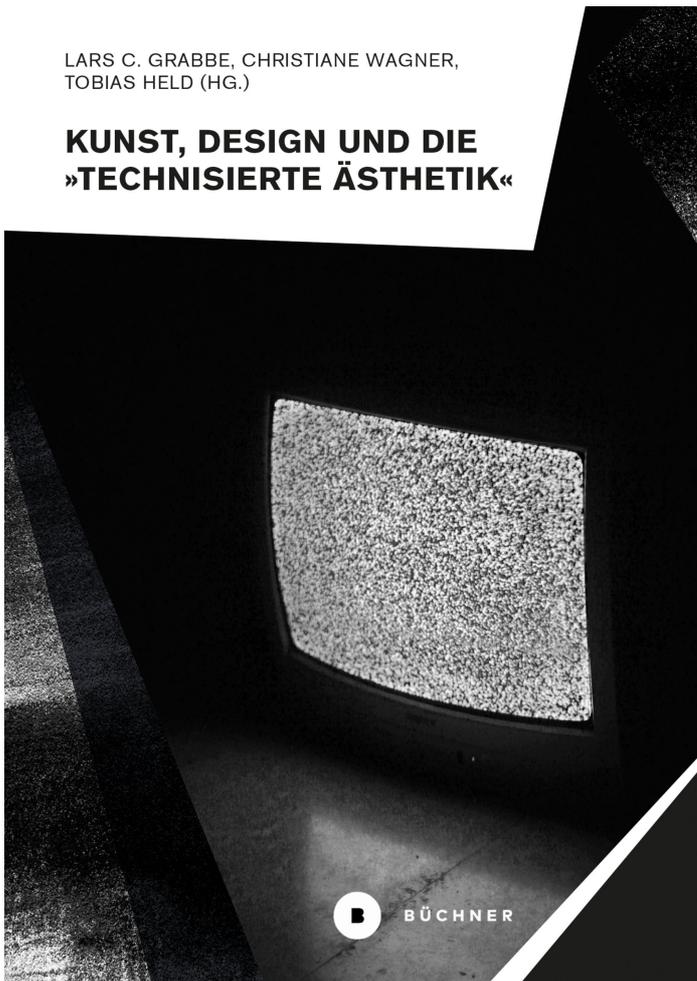
Abstract: The present analysis includes a theoretical overview of the logic of the relationship between aesthetics and technology. While these fields have been widely explored, the logic of this relationship in its complementary aspects for actualizing knowledge in the arts and humanities has been insufficiently discussed. Therefore, in this study, the foundations of logical thinking toward “technicized aesthetics” are examined with the help of critical analysis. The primary guiding questions of this analysis are: How can aesthetics be defined in the context of new technologies? What is the significance of sensibility and rationality in the face of new technologies in art and design, respectively, and aesthetic experience? The complexity of the relationship between aesthetics and technology from the European Enlightenment to a logic of aesthetic, scientific understanding in its technological and socio-cultural evolution is discussed to answer these fundamental questions. Furthermore, this study aims to describe the logic of technicized aesthetics based on representative theories. Doing so will generate knowledge based on reason and its implications vis-à-vis Cartesian dualism. Finally, the challenge of aesthetics as a philosophical discipline will be highlighted in terms of its definition and logic concerning scientific and technological advances.

Zusammenfassung:

Die vorliegende Analyse umfasst einen theoretischen Überblick über die Logik der Beziehung zwischen Ästhetik und Technologie. Zwar sind diese Bereiche weitgehend erforscht, jedoch ist die Logik dieser Beziehung in ihren komplementären Aspekten für eine Aktualisierung des Wissens in den Kunst- und Geisteswissenschaften bisher ungenügend erörtert worden. Daher werden in dieser Studie die Grundlagen des logischen Denkens in Richtung einer „technisierten Ästhetik“ mithilfe einer kritischen Analyse untersucht. Die leitenden Grundfragen dieser Analyse sind: Wie lässt sich Ästhetik im Kontext der neuen Technologien definieren? Welche Bedeutung haben Sensibilität und Rationalität angesichts der neuen Technologien in der Kunst beziehungsweise im Design und in der ästhetischen Erfahrung? Um diese grundlegenden Fragen zu beantworten, wird die Komplexität des Verhältnisses zwischen Ästhetik und Technik von der europäischen Aufklärung bis hin zu einer Logik des ästhetischen, wissenschaftlichen Verständnisses in seiner technologischen und soziokulturellen Entwicklung diskutiert. Das Ziel dieser Studie ist es, auf Grundlage der repräsentativen Theorien die Logik der technisierten Ästhetik zu beschreiben. Hierbei soll Wissen erzeugt werden, das auf dem Gebrauch der Vernunft und ihren Implikationen gegenüber dem cartesianischen Dualismus beruht. Abschließend wird die Herausforderung der Ästhetik als philosophische Disziplin in Hinblick auf ihre Definition und Logik in Verbindung mit wissenschaftlichen und technologischen Fortschritten beleuchtet.

LARS C. GRABBE, CHRISTIANE WAGNER,
TOBIAS HELD (HG.)

KUNST, DESIGN UND DIE »TECHNISIERTE ÄSTHETIK«



Articles and Essays

2026. „Bilder der Nachhaltigkeit: Crossmediale Effekte und urbane Zeitdimensionen“ [Images of Sustainability: Cross-Media Effects and Urban Time Dimensions]. In: *IMAGE. Zeitschrift für interdisziplinäre Bildwissenschaft*, 43 (2026): 15–34. <https://image-journal.de/bilder-der-nachhaltigkeit-crossmediale-effekte-und-urbane-zeitdimensionen/>
DOI: [10.1453/1614-0885-1-2026-16812](https://doi.org/10.1453/1614-0885-1-2026-16812)

Abstract: This study analyzes the influence of media – especially in urban spaces – on society and culture, with a particular focus on the presentation of sustainability topics in audiovisual formats. It examines narrative techniques in audiovisual media that aim to foster audiences’ empathy and understanding of the interdependence between living spaces and the natural environment. The aim is to analyze the interactions between contemporary physical and virtual urban spaces, considering research gaps about imagination and non-real images as effects of cross-media effects on living spaces, their languages, and representations. Methodologically, the study is based on a qualitative analysis examining the relationship between digital technology, audiovisual media narratives, and contemporary communication’s ethical and aesthetic meanings. The study also analyzes the perception-based knowledge used to verify facts in audiovisual designs and the effects of digital updates and artificial intelligence on media aesthetics. Ultimately, the research aims to provide insights into the cross-media influence on the relevance of sustainability in the design and dissemination of images, including the effects on perception, knowledge, and the differentiation of facts. The hypothesis is that cross-media effects can legitimize sustainable development in society by influencing the public’s ability to act.

Zusammenfassung: Diese Studie analysiert den Einfluss von Medien – insbesondere im urbanen Raum – auf Gesellschaft und Kultur, mit einem besonderen Schwerpunkt auf die Darstellung von Nachhaltigkeitsthemen in audiovisuellen Formaten. Untersucht werden Erzähltechniken in audiovisuellen Medien, die darauf abzielen, das Einfühlungsvermögen und das Verständnis des Publikums für die wechselseitige Abhängigkeit zwischen Lebensräumen und der natürlichen Umwelt zu fördern. Das Ziel ist es, die Wechselwirkungen zwischen zeitgenössischen physischen und virtuellen urbanen Räumen zu analysieren und dabei Forschungslücken über Imagination und nicht reale Bilder als Effekte zu crossmedialen Effekten auf Lebensräume, ihre Sprachen und Repräsentationen zu berücksichtigen. Methodisch basiert die Studie auf einer qualitativen Analyse, die die Beziehung zwischen digitaler Technologie, audiovisuellen Mediennarrativen und den ethischen sowie ästhetischen Bedeutungen zeitgenössischer Kommunikation untersucht. Die Studie analysiert auch das wahrnehmungsbasierte Wissen, das zur Faktenprüfung in audiovisuellen Designs eingesetzt wird, sowie die Auswirkungen digitaler Updates und künstlicher Intelligenz auf die Medienästhetik. Letztlich zielt die Forschung darauf ab, Einblicke in den medienübergreifenden Einfluss auf die Relevanz von Nachhaltigkeit bei der Gestaltung und Verbreitung von Bildern zu bieten, einschließlich der Auswirkungen auf Wahrnehmung, Wissen und die Differenzierung von Fakten. Die Hypothese lautet, dass medienübergreifende Effekte die nachhaltige Entwicklung der Gesellschaft legitimieren können, indem sie die Handlungsfähigkeit der Öffentlichkeit beeinflussen.

2025. “The Smart City Concept and the Expansion of Public Spaces,” *Journal of Urban Design* (Taylor & Francis, Routledge, London).
DOI: <https://doi.org/10.1080/13574809.2025.2489995>

Abstract: This paper examines the relationship between urban public spaces and emerging technologies in smart cities, focusing on São Paulo and Berlin. Both cities, despite their distinct urban policies and socioeconomic conditions, are developing interactive environments that integrate digital and physical spaces. The research explores ethical, aesthetic, and Artificial Intelligence communication structures that promote social inclusion and environmental sustainability. A mixed-methods approach combines qualitative observations with quantitative analysis to assess public engagement. Consequently, the findings underscore the necessity of aligning technological innovation with ethical values, accessibility, and cultural diversity and advocate for human-centred urbanism that balances technological advancement with social well-being.

2025. “Contingency of the Media Image and the Politicization of Aesthetics” [Kontingenz des Medienbildes und Politisierung der Ästhetik], peer-reviewed article written in German. *IMAGE. Zeitschrift für interdisziplinäre Bildwissenschaft*, Band 41, 8. Jg., (1)2025, S. 5-24.

DOI: 10.1453/1614-0885-1-2025-16542

<https://image-journal.de/kontingenz-des-medienbildes-und-politisierung-der-aesthetik/>

DOI: <https://doi.org/10.5281/zenodo.13340175>

Abstract: Given the contingency of media images, the new event is almost always perceived in a contemporary political and cultural context. However, experiences of this kind take over every aspect of daily life and transform it even before it is concretely realized for the self-consciousness of the social being. The formal and substantive elements of the images in the Western and international press represent ethical and aesthetic values corresponding to exercising fundamental freedoms in the ideal of democracy. However, the politicization of aesthetics is not limited to the present day but goes back to history. This analysis better understands the difference between the need for true realities in politically instrumentalized images. One of the biggest challenges in today's communication and information politics is the encoding and decoding of the meanings of real, manipulated, or instrumentalized images, especially in their political and ideological aspects. This is mainly due to the power of their global media impact. In this sense, this essay describes the symbolic meaning behind the representation and reproduction of the media image – not necessarily real – with political impact in the construction of new realities through an iconological deconstruction, comparing the photographic image with established artworks to prove the contingency of images as a politicization of aesthetics.

Zusammenfassung: Angesichts der Kontingenz der Medienbilder wird das neue Ereignis fast immer im zeitgenössischen politischen und kulturellen Kontext wahrgenommen. Erfahrungen dieser Art nehmen jedoch jeden Aspekt des täglichen Lebens ein und verwandeln ihn sogar, bevor er sich im Selbstbewusstsein des sozialen Wesens konkret verwirklicht. Die formalen und inhaltlichen Elemente der Bilder in der westlichen und internationalen Presse stellen ethische und ästhetische Werte dar, die der Ausübung der Grundfreiheiten im Sinne des Demokratieideals entsprechen. Die Politisierung der Ästhetik ist jedoch nicht nur auf die heutige Zeit beschränkt, sondern geht auf die Geschichte zurück. In dieser Analyse wird der Unterschied zwischen der Notwendigkeit wahrer Realitäten in politisch instrumentalisierten Bildern besser verstanden. Eine der größten Herausforderungen in der heutigen Kommunikations- und Informationspolitik ist die Codierung und Decodierung der Bedeutungen von realen, manipulierten oder instrumentalisierten Bildern, insbesondere in ihren politischen und ideologischen Aspekten. Dies ist vorwiegend auf die Macht ihrer globalen Medienwirkung zurückzuführen. In diesem Sinne beschreibt dieser Aufsatz die symbolische Bedeutung hinter der Darstellung und Reproduktion des Medienbildes – nicht notwendigerweise realen – mit politischer Wirkung bei der Konstruktion neuer Realitäten durch eine ikonologische Dekonstruktion, wobei das fotografische Bild mit etablierten Kunstwerken verglichen wird, um die Kontingenz der Bilder als Politisierung der Ästhetik zu belegen.

2025. “Aesthetic Manifestations: Public Interest Design and Spatial Models” [Ästhetische Erscheinungsformen: Gestaltung öffentlicher Interessen und Raummodelle], peer-reviewed article written in German. In *Ästhetik, Digitalisierung und Künstliche Intelligenz*, Philosophia Digitalis Book Series, edited by Catrin Misselhorn and Lisa Schmalzried, Paderborn: Brill Mentis, 2025, 255–270. DOI: https://doi.org/10.30965/9783969753477_017

Abstract: This essay examines social engagement in urban, public, and hybrid environments through aesthetic experiences. The focus is on the digital spaces created by art, architecture, design, and the media. The analysis addresses how the design of public interests enables participation through imagination, creativity, inclusion, and integration. The hypothesis refers to new experiences that can allow a differentiated perception and promote cultural diversity and living together. Methodically, the digital and interactive communication context that enables sustainable, ethical, and aesthetic cultural affiliation is critically analyzed through theoretical consideration and by examining data coding resources. Sustainable development, social well-being, and public demands are at the forefront.

Zusammenfassung: Dieser Sammelbandbeitrag untersucht soziales Engagement unter ästhetischen Erfahrungspotenzialen in urbanen, öffentlichen und hybriden Umgebungen. Im Mittelpunkt stehen die digitalen Räume, die von Kunst, Architektur, Design und den Medien gestaltet wurden. Die Analyse adressiert die Frage, wie die Gestaltung öffentlicher Interessen die Teilhabe durch Imagination, Kreativität, Inklusion und Integration ermöglicht. Die Hypothese bezieht sich auf neue Erfahrungswerte, die eine differenzierte Wahrnehmung ermöglichen können und das Zusammenleben sowie die kulturelle Vielfalt fördern. Methodisch wird der digitale und interaktive Kommunikationskontext, der die nachhaltige, ethische und ästhetische kulturelle Zugehörigkeit ermöglicht, durch eine theoretische Betrachtung und die Untersuchung der Datencodierungsressourcen kritisch analysiert. Die nachhaltige Entwicklung, das soziale Wohlergehen und die öffentlichen Anforderungen stehen im Vordergrund.

2024. „Redesigning Media Living Spaces” [peer-reviewed/open access]. Proceedings 12th International Conference on Architecture: Shaping the City through Architecture, organized by the Sustainable Urban Society Association (STRAND), hosted by the Serbian Academy of Sciences and Arts, Gallery of Science and Technology, and Rectorate of the University of Belgrade in Serbia (5-6 December), 212-217. STRAND Publications. DOI: <https://doi.org/10.60152/x5f0bruz>
Homepage: <https://www.strand.rs/2024-proceedings/> | <https://www.strand.rs/2024-book-abstracts/>

Abstract: Challenges in media living spaces relate to the (de)construction of Western knowledge exploring utopian visual and digital structures. Embedded in the principle of utopia is the critical intention to discuss the social context that embodies sustainable values. The goal is to demonstrate that the aesthetic aspects of design performances and media images do not form autonomous discourses when political activity is considered a socially conscious part of this reality. The sensitive aspects of the media images and design performances include the content and political subject. The process involves examining how digital spatial models can, on the one hand, help overcome challenges related to differences and, on the other, create differences as a sense of otherness when developing new forms of urban life that must coexist with the past, present, and future. Decolonial contexts in hybrid realities found in global cities must also be examined. Modern Western societies under state participation have achieved autonomy through ethics and rationality, allowing science and philosophy to guide technological progress instead of myths and beliefs. As a result, new technologies have greatly impacted visual culture, politically and aesthetically influencing the creation of new images. Methodologically, this study discusses the transformative potential of utopian and dystopian visions through technique—under which the term “art” is included—as simulations of built environments for interactive living spaces aiming at integrated, human-centered, and public-interest design through media studies, aesthetics, and critical theory, evaluating the current public sphere and sustainability.

2024. “Designing a Smart Atmosphere in São Paulo: Public Spaces and the Green Image.” Volume 12, “Atmospheric Design and Everyday Aesthetics.” *Contemporary Aesthetics* (December).
DOI: [10.5281/zenodo.10409430](https://zenodo.org/record/10409430)
Journal Homepage: <https://contempaesthetics.org/2024/12/10/designing-a-smart-atmosphere-in-sao-paulo-public-spaces-and-the-green-image/>

Abstract: It has been suggested that urbanization does not create ways of life but rather offers models that satisfy the expectations of public life. These models can result from the ways that architects, designers, artists, and social actors shape the urban atmosphere setting. In this context, this paper focuses on how São Paulo has worked toward designing a smart city with elements that advance complex issues and promote climate change solutions. This paper explores the processes of aestheticizing and expanding public spaces through an empirical qualitative analysis in which the visual value of a space is evaluated based on cognitive and emotional perceptions. The analysis concludes that aesthetics go beyond visual and symbolic meanings. By incorporating sustainable and culturally diverse solutions, cities can showcase ethical and aesthetic values that go beyond just a “green image” associated with ecology. A sustainable city that promotes these values is what defines the urban atmosphere.

2024. “The Dialectic of Image Structure: A Synthesis of Cinematic and Architectural Effects as Narrative” [Dialektik der Bildstruktur: Eine Synthese des filmischen und architektonischen Effekts als Narrativ], peer-reviewed chapter written in German. In *Neue Erzählformen in dynamischen Bildtechnologien: Formprobleme zwischen Populärkommunikation und autonomer Kunst* [New Forms of Narration in Dynamic Image Technologies: Formal Problems between Popular Communication and Autonomous Art], edited by Lars Christian Grabbe, Patrick Rupert-Kruse and Norbert M. Schmitz. *Reihe Bewegtbilder*. Marburg: Buechner-Verlag, 169-186.
[Open Access] KOALA Medienwissenschaften. DOI: <https://doi.org/10.14631/978-3-96317-944-0>
Website: <https://www.buechner-verlag.de/buch/neue-erzaehlformen-in-dynamischen-bildtechnologien/>

Abstract: The construction of architectural space and the camera’s recording of images, as well as a *mise en scène* of the moving image in the face of the limitations of cinematography as a visual narrative, are the focus of this analysis. Based on this, this study discusses an architectural actualization of cinematography as a dialectical cut. The films offer the viewer an effective response and a subjective experience. Cinema as a medium of critical thinking is indeed due to the influence of some avant-garde theorists, artists, and filmmakers. Referring to theories of film, this study traces the implicit presuppositions of contemporary media discourses back to their historical roots in avant-garde aesthetics by linking historical material and current discourses. Contextual analysis of current film production is added as a supplement. The focus here is on the ongoing updating of the visual narrative amid the challenges posed by technological convergence as an image model and aesthetic experience, as well as new narrative forms in dynamic image technologies today. Therefore, these chapters focus on the function and organization of physical and virtual space, the temporal dimension, and the static or sequential scene in search of overcoming classical geometry.

Zusammenfassung: Im Mittelpunkt dieser Analyse stehen die Konstruktion des architektonischen Raums und die Aufnahme von Bildern durch die Kamera sowie ein *mise en scène* des bewegten Bildes angesichts der Grenzen der Kinematografie als visuelle Narrative. Ausgehend davon wird in dieser Studie eine architektonische Aktualisierung der Kinematografie als dialektischer Schnitt diskutiert. Die Filme bieten dem Betrachter eine affektive Reaktion und eine subjektive Erfahrung. Das Kino als Medium des kritischen Denkens ist in der Tat auf den Einfluss einiger Avantgarde-Theoretiker, -Künstler und -Filmemacher zurückzuführen. Bezug nehmend auf Theorien des Films werden in dieser Studie mithilfe der Verknüpfung von historischem Material und aktuellen Diskursen die impliziten Voraussetzungen heutiger Mediendiskurse auf ihre historischen Wurzeln in der Avantgarde-Ästhetik zurückgeführt. Die kontextuelle Analyse der aktuellen Filmproduktion wird ergänzend hinzugefügt. Hierbei liegt der Fokus auf der laufenden Aktualisierung des visuellen Narrativen inmitten der Herausforderungen, die die technologische Konvergenz als Bildmodell und ästhetische Erfahrung sowie neue Erzählformen in dynamischen Bildtechnologien heutzutage mit sich bringen. Daher liegt der Schwerpunkt dieser Kapitel auf der Funktion und der Organisation des physischen und virtuellen Raums, der zeitlichen Dimension und der statischen oder sequenziellen Szene, auf der Suche nach der Überwindung der klassischen Geometrie.

2024. “Historical and aesthetic awareness: (de)colonial art and image” [Consciência histórica e estética: arte e imagem (de)colonial], peer-reviewed article written in Portuguese. In *The Frontiers of Art History and Visual Studies. Thoughts on Their Object of Study*, Monographic Issue, *Eikón Imago* 13, 31-41. DOI: <https://doi.org/10.5209/eiko.88891> | <https://dx.doi.org/10.5209/EIKO>
Article Website: <https://revistas.ucm.es/index.php/EIKO/article/view/e88891>
Journal Website: <https://revistas.ucm.es/index.php/EIKO/issue/view/4006>

Abstract: To analyze, describe, and classify the human achievements considered culturally and socially as art is to reflect on the experiences and aesthetic effects of various historical contexts, especially on the judgments of cultural values and images. In this sense, this article addresses historical consciousness as a collective phenomenon developed by modern Western culture to meet a new context that is current and decolonial. Through a literature review on the formation of

aesthetics and art history disciplines, this study addresses the meaning of art as an image that forms contemporary ideals for a sustainable world, valuing differences as a proposal for the revision of the knowledge established by the Western world and considering new narratives focused on visual culture studies for the formation of an inclusive history of art. To this end, the effects of this new context are discussed through the aesthetic experience regarding the challenges of knowledge construction by reviewing the central values of Western culture. Therefore, it is assumed necessary to interpret the cultural transformations through the arts concerning material, ethical, and aesthetic changes involving historical consciousness and new humanities knowledge developments in Western and non-Western environments.

Resumo: Analisar, descrever e classificar as realizações do homem consideradas cultural e socialmente arte é refletir sobre as experiências e os efeitos estéticos em diversos contextos ao longo da história e, principalmente, sobre os juízos de valores e imagem culturais. Nesse sentido, este artigo aborda a consciência histórica como um fenômeno coletivo desenvolvido pela cultura ocidental moderna ao encontro de um novo contexto, atual e decolonial. Por meio de uma revisão da literatura sobre a formação das disciplinas Estética e História da Arte, objetiva-se interpretar o significado da arte como imagem formadora dos ideais contemporâneos para um mundo sustentável, valorizando as diferenças como proposta de revisão do conhecimento estabelecido pelo ocidente, considerando novas narrativas com foco nos estudos da cultura visual para a formação de uma história inclusiva da arte. Para isso, os efeitos desse novo contexto são discutidos mediante a experiência estética sobre os desafios da construção de conhecimento ao se reverem os principais valores da cultura ocidental. Assim, conclui-se por meio desta análise que é necessário interpretar as transformações culturais pelas artes em relação às mudanças materiais, éticas e estéticas que envolvem a consciência histórica e novos desenvolvimentos para conhecimento em humanidades nos ambientes ocidentais e não ocidentais.

2024. “Political Instrumentalization: Unnecessary Image and Possible Realities” [Instrumentalização política: imagem não necessária e possíveis realidades], peer-reviewed article written in Portuguese, *Journal of the University of São Paulo, Jornal da USP* (August): 1-18. <https://jornal.usp.br/?p=798691>

Abstract: In the media, the interpretation of new events is heavily influenced by the contemporary political and cultural context. These experiences have a pervasive impact on daily life, molding it before their tangible manifestations manifest in the consciousness of the individual. The images portrayed in national and international media not only carry aesthetic and ethical significance but also reflect the exercise of fundamental freedoms within the framework of democracy. This politicization of aesthetics has been a recurring theme throughout history, underscoring its enduring relevance. By delving into the historical and aesthetic dimensions, it is possible to gain deeper insights into the distinction between contingent and essential realities depicted in images that are politically exploited by the media. This exploration serves to shed light on the intricate interplay between aesthetics, politics, and the media, providing valuable context for the interpretation of contemporary social and political-cultural contexts.

Resumo: Na mídia, a interpretação de novos eventos é fortemente influenciada pelo contexto político e cultural contemporâneo. Essas experiências têm um impacto generalizado na vida cotidiana, moldando-a antes que suas manifestações tangíveis se manifestem na consciência do indivíduo. As imagens retratadas na mídia nacional e internacional não apenas têm significado estético e ético, mas também refletem o exercício das liberdades fundamentais na estrutura da democracia. Essa politização da estética tem sido um tema recorrente ao longo da história, ressaltando sua relevância duradoura. Ao se aprofundar nas dimensões históricas e estéticas, é possível obter melhores entendimentos sobre a distinção entre realidades contingentes e essenciais retratadas em imagens exploradas politicamente pela mídia. Essa exploração possibilita melhor clareza sobre a interação entre estética, política e mídia, fornecendo um contexto valioso para a interpretação dos contextos sociais e político-culturais contemporâneos.

2024. Lensing, J. U., and Christiane Wagner. “Acoustic Pathways: After the Turn,” Special Edition, *Art Style, Art & Culture International Magazine*, v. 13, no. 13 (March), DOI: [10.5281/zenodo.10672386](https://doi.org/10.5281/zenodo.10672386)
Website: <https://artstyle-editions.org/13-no-1/>

Abstract: This publication on “Acoustic Pathways: After the Turn” is a culmination of extensive research and expert insights from renowned researchers, professors, and specialists in the field. Jörg U. Lensing, a sound design professor at Dortmund University of Applied Sciences and Arts and a director and composer for both theatre and film, has curated this special edition. The aim is to provide a comprehensive overview of this appealing topic. To that end, Professor Lensing and I have edited this valuable publication that offers a deep understanding of acoustic pathways and their relevance in the contemporary world. The sound world has undergone a tremendous transformation over the past few decades. With the advent of new technologies and the rise of digital music, the way we consume, create, and experience audio has changed forever. However, amidst all the changes, one thing remains constant—the power of sound to move us, inspire us, and connect us to something deeper than ourselves. When it comes to the world of audio-visual content, the concept of acoustic pathways is crucial. Essentially, acoustic pathways refer to how sound travels through a given space. That can include everything from the physical properties of the space—such as the size and shape of the room—to the materials used to construct it. From a creative standpoint, understanding acoustic pathways is essential for anyone in audio-visual production. Thus, in this new era of sound design, acoustic pathways have become more critical than ever. As we move away from traditional recording and performance techniques, the need for authentic sound has become increasingly important. Acoustic pathways are the channels through which sound and timbre music flow, connecting the artist and the listener intimately and profoundly. What happened after the “acoustic turn” was announced in 2008? Hence, I am thrilled to announce that *Art Style Magazine’s* latest special edition on “Acoustic Pathways: After the Turn” is a significant outcome, featuring rich content compiled by renowned expert Professor Lensing.

2023. “Integrated Design: Intelligent Environments Expanding Public Spaces” [peer-reviewed/open access]. Proceedings 11th International Conference on Architecture: Challenges in Design, organized by the Sustainable Urban Society Association (STRAND), hosted by the Serbian Academy of Sciences and Arts, Gallery of Science and Technology, and Rectorate of the University of Belgrade in Serbia. 5-19 December 2023, 24-34. STRAND Publications. DOI: [10.5281/zenodo.14510826](https://doi.org/10.5281/zenodo.14510826)
Homepage: <https://www.strand.rs/2023-proceedings/> | <https://www.strand.rs/2023-book-abstracts/>

Abstract: Digital technologies arouse design solutions based on functional, ethical, and aesthetic parameters. However, predictions about the quality of life concerning sustainable development goals are uncertain. Therefore, this study discusses integrated design resolutions and human-centered design. To this end, digital resources—algorithmic rule, the internet of things (IoT), and artificial intelligence (AI)—are analyzed, targeting interactive systems. Thus, this analysis seeks to identify the limits of AI’s capacity to solve human problems involving design-based learning (DBL) in three stages of development: problem analysis, problem solution, and project report. New attempts during the human–machine learning process are analyzed to address problems unsolved by AI by highlighting human values and goodwill in the decisions, choices, and solutions regarding when and how the decision can be made. The theoretical and methodological approaches are developed to deepen design questions as social phenomena that incorporate meaning and materiality in creative solutions enriching urban space, design, and architectural projects aimed at long-term goals. This qualitative research focuses on observations through direct interaction between the researcher and the object of study—intelligent environments expanding public spaces and the mediation between humans and machines as varied experiences of perceptions, actions, and behaviors of the actors involved in smart city projects. Through a theoretical foundation, the responsibility of design concerning the global and local contexts of São Paulo and Berlin in its potential for social transformation is discussed, verifying the need for planning based on ethical and aesthetic aspects of public policies for urbanization solutions while considering integrated design.

2023. “Innovative Spaces as Laboratories of Public Life in the Digital Age” [Espaços inovadores como laboratórios da vida pública na era digital], peer-reviewed article written in Portuguese. *Journal of the University of São Paulo, Jornal da USP* (June): 1-18. <https://jornal.usp.br/?p=654954>

Abstract: Imagining public life is to conceive spaces where people can share diverse experiences between work and leisure, participate in different activities, and aesthetically and socially contemplate the configuration of urban spaces as a daily practice. The city grows and accompanies science, technology, and industry innovations, undergoing social transformations in its development phases with successive “revolutions.” Currently, this development is in its fourth phase, Industry 4.0, towards the smart city concept and the Sustainable Development Goals (SDGs). In this sense, the principle of utopia as criticism, which determines possibilities, will be addressed through the models implemented based on two determining factors. The first is the digital models, properly named “innovative spaces as laboratories of public life in the digital age,” designing projects for interactive communities. The second is the transformative structure of the city influenced socially and aesthetically by the media, directing the ideal of the goals set by the SDGs in shaping public opinion in a context of social inequality.

Resumo: Imaginar a vida pública é conceber espaços onde as pessoas possam compartilhar diversas experiências entre trabalho e lazer, participar de diferentes atividades e contemplar estética e socialmente a configuração dos espaços urbanos como uma prática cotidiana. A cidade cresce e acompanha as inovações da ciência, da tecnologia e da indústria, passando por transformações sociais em suas fases de desenvolvimento com sucessivas “revoluções”. Atualmente, esse desenvolvimento está em sua quarta fase, a Indústria 4.0, rumo ao conceito de cidade inteligente e aos Objetivos de Desenvolvimento Sustentável (ODS). Nesse sentido, o princípio da utopia como crítica, que determina as possibilidades, será abordado por meio dos modelos implementados com base em dois fatores determinantes. O primeiro são os modelos digitais, apropriadamente denominados “espaços inovadores como laboratórios da vida pública na era digital”, que criam projetos para comunidades interativas. O segundo é a estrutura transformadora da cidade, influenciada social e esteticamente pela mídia, direcionando o ideal das metas estabelecidas pelos ODS na formação da opinião pública em um contexto de desigualdade social.

2023. “Industry 4.0: Laboratories of Public Life” [Indústria 4.0: Laboratórios da vida pública], updated version of the previous article “Espaços inovadores como laboratórios da vida pública na era digital” [Innovative Spaces as Laboratories of Public Life in the Digital Age], peer-reviewed article written in Portuguese. *University of São Paulo, Jornal da USP, Revista Humanitas*, v. 166 (August): 30-36. <https://www.escala.com.br/humanitas-166-p2801>

2023. “Environmental Aesthetics, Arts and Public Spaces” [Estética Ambiental, Artes e Espaços Públicos], peer-reviewed article written in Portuguese, *Art & Sensorium*, v. 10 n. 01 (June), 188-198. DOI: [10.33871/23580437.2023.10.01.188-198](https://doi.org/10.33871/23580437.2023.10.01.188-198)

Abstract: This paper discusses urban aesthetic appreciation through natural and artificial spaces. Whereas other approaches address the object of aesthetics, the artistic beauty and its relationship with natural beauty, or an aesthetic appreciation of nature, without necessarily the artistic object, this article seeks a reflection on art and natural and urban reality through a review of continental aesthetics, relating contemporary aspects of environmental aesthetics and neuroscience. Thus, this article aims to legitimize an understanding not necessarily chronological but current, involving climate change and the concept of the Anthropocene. A synthesis between artistic and natural appreciation discusses the aesthetic effects and resonances of urban and natural everyday life in forming collective consciousness, through which art becomes a reference for environmental resolutions. However, it is concluded that art does not signify reality but that the aesthetic experience is the reality of urban and natural environments.

Resumo: Este artigo discute a apreciação estética urbana mediante espaços naturais e artificiais. Enquanto outras abordagens procuram discutir o objeto da estética, o belo artístico e sua relação com a beleza natural, ou uma apreciação estética da natureza, sem necessariamente o objeto artístico, este artigo busca uma reflexão sobre a arte e a realidade natural e urbana por meio de uma revisão da estética continental, relacionando aspectos contemporâneos da estética ambiental e neurociência. Assim, este artigo visa legitimar um entendimento não necessariamente cronológico, mas atual, envolvendo a mudança climática e o conceito de Antropoceno. Com uma síntese entre apreciação artística e natural, discutem-se os efeitos e ressonâncias estéticas do

cotidiano urbano e natural na formação da consciência coletiva, pela qual a arte se torna referência para resoluções ambientais. Como conclusão, afirma-se que a arte não significa a realidade, mas que a experiência estética é a realidade dos ambientes urbano e natural.

2022. "Smart Cities and Architectural Structures: Communicational and Informational Space" [peer-reviewed/open access]. In *On Architecture, Facing the Future, Philosophy of Architecture*, organized by the Sustainable Urban Society Association (STRAND), hosted by the Gallery of Science and Technology, Serbian Academy of Sciences and Arts, European Council of Spatial Planners. 10th International Conference Proceedings. Belgrade, Serbia, 16, 219-228. STRAND Publications. DOI: [10.5281/zenodo.7378209](https://doi.org/10.5281/zenodo.7378209) Homepage: <https://www.strand.rs/2022-proceedings/> <https://www.strand.rs/2022-book-abstracts-exhibition/>

Abstract: The expectations for shaping the urban landscape toward the ethical and aesthetic values of democracy are seen as the main challenge of an intelligent environment, made possible via information and communication technologies. Consequently, architecture's tendency to embrace digital media strives to create innovative and sustainable infrastructure. This approach aims for an argumentative theoretical analysis of aesthetics and communication sciences. The focus is on the context that continuously evolves living traditions persuaded by innovation that modifies and facilitates the evolution of society. The approach is also supposed to be a constantly evolving practice that engenders interaction between past, present, and future, configuring a unique urban landscape. The goal is about the metropolis as a collective achievement, seeking innovation through technologies while preserving tradition. Therefore, the convergence between architecture, technology, and new media requires the consideration of two viewpoints in this analysis. The first is the adopted architectural spatial models. The second is the transformative structure through new media, creating realities, intelligent environments, and interactive communities. Under these two directions, the artificial environment and imagined configuration through digital media are discussed, considering that technology overcame natural boundaries: the leitmotif of human cultural development.

2022. "Fragments in Connection and Algorithmic Rule: Encoding the Urban Image in Motion" [peer-reviewed article]. In *Urban Assemblage: The City as Architecture, Media, AI and Big Data*. University of Hertfordshire, London: AMPS Conference Proceedings Series. <https://doi.org/10.5281/zenodo.6503018> | <https://amps-research.com/proceedings/>

Abstract: Art, architecture, cinematography, and media as urban images in motion concerning digitalization are discussed based on the images of a result, success, conquest, and projection that search for the spectacular, concrete, and imagined achievements related to the transformations of visual culture. Media, information, and communication technologies offering experiences to individuals in their urban reality construction choices are discussed, faced with the image's paradoxes in its figurative and abstract sense. Therefore, media presence is discussed based on the algorithmic rule, which directs society towards a significant paradigm change concerning new spaces and times for concrete experiences. The reflection on art, architecture, cinematography, and media delimits this interdisciplinary analysis in human sciences. The focus is the culture in its transformation related to urban visual and digital aspects based on the theories of perception and aesthetics about urban assemblages. Therefore, concrete and imagined urban experiences are analyzed by assemblages and montages of fragmented images originated and influenced by cinematographic and animation languages to construct moving images. This study will also address an understanding in information and communication sciences about virtual realities and effects generated by the world wide web through hypermedia and multimedia (Nelson and Engelbart), which impact social behavior. However, what condition would the change of architecture be according to the configuration of the digital image? This question seeks answers in information sciences through the digital image by specific codification to optimize time-space versus the human perception and visual system. Finally, an interdisciplinary approach is proposed to explore the possibility that perception remains a hypothesis for the meaning of contemporary visual culture in its values and effects related to the fragments in connection and algorithmic rule in the imagined and concrete realizations of the urban image in motion.

2022. “Artistic, Cultural, and Political Interdependence: Cities in Motion Facing the Challenges of Technological Advances” [peer-reviewed article]. In *Cities in a Changing World: Questions of Culture, Climate and Design*, edited by J. Montgomery. AMPS Proceedings Series 24 (1): 133-142. The City University of New York (CUNY), New York City College of Technology (City Tech). <https://doi.org/10.5281/zenodo.6140332> | <https://amps-research.com/proceedings/>

Abstract: In the course of the 20th century, many researchers studied the social and cultural ideological consequences of Western society’s artistic achievements—a significant reference in this regard was the Frankfurt School of Critical Theory. This study, however, focuses on the first decades of the 21st century but seeks to update and answer one of the Frankfurt School’s main questions concerning technological development, and social challenges; namely, whether contemporary art and architecture operate interdependently with institutional and globalized market structures to find social solutions or merely focus on their own milieus or on mass culture entertainment. On the one hand, artistic achievements are part of the cultural development that occurs within territorial limits. On the other hand, concerning deterritorialization, these achievements are related to space-time, images moving in the face of the perception-image. Therefore, it is not trivial to distinguish the political and economic aspects of a social fact from its immediate need to find solutions for the urban environment. To this end, this article discusses the historical achievements of practical and aesthetic developments through artistic actions, design, and architecture, while taking into account the public space—physical or digital—through the images, sounds, and integrated planning that represent local and global challenges to a sustainable environment. Hence, it considers artists, composers, designers, and architects who have consolidated their achievements through interactions with technicians, politicians, scientists, and technologies. Accordingly, this paper addresses the formulation of a better understanding of the complexity of cohabitation, that is, urban lives. The urban space has always been one of the main environments in which musical, artistic, and cultural achievements, integration, and new developments transpired. For example, the relationship between sounds and images in the urban framework aims to expand the limits of architecture. As stated by Jean Nouvel, “an architect is like a filmmaker,” using a combination of space, music, and images. Finally, the city is discussed within a structure of contemporary universality related to urban transformation, democratic ideals, and aesthetic experience, especially in relation to the moving image.

2022. “The Ideal of Beauty at The Risk of Contemporary Art. The Aesthetic Experience Under the Effect of the Media” [L’idéal du beau au risque de l’art contemporain. L’expérience esthétique sous l’effet des médias], peer-reviewed article written in French. Centre d’Études et de Recherches en Esthétique et Arts Plastiques, Les risques de l’art, *Revue Recherches en Esthétique* n° 27, 139-148. DOI: [10.5281/zenodo.5949344](https://doi.org/10.5281/zenodo.5949344)

Abstract: As we well know, contemporary reality involves us largely through the effects of images spread by the media. However, to perceive that the mastery of these images prevails with resistance to optimistic stimuli and goodwill also means to perceive that the notion of beauty loses its meaning, and its lack persists. But would this resistance to beauty be a contemporary situation, or would we be conditioned to such negative manifestations throughout our existence? Would the dichotomies and all the dialectic relationships necessary for our evolution depend on a balance between the opposing forces? Why does beauty remain idealized? Thinking about visual poetics and resistance to beauty leads us to an inventory of artistic achievements, through which we manifest our emotions. However, we discuss the feelings represented and their relationship in the context of Western art history’s classic references. In this article, it is considered the transference of the values of Antiquity, Renaissance, passing through the Enlightenment to Modernity, and, finally, arriving at the present. Social and cultural transformations are also discussed with an emphasis on aesthetics and communication. Another critical focus is the constant relationship between the old and the new, when at each new event, images are evoked, shocking the public. Frequently, in the same narrative, but at different times, the visual poetics contrast them. Finally, the main manifestations of the human being in the face of situations – such as indignation, despair, fear, insecurity, and lack of understanding – avoiding the perception of beauty, are discussed through the arts.

Résumé: Cet article a pour objectif de réfléchir à l'influence des médias sur les arts en matière de perception de la réalité socioculturelle et aux risques qu'elle fait courir à l'expérience esthétique. Quelles sont les valeurs esthétiques sous l'effet médiatique que met en risque les sentiments du sublime et du beau ? Cette réflexion a pour axe fondamental la relation entre l'intention de l'artiste et la production culturelle des médias, qui donne à voir une « image » de la réalité en mutation. Les valeurs objectives et subjectives par lesquelles l'interface numérique et analogique est comprise – à la fois comme une image et comme un art – doivent être considérées comme des images qui traversent les frontières, créent et offrent un libre accès à l'imagination à travers les médias et dans l'espace urbain. Ainsi, les images se projettent au-delà de l'environnement social immédiat. Toutefois, la transgression visuelle est remise en cause à partir du moment où l'image concrète est utilisée comme produit artistique, culturel, médiatique et d'expression en rapport avec les libertés fondamentales (Benjamin, 1939 ; Adorno, 1970 ; Jimenez, 2005). De cette façon, au sens platonicien de l'idéal du Beau, penser dans le sens des libertés fondamentales et de celui de connaissance par les arts, revient aussi à se demander si l'idéal du Beau est en mis en péril dans l'art contemporain, remplacé par des valeurs esthétiques et des enjeux contemporains sous l'effet des médias. La réflexion sur la médiation et le risque que la réalité socioculturelle fait courir aux arts contemporains nous conduira à dresser dans cet article un inventaire des réalisations artistiques dans lesquelles le Beau résiste et reste idéalisé. Pour cela, certaines œuvres de l'artiste Ernest Pignon-Ernest seront représentatives à titre d'exemples, comparées à certaines images du photojournalisme en tant qu'art ayant un grand impact médiatique.

2022. “Everyday Aesthetics and Augmented Reality: Political, Cultural, and Visual Contexts” [peer-reviewed book chapter]. In *Yearbook of Moving Image Studies, Augmented Images: Trilogy of Synthetic Realities II*, edited by Lars Christian Grabbe, Patrick Rupert-Kruse and Norbert M. Schmitz. Marburg: Buechner Verlag, 17-37. <https://www.buechner-verlag.de/buch/augmented-images/>

Abstract: This chapter aims to discuss everyday aesthetics related to the growing presence of the digital world in the urban lifestyle and its cultural and political effects. In this regard, the meaning of the term “aesthetics,” associated with daily experiences, ethically and aesthetically concerns an individual's perceptions through their senses related to things in their urban environment. Involvement with culture or politics does not form discourse independent of the aesthetics discourse, considering cultural activity and technology as part of aesthetic reality since sensitive aspects encompass the content, and thus, the political issue. The best empirical example to discuss this theme, given cultural and political diversity, is activities through increased digital technologies made possible by cultural projects. One of these projects is the Berlin Cultural Project, which uses augmented reality. Therefore, the discussion focuses on the daily sociocultural relations as a single reality encompassing the physical and virtual world of the “system of objects,” “hyperreality,” “simulacrum,” and “simulation” (Baudrillard 1968, 1972, 1982). Hence, spaces are recognized as political and cultural structures forming the individual in society and having an established and determined acceptance through symbolic images. Finally, this chapter addresses the individual's daily life experience under the effect of the sign value.

2022. Editor. “Environmental Aesthetics: Socio-Territorial Conflicts throughout Media,” Special issue, *Art Style, Art & Culture International Magazine*, ed. v. 9, no. 9 (March 2022): 158 pages. <https://doi.org/10.5281/zenodo.6342204>

Abstract: Environmental Aesthetics: Socio-Territorial Conflicts throughout Media is part of a session that I organized at the IV International ISA Forum, Porto Alegre, held on February 23–27, 2021, for the Research Committee on Sociology of Communication, Culture, and Knowledge (ISA-RC14). This committee has a long history of research results and activities. Among its most renowned founding presidents are Kurt Wolff and Edgar Morin. The committee pertains to the International Sociological Association (ISA). The ISA is a member of the International Science Council and enjoys the status of non-governmental organization in formal associate relations with UNESCO and special consultative status with the Economic and Social Council of the United Nations.

2022. “Aesthetic Appreciation: Natural, Artistic, and Media Effects,” [peer-reviewed article by two scientific committee members of the magazine], *Art Style, Art & Culture International Magazine*, v. 9, no. 9 (March 2022): 129-147. <https://doi.org/10.5281/zenodo.6757185>

Abstract: This article aims to conceptualize aesthetic appreciation based on the main aesthetic theories of the last decades. The development of this analysis includes the core values that highlight the natural and urban environmental aesthetic experience. The need to know more about aesthetic experience establishes possibilities for research beyond art that focuses on natural and artificial spaces. While other traditional approaches have sought to discuss the object of aesthetics, namely artistic beauty and its relation to natural beauty, or an aesthetic appreciation of nature without necessarily the artistic object, this article seeks a reflection on art concerning natural and urban interdisciplinary reality. The following questions guide this reflection: What is the difference between artistic and natural aesthetic appreciation? How does the environment offer aesthetic effects and resonances across socio-territorial establish their actions through their perceptions. An individual chooses, organizes, and transforms the information that comes to him or her from the environment, resulting in the continuous construction of mental representations according to their participation. In this sense, the scope of environmental aesthetics applies to this reflection in the relationship of the natural environment influenced by humans and the things related to the environment. Therefore, observing the aesthetics associated with the arts and the everyday objects and environments of public life is essential, as is observing their political and cultural implications. The conception, a priori, of environmental and everyday aesthetics is analyzed concerning the individual in the public space, considering the relationships of individuals with the arts and the environment through the media. Thus, this analysis enables an understanding—not necessarily chronologically—but with a notion of knowledge grounded in aesthetic theories and the foundations of aesthetics as a philosophical discipline.

2022. “Sustainability, decolonial art and documenta 15” [Sustentabilidade, arte decolonial e documenta 15], peer-reviewed article written in Portuguese. *Journal of the University of São Paulo, Jornal da USP* (July): 1-15 <https://jornal.usp.br/?p=542607>

Abstract: In this article, the discussion about the function of art concerning social inclusion and sustainability is due to the factors related to different contexts and cultures to understand the current moment. Thus, it is equally important to understand the development of civilizations and the scientific and technological evolution as processes and successive challenges depending on each historical moment, sociocultural values, and beliefs. Furthermore, since the beginning of the 20th century, new art forms and techniques have been essential for cultural transformations related to the breakdown of values, the constant search for solutions to social problems, and changes in habits and behavior. Thus, the most important social function of art and culture is to create a balance between the human being and his environment. This balance is discussed through art through knowledge and understanding of social reality with the example of the international art exhibition documenta 15.

2021. “Art and Education in the Virtual Environment” [Arte e educação no ambiente virtual], peer-reviewed article written in Portuguese. *Proceedings book of International Digital Symposium, Spaces of Mediation: Drawing as Memory Practice*. Museum of Contemporary Art of the University of São Paulo (MAC USP), 199-212. <https://bit.ly/3A4oleL>
DOI: [10.5281/zenodo.14291458](https://doi.org/10.5281/zenodo.14291458)

Abstract: Technique and art have been the main allies of knowledge and science in human activity and the reasons for sociocultural transformations. In this sense, art and education are discussed in their technical, theoretical, didactic, empirical, and contemporary aspects aiming at online teaching-learning. The main argument of this analysis is the access to knowledge through information—art as content. Thus, this analysis in the face of the interactive and visual interface of the virtual environment becomes basilar in the educational context of cultural institutions and museums, beyond the pandemic moment, discerning information from knowledge as a cultural legacy.

Resumo: A técnica e a arte são as principais aliadas do conhecimento e da ciência nos campos da atividade humana e, também, os motivos de transformações socioculturais. Nesse sentido, arte e educação são discutidas nos seus aspectos técnicos, teóricos, didáticos, empíricos e contemporâneos, visando o ensino-aprendizagem online. O principal argumento dessa análise é o acesso ao conhecimento pela informação — a arte como conteúdo. Assim, esta análise diante da interface interativa e visual do ambiente virtual torna-se basilar no contexto educacional das instituições culturais e museus, além do momento pandêmico, discernindo informação de conhecimento como legado cultural.

2021. “UN, Global Order, and the Autonomy of Art: From Portinari to Rauschenberg” [ONU, ordem global, e autonomia da arte: de Portinari a Rauschenberg], peer-reviewed article written in Portuguese. *Journal of the University of São Paulo, Jornal da USP* (September): 1-15. <https://jornal.usp.br/?p=454188> This article was initially published in the *Jornal da USP*. Later, the editors of the *Revista USP* selected it for this special edition on the independence bicentennial. *Revista USP* is available both online and in a printed version. *Revista USP's* website: <https://bit.ly/3Nye9As> Wagner, C. 2022. “ONU, ordem global e autonomia da arte: de Portinari a Rauschenberg.” *Revista USP*, 1(133), 171-186. <https://www.revistas.usp.br/revusp/article/view/199493> DOI: <https://doi.org/10.11606/issn.2316-9036.i133p171-186>

Abstract: This article is about the autonomy of art and the significance of the image with respect to the global democratic ideal and the notion of freedom. It presents examples of the art of Candido Portinari and Robert Rauschenberg that are associated with the institutional objectives of the UN. On the one hand, there is the significant representation of Brazil at the headquarters of this entity, and on the other hand is the significance of Rauschenberg’s Tribute 21 series, which was donated to the MAC USP in this same context.

Resumo: Este artigo trata da autonomia da arte e do significado da imagem com relação ao ideal democrático global e à noção de liberdade. Apresentam-se exemplos da arte de Candido Portinari e Robert Rauschenberg que estão associados aos objetivos institucionais da ONU. Por um lado, há a significativa representação do Brasil na sede dessa entidade e, por outro, o significado da série Tribute 21 de Rauschenberg, que foi doada ao MAC USP nesse mesmo contexto.

2021. “Media and Digital Interface: Designing Learning Spaces and Knowledge” [peer-reviewed article]. In *Teaching-Learning-Research: Design and Environments*, edited by Laura Sanderson and Sally Stone. University of Manchester, Manchester School of Architecture, AMPS Proceedings Series 22.1, 336-346. <http://architecturemps.com/proceedings/> <https://doi.org/10.5281/zenodo.5502130>

Abstract: Many people live a reality in which everything happens online through worldwide connections, i.e., the “global village” (McLuhan 1964). These individuals are connected most of the time, and the pace of their connections increasingly accelerates. They have access to a lot of information from all areas, as well as access to digital platforms. This seems to be fair, as they think that they are informed. However, it’s not quite like that. Without understanding how to discern, these individuals will have access to information that is nothing more than a source of misinformation. In this sense, the role of communication and information technologies and their meaning is discussed, as well as the pedagogical methodologies to enable individuals to discern content, learning, and knowledge formation amid the complex digital interface. Some essential observations in this process have been analyzed, specifically how technology is changing teaching, based on Seymour Papert’s constructionist theory of learning (1980) and his idea of the “art of intellectual model building.” One of them, and the most dominant since we started the digital era, is the digitalization of the whole system, mainly in the press and education. For this analysis, three points will be addressed. The first and most significant is the understanding of the process of knowledge construction in the digital interface. Next, the central pedagogies related to this process will be explored. Finally, the sense of this dynamic of the networked information age, specifically how cultural diversity in its social, economic, and political aspects are related to the individual’s new behavior, will be addressed. The analysis will also discuss the socio-cultural context regarding the evolution of psychological and pedagogical theories, scientific and technological development, and the possibilities of innovation and implementation of resources aimed at constructing the data for virtual visual, textual, and auditory content.

2021. “Image and Digital Media: The Concept of Mediated Reality” [peer-reviewed book chapter]. In *Yearbook of Moving Image Studies, Trilogy of Synthetic Realities I: Virtual Images*, edited by Lars C. Grabbe, Patrick Rupert-Kruse and Norbert M. Schmitz. Marburg: Büchner-Verlag, 67-91. <https://www.buechner-verlag.de/buch/virtual-images/>

Abstract: Images not only narrate our usual perceptions of the environment but also lead us to the illusion of many realities. From this complexity of our perceptive faculties, this article aims to reflect on images—virtual versus real—as technical aspects and their effects on social imagination. How do we perceive this experience? Is it potentially unreal, or is there a real power of effects? These perceptions involve images initially captured digitally and processed in digital media or configured through aesthetic features such as colors, light intensity, the image resolution itself, and digital moving imagery. Digital technologies for both image capture and image configuration refer to the representation that relies on computer-based digital encoding process, its reproduction, and its influence on the current sociocultural context. This article will focus on the digitization process, which is essential and critical in the system design, next to the relationship between virtual versus real space–time wholeness. It will then focus on the parts—that is, from the digital medium to the contents—and the notion of hyperreality. It is essential to clarify the sense of reality to understand the notion of virtual reality or hyperreality. In this article, reality is defined as the existence of the thing itself and is related to the sensation and the phenomenon of things. Therefore, this work will analyze the traditional concept of reality as focused on the hypotheses of the perception of the world, things themselves, concepts, and understanding of their representation in space-time. In general, the image is analyzed in digital media through the transformation and revolution of its own understanding of the image to the sense of simulation, implosion, hyperreality, and the disappearance of the real in major theoretical works by Baudrillard.

2021. “A Discussion with Morton Schoolman on a Democratic Enlightenment: The Reconciliation Image, Aesthetic Education, Possible Politics.” Interview by Christiane Wagner. *Art Style, Art & Culture International Magazine*, v. 8, no. 8.1, part 1 (September): 37-55. <https://doi.org/10.5281/zenodo.5448260>

Abstract: The primary purpose of this interview is to bring the reader closer to the subject of aesthetics and politics—that is, the correspondence of art images with public life regarding the ideals of organization of a city, state, or nation. In this sense, considering the object of aesthetics, art is to think about the reception of art forms and their subjects in contemporaneity interacting with the metropolis’ everyday life and its democratic ideals. Thus, the meaning of the visual dynamics of society and democratic ideals would be social aesthetics, where the reflection on the arts is linked to political-cultural aspects. In that way, among the many forms in which art manifests itself, the experience and the effect of greater global perception have been seen in Schoolman’s work through the moving image and, consequently, film. Specifically, concerning politics, this interview focuses on the arts—in this case, cinema, and the effects of politicization, citizen awareness of their cultural diversity, and differences. At this point, Schoolman’s work becomes essential for democratic enlightenment. To discuss the essential values of democracy is also to understand the complexity of respect for difference. Therefore, the democratic ideal faces the central challenge of combating violence toward difference. In this way, Schoolman’s theory has been built upon the challenge of “overcoming identity’s construction of difference as otherness.” One of the ways to overcome this identity construction is through reconciliation images by way of aesthetic education designed to meet democratic enlightenment. Schoolman developed his theory of the reconciliation image through the moving image and the cinematographic image. Hence, this interview aims to better understand political and aesthetic values, specifically through cinema, to enlighten visual dynamics and democratic ideals.

2021. “Structures of the Metropolis: The Image of Unity in Diversity” [peer-reviewed article by two scientific committee members of the magazine]. *Art Style, Art & Culture International Magazine*, v. 8, no. 8.1, part 1 (September): 11-35. <https://doi.org/10.5281/zenodo.6757172>

Abstract: This article aims to present a visual and theoretical analysis based on the ideals of a democratic society. The cultural paths of social, political, and economic history have always been transferred to art. For this reason, in this paper, artistic realizations are analyzed in terms of the reproductive forces—infrastructural and superstructural—embedded in the ideological context of modern times to situate contemporary society, its global dynamics, and the effect of media in relation to everyday aesthetics. Consequently, this article explores metropolises’ structures and social dynamics of functioning, organizing, and restructuring the possible image configurations produced by the cultural context as reality, which is found mainly in significant social and aesthetic theories from the 1960s to the current times. Understanding these theories requires, above all, a discussion about the new interpretations that are still possible. Therefore, new insights form the basis for exploring innovative concepts, particularly in the transition from the 20th to the 21st century, which has sought to define the ideal of freedom in democratic societies. Based on the context that has marked modern times and shaped the path to current times, this article focuses on the role of the arts and media and the cultural effects aimed at democratic values, which prevail through the transparency of information. In this sense, media are significant participants in fulfilling their essential purpose: the “mediation” between society and the state. In short, this article is about the power of images and visual narratives representing the global culture’s ideal of democracy. Moreover, it is about the vision of the democratic ideals that guide society toward its fundamental rights, not only as an ideology or image but also as a social reality. These rights respond to the need to maintain the social order—a unity—with regard to the cultural diversity manifested in the arts and media.

2021. Editor. “Metropolis: Visual Dynamic and Democratic Ideals,” Special issue, *Art Style, Art & Culture International Magazine*, v. 8, no. 8.1, parts 1 and 2 (September), 316 pages. <https://artstyle.international/issue-8/>
Part 1 <https://doi.org/10.5281/zenodo.5512176>
Part 2 <https://doi.org/10.5281/zenodo.5512201>

Abstract: This theme is explored in two separate parts. One focuses on public space, aesthetics, politics, critical theory, and “scenopolitics,” and the other on architecture, urban monuments, “artivism,” and art history related to the current socio-cultural context. I introduce the first part with my article on the structures of the metropolis by discussing public space and arriving at an interpretation of Morton Schoolman’s work, comparing private and public space on democratic enlightenment and aesthetic education. Following my article, I have the privilege to present an exclusive interview with Schoolman. Then, the authors selected explore their themes of this magazine issue.

2021. “Arts and Democracy at Stake” [Artes e democracia em questão], peer-reviewed article written in Portuguese]. *Journal of the University of São Paulo, Jornal da USP* (May): 1-19. <https://jornal.usp.br/artigos/artes-e-democracia-em-questao/>

Abstract: The question is not on the media, Internet access, how the image is disseminated, or the role of the arts in all its forms as an image. It is considered the reach of a growing and more diverse audience and its cultural effects. An audience differentiated by its background and tastes watches online movie channels, concerts, and theater and virtually visits historical monuments and art museum collections. However, even if partially, they are without the aesthetic experience of the face-to-face moment with the original work—regarding the concept of Benjaminian aura—it is worth that most are interested in immediate experiences just for the information. The question is also not about the history of the image in its technical evolution, reproduction, and the ambiguous role of the media, but how can we follow democratic ideals with the help of the arts nowadays?

Resumo: A questão não é a mídia, o acesso à Internet, como a imagem é disseminada ou o papel das artes em todas as suas formas como imagem. O que está em questão é o alcance de um público crescente e mais diversificado e seus efeitos culturais. Um público diferenciado por sua formação e gostos assiste a canais de filmes, concertos e teatro on-line e visita virtualmente monumentos históricos e coleções de museus de arte. Entretanto, mesmo que parcialmente, eles não têm a experiência estética do momento presencial com a obra original — considerando o conceito de aura benjaminiana — vale dizer que a maioria está interessada em experiências imediatas apenas pela informação. A questão também não é sobre a história da imagem em sua evolução técnica, reprodução e o papel ambíguo da mídia, mas como podemos seguir os ideais democráticos com a ajuda das artes hoje em dia?

2021. “New Times, Arts and the Fashion Phenomenon” [Novos tempos, artes e o fenômeno da moda], essay written in Portuguese. *Revista H&C* (May): 1-10. [Link to the essay](#)

Abstract: This essay discusses the relationship between time and urban space regarding the collective consensus, everyday life, visual culture, and the fashion phenomenon beyond styles and tastes in the search for novelty, change, transforming habits, economic, and political attitudes.

Resumo: Este ensaio discute a relação entre tempo e espaço urbano no que diz respeito ao consenso coletivo, à vida cotidiana, à cultura visual e ao fenômeno da moda além dos estilos e gostos na busca por novidades, mudanças, transformação de hábitos, atitudes econômicas e políticas.

2021. “Visual communication and media. transformation processes of the global metropolitan rhythm” [Visuelle Kommunikation und Medien. Transformationsprozesse des globalen metropolitanen Rhythmus], peer-reviewed paper written in German. Workshop proceedings, Interdisziplinärer Workshop New Tools for Old Problems, IZdigital, Interdisziplinäres Zentrum für Digitale Geistes- und Sozialwissenschaften, Institut für Kunstgeschichte, FAU-Friedrich-Alexander-Universität Erlangen-Nürnberg, (January): 1-20. [Link to the homepage](#)

Abstract: The concept of innovation in aesthetics and communication research extends to new possibilities for understanding the worldview: creating new forms of representation using technologies and communication, focusing on imitation and representation (mimesis) in visual communication. In this sense, the ideal of perfection is meaningful. New forms and contents arise as transformation processes of the global metropolitan rhythm. This is understood to be a process of imitation – mimesis – which, through the construction of the collective imagery, contains values of order and rules of each culture in content changes. The current society and culture, as they are reflected in artistic production, are discussed in this study according to Hegel's concept of the *Zeitgeist*. The aim is to examine visual communication, its communication media, and its images (static or moving). Based on artistic, creative and conceptual experiences, the foundations for the conception, design and implementation of communicative processes are to be explored. One of the objectives of this visual study is to show that the experiential aspects of images include the dichotomy between illusion and reality.

Zusammenfassung: Das Konzept der Innovation in Ästhetik- und Kommunikationsforschung erstreckt sich auf neue Möglichkeiten des Verständnisses der Weltanschauung: die Schaffung neuer Formen der Darstellung mithilfe der Technologien und der Kommunikation mit der Fokussierung auf die Nachahmung und Darstellung (Mimesis) im Bereich der visuellen Kommunikation. In diesem Sinn ist das Ideal der Vervollkommnung bedeutungsvoll. Neue Formen und Inhalte entstehen als Transformationsprozesse des globalen metropolitanen Rhythmus. Darunter wird ein Prozess der Nachahmung verstanden – Mimesis, der durch den Aufbau der kollektiven Bilderwelt Werte der Ordnung und der Regeln jeder Kultur in inhaltlichen Veränderungen enthält. Die aktuelle Gesellschaft und Kultur, die auf die künstlerische Produktion übertragen sind, wird in dieser Untersuchung nach Hegels Konzept des *Zeitgeistes* erörtert. Das Ziel ist die Untersuchung der visuellen Kommunikation, ihrer Kommunikationsmedien und deren Bilder (statisch oder beweglich). Ausgehend von den künstlerischen, kreativen und konzeptionellen Erfahrungen sollen die Grundlagen für die Konzeption, Gestaltung und Umsetzung kommunikativer Prozesse erforscht werden. Eines der Ziele dieser visuellen Studie ist es, zu zeigen, dass die erfahrungsbezogenen Aspekte von Bildern die Dichotomie zwischen Illusion und Realität beinhalten.

2020. "A Democratic Enlightenment: The Reconciliation Image, Aesthetic Education, Possible Politics" [a critical review of the Morton Schoolman's book]. *Visual Studies Journal*, Volume 36, Routledge, Taylor & Francis Group (November): 1-4. <https://doi.org/10.1080/1472586X.2020.1845101>

Abstract: Nothing is more essential than the evolution of our perceptive and cognitive capacities to seek relationships and mutual understanding through constant communication, thereby building common beliefs and habits. Therefore, the experiences and significance attributed to language and communication channels are diverse and mainly visually represented. As a result, the challenge of reflecting the aesthetic and political aspects of the visuals within the contemporary context of a globalized culture targeting democratic values is essential. This is the issue highlighted throughout the book *A Democratic Enlightenment: The Reconciliation Image, Aesthetic Education, Possible Politics* by Morton Schoolman (2020).

2020. "City and Challenges: Projection and Perception of Time-Space and Digital Solutions" [Cidade e desafios. Projeção e percepção do tempo-espaço e soluções digitais], peer-reviewed article written in Portuguese. *Journal of the University of São Paulo, Jornal da USP* (November): 1-18. <https://jornal.usp.br/?p=370603>

Abstract: This article describes the presence and influence of the Brazilian global metropolis of São Paulo, describing its current urban condition and possibilities—architectural, economic, and social. The article explores the evolution and perception of the individual concerning new interventions related to communication technologies and synchrony with the urban rhythm, which enable new dimensions of spaces and relationships for a future based on sustainable industry, fair trade, and heritage preservation. Urban life, in its complexity, is a part of many cities, where people coexist, build and rebuild their histories as well as their moral, ethical, economic, cultural, social, and political values. Many cities represent the space and time of urban life, which is in constant transformation. The rhythm of urban space and contemporary life, the practical achievements concerning the past and the future were analyzed. Thus, what matters most are the facts linked to cities' growth and projects that can meet social needs and solve problems, including housing, transportation, and overpopulation. However, it must be considered that the first solutions appear naturally due to the emergence of problems at various levels, which are the result of the industrial and economic development that started in the second half of the twentieth century. That issue is the central empirical factor in the relation between time and space in urban transformation and the challenges to a better quality of life in many cities discussed in the article.

Resumo: Este artigo descreve a presença e a influência da metrópole global brasileira de São Paulo, descrevendo sua condição urbana atual e suas possibilidades — arquitetônicas, econômicas e sociais. O artigo explora a evolução e a percepção do indivíduo em relação às novas intervenções relacionadas às tecnologias de comunicação e à sincronia com o ritmo urbano, que possibilitam novas dimensões de espaços e relacionamentos para um futuro baseado na indústria sustentável, no comércio justo e na preservação do patrimônio. A vida urbana, em sua complexidade, faz parte de muitas cidades, onde as pessoas convivem, constroem e reconstróem suas histórias, bem como seus valores morais, éticos, econômicos, culturais, sociais e políticos. Muitas cidades representam o espaço e o tempo da vida urbana, que está em constante transformação. Foram analisados o ritmo do espaço urbano e da vida contemporânea, as realizações práticas relativas ao passado e ao futuro. Assim, o que mais importa são os fatos ligados ao crescimento das cidades e os projetos que podem atender às necessidades sociais e resolver problemas, incluindo habitação, transporte e superpopulação. No entanto, é preciso considerar que as primeiras soluções surgem naturalmente devido ao surgimento de problemas em vários níveis, resultado do desenvolvimento industrial e econômico iniciado na segunda metade do século XX. Essa questão é o fator empírico central na relação entre tempo e espaço na transformação urbana e nos desafios para uma melhor qualidade de vida em muitas cidades discutidas no artigo.

2020. “The Art of Design: Seeking the Beautiful and Good Form” [A arte do design: a busca pela bela e boa forma] , essay written in Portuguese. *Revista H&C* (October): 1-10. [Link to the essay](#)

Abstract: This essay discusses the importance of a global vision guided by artistic accomplishments. The starting point is in the meaning of the creations, through which the connection with applied and fine arts was created, especially when one thinks of the Bauhaus legacy, its methods, and practices. The goal is to use and understand reflections on aesthetics and art theory concerning art and design in its technical essence and to learn how to comprehend artistic and cultural creation’s influence in its representative aspects of everyday practice and relationship with aesthetic judgment.

Resumo: O ponto de partida está no significado das criações, por meio das quais foi criada a conexão com as artes aplicadas e as belas-artes, especialmente quando se pensa no legado da Bauhaus, seus métodos e práticas. O objetivo é usar e entender as reflexões sobre estética e teoria da arte em relação à arte e ao design em sua essência técnica e aprender a compreender a influência da criação artística e cultural em seus aspectos representativos da prática cotidiana e da relação com o julgamento estético.

2020. “The Postmodern Avatar. The Changing World of the Arts and Jeff Koons” [peer-reviewed article by two scientific committee members of the magazine]. *Art Style, Art & Culture International Magazine*, no. 6 (September): 123-142. DOI: <https://doi.org/10.5281/zenodo.5172061>

Abstract: In their own historical and social essence, the arts comprise moments of rupture or overcoming concerning their purposes. In this article, it is essential to consider the cultural changes in the passage from the 20th to the 21st century. This article seeks to understand this moment as a process of development relating not only to the arts in its milieu of experts, but also the arts in its meaning for audiences in urban centers. These transformations are the main characteristics of urban visual culture, representations of the world view by both characteristics and needs, varying according to political and social cultures. Historical analysis and reflection on the meaning of art in the contemporary world seek to contextualize the purpose of this visual culture in this moment of transition. The ideologies that guided modern art no longer offer their meanings. However, to illustrate the subject of this transition context, the art of Jeff Koons is analyzed for its impact and cultural receptivity, with emphasis on the ongoing dichotomous relationship of our history that breaks with the conservative tradition, which has significant representatives in the Château de Versailles—a symbol of power, not only for a French monarchical tradition but, above all, for the reasons that led to the French Revolution (1789–1799), an advent that transformed Western societies. However, there could be no better scenario to represent a revolution in the arts through contemporary art exhibitions. To understand this recent moment of rupturing, especially with the modern arts—called the postmodern age—this article discusses whether modernity’s values are surpassed, and which artistic and cultural values prevail in the contemporary. Thus, a fundamental motive in the arts’ universe, with origins in the Renaissance, stands out as an argument for the aesthetic judgment and taste that prevails in the entire cultural sphere reigning absolute—the kitsch. Finally, facing the technical, artistic, and cultural possibilities, such as the stages of different social reality processes, the Kitsch Art or postmodern sculptures of Jeff Koons are placed in the current socio-cultural context.

2020. “Challenges: Reason and Reality. Can Advances in Science end Philosophy?” Critical review. In Research Group on Intelligence Technologies and Digital Design, coordinated by Professor Winfried Nöth. <https://bit.ly/2TNmwON>

Abstract: This review, in addition to an informative summary of the book’s content, proposes an analysis of the philosophical and scientific approach, with attention to aesthetic reflection nowadays. Thus, ontologically and epistemologically, the complexity of the subject in question is approached. It is also contemplated that the philosophical notion of freedom that is as old as the art concerning human existence. Thus, free will is considered as the potency of freedom by the principles of Cartesian philosophy, which would not be possible without an orientation based on knowledge for decisions, considering the criteria of truth for the affirmation of technique and science. What is intended is a review with aesthetic reflection to situate ourselves about the sensitive aspects of our existence in a critical way to Cartesian rationalism, precisely because aesthetic considerations were not appropriate for the Cartesian subject. Finally, this critical review reflects on the main question of the book, that is, its consequences in the face of Cartesian doctrine and the controversies surrounding the notion of freedom, its reflexes in the arts and culture.

2020. “The Democratization of Art. Media and the Art of Publishing on Art” [peer-reviewed article by two scientific committee members of the magazine]. *Art Style, Art & Culture International Magazine*, no. 5 (March): 93-113. <https://doi.org/10.5281/zenodo.5168110>

Abstract: The historical approach to democratic ideals is based on the relationship between art, technique, and industry in its creative conception and the cultural influences of its practice in the process of economic, social, and political development. However, in order to better understand this relationship, this article seeks to understand the place of art and communication in the origins of Western knowledge through a brief retrospective of the evolution of verbal and visual languages. Through this panorama, essential to the meaning of art and communication, the article presents an analysis that considers the historical significance of art publications in the process of democratization, freedom of expression, the press, and art from the Renaissance to modern times, while focusing mainly upon the period from the 20th century to the present day. The purpose of technique in its global dimension is fundamental to human existence. Such technical transformations are the consequences of social achievements in the search for conquests and freedoms. However, the quest for freedom is paradoxical. Consequently, through a theoretical foundation in art, culture, and technological evolution, the article seeks to understand the development of art publications better, using examples of significant publications in the history of Western culture. The creative practices considering the resources and socio-cultural stimuli are observed.

2020. “The Cupola: For an Aesthetic and Dominant Structure of the Society” [La coupole : pour une structure esthétique et dominante de la société], peer-reviewed article written in French. *Grin* (January): 1-14. <https://doi.org/10.13140/RG.2.2.22137.49765>

Abstract: First, the term “cupole” (a structural element resembling the hollow upper half of a sphere) is presented in this article in its architectural function and, consequently, in its social, traditional, symbolic, and aesthetic aspects that influence contemporary public spaces. These areas have significant value and have considerable influence on the social order. The dome has been used both to describe the aesthetic characteristic of institutions that have adopted this form and also, by analogy with space as an indicator of high status in the social hierarchy. However, the cupola finds its origin in primitive societies and ancient civilizations and resists time by tradition. Thus, through a brief historical notion, the article will address the relationship between tradition and innovation concerning the dome in its influence on the contemporary public space.

Résumé : Dans un premier temps, la fonction architecturale de la coupole est présentée dans cet article et, par conséquent, ses aspects sociaux, traditionnels, symboliques et esthétiques qui exercent une influence sur les espaces publics contemporains. Ces espaces ont des valeurs significatives et exercent une grande influence sur l'ordre social, la coupole a été utilisée à la fois pour désigner la caractéristique esthétique des établissements qui ont adopté cette forme, et également, par analogie avec l'espace, comme indicateur de statut élevé dans la hiérarchie sociale. Toutefois, la coupole trouve son origine dans les sociétés primitives et les civilisations anciennes, et résiste au temps par la tradition. Ainsi, à travers un bref rappel historique, l'article abordera la relation entre tradition et innovation en lien avec la coupole et son influence sur l'espace public contemporain.

2020. "Design: New Ideas, Sustainability, and Aesthetic-Social Aspects" [Design: novas ideias, sustentabilidade e aspectos estético-sociais], essay written in Portuguese. *Revista H&C* (February): 1-10. [Link to the essay](#)

Abstract: This essay discusses design expectations in meeting the global needs of a sustainable and green economy, which depends not only on its projects and industry but mainly on new consumer habits. However, it concerns cultural differences, education, and the fight against poverty and hunger, as a fundamental basis for broad and dynamic innovation in the current system of the "culture of waste," a characteristic that identifies our consumer society. Thus, since the 1970s, projects aimed at extremely rational ways to serve the mass industry are no longer valuable in the face of the new sustainable development challenges. At that time, problems arose concerning the primary source of energy—petroleum. It was the primary source of the second phase of the industrial revolution in which global society was living and still lives today. However, the main factor to be considered is the speed with which new technologies emerge and their cost and benefit. Thus, science and technology are the main factors in its evolution towards industrial modernization and design and its creativity in public infrastructure solutions and all significant and useful objects for society.

Resumo: Este ensaio discute as expectativas do design para atender às necessidades globais de uma economia sustentável e verde, que depende não apenas de seus projetos e da indústria, mas principalmente de novos hábitos de consumo. No entanto, ele aborda as diferenças culturais, a educação e o combate à pobreza e à fome como base fundamental para uma inovação ampla e dinâmica no atual sistema da "cultura do desperdício", característica que identifica nossa sociedade de consumo. Assim, desde a década de 1970, os projetos que visavam a formas extremamente racionais de atender à indústria de massa deixaram de ter valor diante dos novos desafios do desenvolvimento sustentável. Naquela época, surgiram problemas relacionados à fonte primária de energia — o petróleo. Ele foi a principal fonte da segunda fase da revolução industrial na qual a sociedade global estava vivendo e ainda vive hoje. No entanto, o principal fator a ser considerado é a velocidade com que surgem novas tecnologias e seu custo e benefício. Assim, a ciência e a tecnologia são os principais fatores em sua evolução para a modernização industrial e o design e sua criatividade em soluções de infraestrutura pública e todos os objetos significativos e úteis para a sociedade.

2020. “Art, Culture, and Communication Technologies in the Face of Global Crisis” [Arte, cultura e tecnologias de comunicação em face da crise mundial], essay written in Portuguese. *Revista H&C* (April): 1-10. [Link to the essay](#)

Abstract: To think about culture, art, artists, freedom of expression, and equality is also to understand that new art forms and techniques have been essential to the social transformations in the last hundred years. It is also considered the rupture of values, a constant search for solutions to social problems changes, new habits, and behaviors. Thus, this essay aims to deal with the most important social function of art, which has been to balance human beings and their environment. It is analyzed the balance through art, communication and information technologies, representations, and media exposure. Therefore, the consequences of these technologies and the available mass resources are discussed as the public’s collective perception that appropriates individual perception forms to build the image of our times, of the cultural context.

Resumo: Pensar em cultura, arte, artistas, liberdade de expressão e igualdade é também entender que novas formas e técnicas de arte foram essenciais para as transformações sociais dos últimos cem anos. Considera-se também a ruptura de valores, a busca constante de soluções para problemas sociais, mudanças, novos hábitos e comportamentos. Assim, este ensaio trata da função social mais importante da arte, que tem sido a de equilibrar os seres humanos e seu ambiente. O equilíbrio é analisado por meio da arte, das tecnologias de comunicação e informação, das representações e da exposição à mídia. Portanto, as consequências dessas tecnologias e os recursos de massa disponíveis são discutidos como a percepção coletiva do público que se apropria de formas de percepção individuais para construir a imagem de nosso tempo, do contexto cultural.

2019. “Artworks and the Paradoxes of the Media-Transmitted Reality” [peer-reviewed article]. In *Proceedings book of International Congress of Aesthetics, Art and Media, AM Journal of Art and Media Studies* (October): 71– 85. <http://doi.org/10.25038/am.v0i20.324>

This article is a result of my participation at the International Congress of Aesthetics (2019). The conference presentation and full text were published in the proceedings book (ISBN 978-86-7924-224-2). After a selection was made, the editorial board of *Art and Media, AM Journal of Art and Media Studies* (ISSN 2217-9666 – printed, ISSN 2406-1654 – online) also decided to publish this article.

Abstract: This article analyzes selected classic artworks, which exert influence over contemporary images. The basis of this research proposal is the analysis of the transformation of long-established and internationally recognized artworks through digital technology and social media. The investigation will also highlight the symbolic meaning of absolute values of the human being, such as the primary emotions regarding different forms of representation and reproduction of images broadcast by media, concerning the political impact of global visual culture. The first concern is that visual culture consists of an “image” of reality in constant reconfiguration. Thus, visual arts have been presented consensually based on democratic ideals and freedom of expression. Nonetheless, forms of transgression have been transformed. Among the most significant factors are the lack of criteria and the dissolution of values to explain why visual culture, in its purpose, is often not understood or assimilated. In some cases, real tragedies are confused with artistic performances. In fact, the general tendency is for fiction to imitate reality even more closely. Therefore, the second concern is the context of visual arts in current media, i.e., the meaning of the images, when manipulated and instrumentalized according to political-ideological interests, concerning society (especially regarding the power of capital and consumption), and their global and cultural impact through social networks. The objective of this study is to discern facts from fiction to better understand and interpret emerging society towards democracy. The relationship between ethics and aesthetic values is not only in art’s formal elements but also as content in human achievements. The images are analyzed through art history, iconology, and iconography, to

investigate, select, and evaluate the visual object as a form of communication in the current social impact of political images. Finally, the objective is to show the real-digital interface as a means of interpretation and aesthetic experience as part of this perception process, also considering the artifice of the images in configuration. Hence, absolute reference values of human existence in visual arts are questioned, eliminating any illusion, given the sense of novelty, in the face of mercantile injunctions and technical progress concerning the impact it exerts on social networks.

2019. "Aesthetics and Cultural Aspects of Bauhaus Towards a New Conception" [peer-reviewed article]. In *Proceedings book of the 21st International Congress of Aesthetics, Serbian Architectural Journal*, volume 11 (November): 463-472.

DOI: <https://doi.org/10.5937/SAJ1903473W> | <https://doi.org/10.5281/zenodo.5367015>

SAJ website: <https://saj-journal.org/archives-published-volumes/>

This article is a result of my participation at the International Congress of Aesthetics (2019). The conference presentation and full text were published in the proceedings book of the 21st International Congress of Aesthetics (ISBN 978-86-7924-224-2). After a selection was made, the editorial board of *Serbian Architectural Journal* (ISSN 1821-3952) also decided to publish this article in the forthcoming issue of this journal.

Abstract: This article examines the influence of the Bauhaus school on contemporary architecture and design within a global context, particularly highlighting its impact in Brazil through the work of Oscar Niemeyer. Emphasizing Bauhaus principles of functionality and community, the proposal discusses how modern interpretations of this style address current demands for sustainable development and social integration. It explores new avenues in architecture that reflect cultural values while maintaining the Bauhaus legacy. The interaction between innovation, art, and technology serves as a bridge from historical industrial design to contemporary eco-design. Additionally, it analyzes Niemeyer's significant projects and presents two perspectives on the divide between architecture and technology: the modeling of spaces in practice and the evolution of technology as envisioned by Hegel. Ultimately, the proposal reflects on how tradition and innovation coexist, driven by continuous productivity across various sectors.

2019. "To What Extent is Bauhaus Even Possible Nowadays?" Interview with Bernhard E. Bürdek, author of the book *Design: History, Theory, and Practice of Product Design*. *Art Style, Art & Culture International Magazine*, no. 2 (June): 85-91.

<http://doi.org/10.5281/zenodo.4088827>

Abstract: This above work is an essential reference for understanding the development and importance of Design. It has been translated into many languages and reached many different cultures worldwide, recently being released in Spanish by Editorial Experimenta, Madrid. The book, which has already become a classic of Design literature, introduces the history of Product Design in the socio-cultural context of the development of industry and technology. Further, it addresses the fundamentals of Design theory and methodology, the aesthetics and communicative function of products, corporate design and services, design management, strategic design, interface/interaction design, and human design.

2019. "Aesthetic and Social Values of Bauhaus" [peer-reviewed article by two scientific committee members of the magazine]. *Art Style, Art & Culture International Magazine*, no. 2 (June): 71-82. <https://doi.org/10.5281/zenodo.6588416>

Abstract: This essay intends to analyze the Bauhaus school, whose existence extends formally from 1919–1933 in Germany. In its origins, all events indicated that it would be revolutionary and innovative. Today, however, Bauhaus as an educational institution in the arts field shares opinions regarding the work done during its existence. In this case, it would not be possible to reach a unanimous consent, precisely in its history, brief but significant, complex, polysemic, and full of meandering as a legacy. And in that sense, the school collaborated significantly to the history of design and architecture, including projects that would come later, especially in their participants dedication to accomplishing novelty in the face of social demands. However, some scholars criticized the members of this school. These

scholars understood that there had been a kind of commodification of their own projects—that is, they had surrendered to the seduction of capital and accepted that their creations were for production on an industrial scale, a cultural industry. However, regardless of the intentions of each member of the Bauhaus individually, this school had its meaning in its time. Thus, in one way or another, it was a reference for contemporary artists, designers, and architects who have known the worth of these examples, whether good or bad, left by the members of the school that appeared 100 years ago and left its mark in history. That is a central discussion in this essay. As the discussion is almost always in divergence and argumentation, the best ideas and analyses flow through the pipeline for debate.

2019. “Visual Arts and Empirical Aesthetics: Designing the Technical Aspects of Art”

[peer-reviewed article by two scientific committee members of the magazine].

Art Style Art & Culture International Magazine, no. 2 (June): 93-114.

<https://doi.org/10.5281/zenodo.5172066>

Abstract: Currently—the Bauhaus centenary celebration—there are many discussions about this school’s legacy. The main discussions covered in this essay address the reunification of fine and applied arts, focusing on technical aspects that make it possible. This essay is organized in a moment (1919–2019) when the arts have achieved importance in industrial and economic development, as well as for pleasure and function. The configuration (*Gestaltung*) holds a balance between aesthetic and technical purposes—that conditions to the social needs. In this approach, the old notions of the arts were considered irreversible, as they gradually lose meaning in the new reality of practices and the creative activities of everyday urban life by humans and non-humans through design, contributing to the development of human perception, cognition, and empirical aesthetics. Consequently, the new demands of arts in society are analyzed as they relate to the very structure of science and technology. Mainly, this essay presents the fundamentals of knowledge for understanding design as art—and vice versa— based on technical aspects. The theme of art and technology is discussed as an essential faculty that enables humanity to materialize things—that is, the technical ability—which had significance for both intellectual and empirical activities in the origins of Western knowledge. Following this reasoning, this essay aims to approach art and design by recognizing that today, such creative processes— either subjective or objective—are technical, and these effects are part of an empirical aesthetics in continuous evolution. Equally essential is an understanding of the similarities between art and design.

2019. Editor. “To what extent is Bauhaus even possible nowadays?” Special issue,

Art Style, Art & Culture International Magazine, no. 2 (June 2019), 138 pages.

<https://artstyle.international/issue-2/> | <https://doi.org/10.5281/zenodo.6589784>

Abstract: This issue concentrated on the style of modern art, architecture, and design from the Bauhaus School in Germany (Weimar, Berlin, and Dessau) based on a brief centennial panorama of the school, which still exerts influence in new compositions worldwide. This avant-garde School of Arts is a reference for cultural production as well as industrial and technological development and their relationship with art, not only through the development of forms but also mainly through aesthetic and cultural transformations. On the whole, this issue focused the importance of the functionality that emerged with the Bauhaus legacy, as well as the international influence of globalized production on architecture and design. Considered in this special edition among the most important influences of the Bauhaus centenary are the architect Walter Gropius; the first teacher of the Bauhaus, Johannes Itten; and the visual artists Josef Albers, Paul Klee, Wassily Kandinsky (also, the abstraction of Klee and Kandinsky related to music), and Lyonel Feininger as well as the textile artists Gunta Stölzl and Anni Albers, the painter and theater designer Oskar Schlemmer, and the photographer Laszlo Moholy-Nagy, all together in their variety of artistic activities. Also included are Mies van der Rohe, the last director of Bauhaus in Berlin, and Hannes Meyer—for whom form must follow function so that the aim “Form follows Function” was intensified. Working together under the name of Bauhaus, working in a wing of the modernist era, these were representatives of this German School of Arts. Although they are relevant throughout history, they remain an open issue in art, architecture, and design, addressing the following question: To what extent is the Bauhaus even possible nowadays?

2019. “What Matters in Contemporary Art? A Brief Statement on the Analysis and Evaluation of Works of Art” [peer-reviewed article by two scientific committee members of the magazine]. *Art Style, Art & Culture International Magazine*, n° 1 (March): 68-82.
<https://doi.org/10.5281/zenodo.6757111>

Abstract: This essay seeks to provide an idea of the basis of the main theories of contemporary art criticism. It begins with the assumed knowledge and tradition of the Academies of Fine Art, with their ideal of beauty and classical structure. The importance of such traditional references has its origin in the Renaissance in the 16th century, in Florence with Giorgio Vasari (1511–74), in Haarlem with Karel van Manda (1548–1606) and, above all, in Paris with Charles Lebrun (1619–1690) of the French Royal Academy, which established the first strict rules for the fine arts and was a reference for Europe as a whole. Academies of Fine Art were established in the major European capitals, and from the 19th century, in the Americas and worldwide. The themes and rules presented over the course of history always related to the functions of art and the legacy of classical thought as tradition. However, values and ruptures, ethics, ideologies and political ideals, and the progress of science have conditioned the fundamental importance of the renewal of Western thought. This essay concerns the decline of tradition in the arts, the lack of ideologies guiding modern art, and the transition to contemporary art. The main theories that marked this transition period – 20th and 21st century – are analyzed with respect to the art, its criticism, and the theories to the understanding and transformative sense of artistic creation. Such creativity usually appears strange or transgressive to the public and primarily to be seeking a legitimation of the artist’s autonomy of choice and freedom of thought. Overall, this essay presents the main aesthetics notions relating to the critical analysis of traditional European cultures and, more recently, American ones too. American culture, in which the languages of art are based, is analyzed for its effect on occidental philosophy. Both theories of art and contemporary aesthetics are emphasized to better understand the work of art’s current aim regarding the discernment of theoretical, prescriptive, and ideological thinking in the visual arts.

2018. “Art and Perfect Illusion: From Architecture to Cinema. On the Era of Technological Convergence” [peer-reviewed book chapter]. In *Image Evolution. Technological Transformations of Visual Media Culture. Yearbook of Moving Image Studies*, edited by Lars C. Grabbe, Patrick Rupert-Kruse and Norbert M. Schmitz. Marburg: Büchner-Verlag, 34-57.
<https://www.buechner-verlag.de/buch/image-evolution/>

Abstract: One of the aims of this article is to demonstrate that the experiential aspects of images involve the dichotomy between illusion and reality. This aim is achieved by elucidating the contemporary analyses and the interpretations of artifacts that stimulate visual perception. In addition, this article illuminates the aesthetic and historical aspects of images, regarding them as artistic ideas and architectural achievements. In doing so, it also highlights the most significant elements that perpetuate themselves in the configuration and the perception of the moving image. Also, it evaluates the way the public arena influences the transformation of art and the interplay between values and cultures. Initially, the article examines some theories that seek to analyze these transformations by focusing on the development of the image. Using concepts such as mimesis and catharsis, the theories characterize the evolution of the image as a form of innovation. Furthermore, the present article considers reasons that Walter Benjamin’s (1892-1940) analyses of perception and the significance of “aura” regarding technical reproducibility and the thought of Bertolt Brecht and Jean Baudrillard are all influenced significantly by the oeuvres of Kant and Hegel. The work of these theorists is used to analyze the processes involved in the creation of images and in the understanding of the concept of “imagination” with respect to “illusion.” In effecting such an evaluation, the article suggests that the meaning of images may be understood in relation to their time-space dynamics. Equally essential is an emphasis on concepts such as reasoning and aesthetic judgment because these notions present themselves as abstract elements that lie beyond everyday truths. In addition, a clear understanding of these concepts leads to a better appreciation of the phenomenon of appearance and of the contemporary socio-political realities that are shaped by technological convergence.

2018. "Rationality: Beyond Aesthetics and Communication" [peer-reviewed article] *Proceedings book of 1st International e-Conference on Studies in Humanities and Social Sciences*. Center for Open Access in Science – COAS (June): 1-12. <https://doi.org/10.32591/coas.e-conf.01.01001w>

Abstract: This article focuses on the accelerating technical progress, rationality, and its socio-political issues. It is considered that the control over communication, media, and arts does not necessarily mean that such power is exercised politically, but more that it is contained in politics. While technological development is an outstanding representative of forms, it has been observed that building a narrative through images is dependent on the artificer or artist's ability to develop and perform concerning the idea of transforming or improving. Apart from the attraction of images, which has always been emphasized in the communication process and language development, the experience of aesthetics is changing because of technological advances. Moreover, several notions have been added to the discussion, such as those about progress, the social impact of automation, and the role of intellectuals and scientists as builders of the "invention," generating "the artificer."

2018. "Preliminary Reflections on Art and Society" [Reflexões preliminares sobre arte e sociedade], peer-reviewed article written in Portuguese. *Revista de Cultura e Extensão USP*, University of São Paulo (May): 29-40. <https://doi.org/10.11606/issn.2316-9060.v19i0p29-40>

Abstract: This article presents a synthesis of the interpretations of the theory of Beauty and *mimesis*, renewing and finding, as the main point, throughout western tradition, besides the idea of Beauty, the world of the art concrete experience lived by the individual in society. The socio-historical sense is the basis for the art representation and interpretation, and the main for imaginary and real experiences in the art process autonomy and citizenship. Such process is analyzed from fine arts to the moment when the authenticity criterion of art transforms the artistic production relations and social function into modern art. And finally, contemporary art is discussed in respect of cultural value as political and social progress seeking the "democratization of art" ideal.

Resumo: Este artigo apresenta uma síntese das interpretações da teoria do Belo e da mimese, renovando e encontrando, como ponto principal, em toda a tradição ocidental, além da ideia do Belo, o mundo da experiência concreta da arte vivida pelo indivíduo na sociedade. O sentido sócio-histórico é a base para a representação e interpretação da arte, e o principal para experiências imaginárias e reais no processo de autonomia e cidadania da arte. Tal processo é analisado desde as artes plásticas até o momento em que o critério de autenticidade da arte transforma as relações de produção artística e função social em arte moderna. E finalmente, a arte contemporânea é discutida em relação ao valor cultural como progresso político e social em busca do ideal de "democratização da arte".

2018. "Art and society" [Arte e Sociedade], editorial, peer-reviewed journal, written in Portuguese. *Revista de Cultura e Extensão USP*, University of São Paulo (May):7-9. <https://doi.org/10.11606/issn.2316-9060.v19i0p7-9>

2017. "Visual Narratives: Image and Consciousness of Social Reality" [peer-reviewed article]. Center for Open Access in Science – COAS, *Open Journal for Sociological Studies*, OJSS, 1(2), (December): 73-82. <https://doi.org/10.32591/coas.ojss.0102.05073w>

Abstract: This article concerns images that portray a social reality in relation to the ability that humans have to create narratives that are a configuration of the collective consciousness. According to arguments developed in the literature and broadcasted by the media, citizens' actions guard both the public space and the configuration of culture. The images associated with relevant issues determine the public's responses and give more power to public opinion. However, the results of innovation depend on the political will at any given time. According to Jürgen Habermas, the rationality of the discourse of decision makers guides the collective conscience through their communicative actions. In this sense, the message and its ideology can effect changes by capitalizing on belief in the narratives. Therefore, the main goal is to understand social reality in relation to the influence of visual narratives.

2017. “Poïésis: Between Reason and Sensibility. The New Mediums of Art” [Poïésis: entre la raison et la sensibilité. Les nouveaux médiums de l’art], peer-reviewed article written in French. Paper presented at the Third ISA World Forum Vienna and published in *Mises en scène du politique contemporain Theatricalization of the Contemporary Politics, French Journal for Media Research* (November): 17 – 40. <https://bit.ly/34KJbBJ> DOI: <https://doi.org/10.5281/zenodo.5365611>

Abstract: This article deals with the material reproduction and the technology in the process of adaptation, while relating to politics, culture and economy according to Jürgen Habermas in a rationalized practice of communication. More, the participation of the artist in his or her sensible representations regarding the approach of reason through new mediums of art.

Résumé: L’article traite de la reproduction matérielle et de la technologie dans le processus d’adaptation, en ce qui concerne les relations politiques, culturelles et économiques selon Jürgen Habermas dans une pratique rationnelle de communication, ainsi que de la participation de l’artiste par ses représentations sensibles et son approche de la raison par l’entremise des nouveaux médiums de l’art.

2017. *Urban Aesthetics: Philosophical and Social Aspects of Metropolitan Beauty and its Reverse* [Estética Urbana: aspectos filosóficos e sociais da beleza metropolitana e seu reverso], book written in Portuguese. NEA. <https://isbnsearch.org/isbn/9783330758186> Translated in German, English, French and Spanish (<https://www.thalia.de/autor/christiane+wagner-731823/>).

Abstract: The visual arts polysemy in the urban image is based on the perception of beauty and its contrasts in the face of technological evolution. It analyzes the art and technological development, which make new aesthetic experiences possible at the beginning of this century, and expectations for the future regarding determination under the concept of innovation. Added to the preliminary questions in contemporary aesthetics: What would designate and condition aesthetics in the face of daily metropolitan experiences and the universe of the arts? Specifically, what would be the reasons for art to become one of the “unthinkable” practices nowadays?

Resumo: A polissemia das artes visuais na imagem urbana se baseia na percepção da beleza e de seus contrastes diante da evolução tecnológica. Este livro analisa a arte e o desenvolvimento tecnológico, que tornam possíveis novas experiências estéticas no início deste século, e as expectativas de futuro em relação à determinação sob o conceito de inovação. Acrescentada às questões preliminares da estética contemporânea: O que designaria e condicionaria a estética diante das experiências metropolitanas diárias e do universo das artes? Especificamente, quais seriam as razões para que a arte se tornasse uma das práticas “impensáveis” nos dias de hoje?

2017. “Society and politicization” [Sociedade e politização], editorial, peer-reviewed journal, written in Portuguese. *Revista de Cultura e Extensão USP*, University of São Paulo (March): 5-7. <https://doi.org/10.11606/issn.2316-9060.v16i0p5-7>

2016. “Aesthetic Experience: Visual Culture as the Masterpiece of Nonhumanity” [peer-reviewed article] *On_Culture: The Open Journal for the Study of Culture 2*, Justus-Liebig-Universität Gießen, (November): 1-12. DOI: <https://doi.org/10.22029/oc.2016.1121> Article’s permalink: <http://geb.uni-giessen.de/geb/volltexte/2016/12358/> Website: <https://journals.ub.uni-giessen.de/onculture/article/view/1121> DOI: <https://doi.org/10.22029/oc.2016.1121>

Abstract: This essay proposes a reflection on aesthetic experiences and their implications on the nonhuman for the study of culture. It focuses on visual culture as one of the representative means for a life of coexistence. In the present day, images search for an agreement with innovation as the new reality of culture. However, the life experiences offered by the digital world are being realized through the new senses offered by the media. Therefore, can today’s realities of visual culture be considered nonhuman?

2016. "Artworks of the New World" [Kunstwerke der Neuen Welt], essay written in German, *Grin* (February): 1-15. <https://www.grin.com/document/340589>

Abstract: This article is about modern and contemporary aesthetics in German and French knowledge of Western thought as a guide for the Brazilian art and vice versa in the direction of aesthetic criteria in contemporary art to reflect on innovation and freedom.

Zusammenfassung: In diesem Artikel geht es um moderne und zeitgenössische Ästhetik im deutschen und französischen Wissen über das westliche Denken als Leitfaden für die brasilianische Kunst und umgekehrt in Richtung ästhetischer Kriterien in der zeitgenössischen Kunst, um über Innovation und Freiheit nachzudenken.

2016. "Art and Reality" [Arte e realidade], peer-reviewed article written in Portuguese, *Revista de Cultura e Extensão USP*, University of São Paulo (March): 41-51. <https://doi.org/10.11606/issn.2316-9060.v14isupl.p41-51>

Abstract: Instead of realizing what already exists, reality's representation through artwork shows what is absent or configures a visual equivalent of what is intelligible through symbolic values or allegories. For example, what designates the accordance of action with the model of another pre-existing action? Even of the reproduction of something's appearance, however, without being a replica, but the real art of recognizing beautiful things in life.

Resumo: A representação da realidade pelas obras de artes na maior parte do tempo, ao invés de tornar presente o que já existe, apresenta o que está ausente, ou configura um equivalente visual do que é inteligível por meio de valores simbólicos ou de alegorias. O que designa a conformidade de uma ação ao modelo de uma outra ação preexistente, ou mesmo da reprodução da aparência de qualquer coisa, porém, sem que seja uma réplica, mas a arte da realidade de reconhecer as belas coisas da vida.

2016. "Politics and Politicization" [Política e politização], editorial, peer-reviewed journal, written in Portuguese. *Revista de Cultura e Extensão USP*. University of São Paulo (March): 5-7. <https://doi.org/10.11606/issn.2316-9060.v16i0p5-7>

2016. "Kitsch, Aesthetics Reminiscences and Jeff Koons" [Kitsch, Reminiscências Estéticas e Jeff Koons], peer-reviewed article written in Portuguese. *Revista Visuais*, Institute of Art, UNICAMP (September): 64-80. <https://doi.org/10.20396/visuais.v2i2.11948>

Abstract: It is Kitsch, rambling as long as the emotive argument in cultural praxis, by adaptations while making art a consumer product. The sacralization of art coincides and leads aesthetics in literature, painting, or music to the reflection about Kitsch. It is also added to the complex subject, the relationship between emotion and art, be it the expressivity, the meaning, or the ideal of freedom associated with the most attractive in art: beauty and its reverse. What indicates opportune is the analysis of forms by which the Kitsch manifests itself, by the generally accepted style, variable on time, and by the aesthetic experience concerning the contemporary art.

Resumo: É Kitsch, desde que desmedido quanto ao argumento emotivo na praxis cultural, pelas adaptações, ao fazer da arte um produto de consumo, que coincide com a sacralização da arte e conduz a estética, quer na literatura, na pintura ou na música, à reflexão sobre o Kitsch na atualidade. A este propósito, acrescenta-se à filosofia hegeliana as reflexões socioculturais de Theodor W. Adorno, Walter Benjamin e, as mais recentes, de Pierre Bourdieu, Niklas Luhmann e Konrad Paul Liessmann para as pesquisas em estética sobre o conceito Kitsch. E, ao complexo assunto, considera-se, sobretudo, a relação entre emoção e arte, quer a expressividade, o significado ou o ideal de liberdade associados ao que a arte sugere de mais atraente: a beleza e o seu reverso. O que indica ser oportuna a análise das formas pelas quais o Kitsch se manifesta, pelo estilo geralmente aceito, variável no tempo e pela experiência estética ao encontro da arte contemporânea.

2015. “Contemporary Art Criticism: Aesthetic References and Art Languages” [Crítica da arte contemporânea: referências estéticas e linguagens da arte], peer-reviewed article written in Portuguese. *Revista Interdisciplinar Internacional de Artes Visuais, Art & Sensorium*, v. 3, n. 1 (June): 40-50. <https://doi.org/10.5281/zenodo.6588438>

Abstract: This article presents the main aesthetic notions regarding the critical analysis of the traditional European cultures and, recently, of the American. Therefore, the sense of the American culture, in which the languages of arts are based, is analyzed on the effect of occidental philosophy. Consequently, this emphasizes both art and contemporary aesthetics theories to better understand the work of art aim nowadays with discernment on theoretical, prescriptive, or ideological thinking in visual arts.

Resumo: Este artigo apresenta as principais noções estéticas em relação à análise crítica das culturas europeias tradicionais e, recentemente, da americana. Para esse fim, o sentido da cultura americana, em que se fundam as linguagens das artes, é analisado com base na história da filosofia ocidental. O que, em consequência, enfatiza ambas as teorias da arte e a estética contemporânea para uma melhor compreensão do sentido na crítica da arte atual com discernimento sobre o raciocínio teórico, normativo ou ideológico em artes visuais.

2015. “Zeitgeist, the Spirit of the Time: Aesthetic Experiences” [Zeitgeist, o Espírito do Tempo: Experiências Estéticas], peer-reviewed article written in Portuguese. *Revista de Cultura e Extensão USP*, University of São Paulo (November): 21-29. <https://doi.org/10.11606/issn.2316-9060.v12i0p21-29>

Abstract: This article proposes a reflection about the aesthetic applied to fashion with importance to the aspects of formal representation, linking the imaginary experiences to the real ones in the creative process by understanding fashion as one of the representatives means of art and, therefore, that contained in the art is the technique as much as the image, seeking a collective agreement.

Resumo: Este artigo propõe uma reflexão sobre a estética aplicada à moda com destaque para os aspectos de representação formal, associando as experiências imaginárias às reais no processo de criatividade para, desse modo, entender a moda como um dos meios representativos da arte e, portanto, que contidas na arte estão tanto a técnica como a imagem, visando um consenso coletivo.

2014. “Default parameter: Sustainability, Technological Legacies in Architecture, Urbanism and Design” [Parâmetro Default: Sustentabilidade, legados tecnológicos em arquitetura, urbanismo e design], peer-reviewed article written in Portuguese. *NUTAU USP*, University of São Paulo (September): 1-15. <https://doi.org/10.5281/zenodo.6588433>

Abstract: This study presents the term default signification in a reflection on the standard assumption of relations in the configuration of the images in the public space, in the sense of projects for megaevents worried in searching for innovation and sustainability. The contemporary image is built by the constant new principles of technology, by the importance of innovation. By a specific condition to the dynamics of its communications, the applied techniques would be conditioning the transformations of cultural order and designing the environment for future generations. The forms in urban space are realizations and expressions in the history of art and architecture that have long been observed and studied. However, economic growth and industrialization are incisive factors in the articulations of urban expansions, which consist of the growth of cities and urbanization. The main factor in industrialization's evolution is its equipment's modernization. In the case of the base industries, the focus is on energy and the steel industry. Consequently, by market policies, see, for example, the projects for new energy sources, substituting oil or nuclear power, with political force and significant current investment.

Resumo: Este estudo apresenta o significado do termo *default* em uma reflexão sobre o pressuposto padrão das relações na configuração das imagens no espaço público, no sentido de projetos para megaeventos preocupados em buscar inovação e sustentabilidade. A imagem contemporânea é construída pelos constantes novos princípios da tecnologia, pela importância da inovação. Por uma condição específica à dinâmica de suas comunicações, as técnicas aplicadas estariam condicionando as transformações de ordem cultural e projetando o ambiente para as gerações futuras. As formas no espaço urbano são realizações e expressões na história da arte e da arquitetura que se observam sendo estudadas há muito tempo. Entretanto, o crescimento econômico e a industrialização são fatores incisivos nas articulações das expansões urbanas, que consistem no crescimento das cidades e na urbanização. O principal fator na evolução da industrialização é a modernização de seus equipamentos. No caso das indústrias de base, o foco está na energia e no setor siderúrgico. Conseqüentemente, por meio de políticas de mercado, veja, por exemplo, os projetos de novas fontes de energia, substituindo o petróleo ou a energia nuclear, com força política e investimentos atuais significativos.

2013. “Simulacra Made in China: Reports and Origin of the Image in Transformation” [Simulacro Made in China: relatos e origem da imagem em transformação], peer-reviewed article written in Portuguese. *Revista de Cultura e Extensão USP*, University of São Paulo (May): 29-35.
<https://doi.org/10.11606/issn.2316-9060.v9i0p29-35>

Abstract: Ideas, language, and their forms of expression represent cultures by shaping the narrative of humankind in its achievements. However, knowledge guides technical and practical ability for social relations for mastery of all faculties of knowledge that has meaning from the West to the East—especially considering that essential discoveries in the history of civilization also came from the East. In arts and literature, China had contributed significantly to the West and the artistic heritage of humanity, especially during the 20th century, when the social-political ideals were represented by modern art, finding aesthetic and formal references in the East. Hence, for example, the significance of Brecht’s work concerning art and its techniques for representation in the face of political-ideological divisions in the last century. However, not as an ideological instrument, but for its aesthetics, which, for various reasons and also unique and universal, the human fascination for the new. And the same fascination to transform it starts from them being or having it while, through his art, representing it. In short, this article deals with realizations between Western and Eastern cultures while at the same time distancing them as they reveal their own characteristics to discern them.

Resumo: Ideias, linguagem e suas formas de expressão representam culturas pela configuração da narrativa do homem em suas conquistas. O conhecimento orienta a capacidade técnica e prática para as relações sociais, todavia, para domínio de todas as faculdades do conhecimento que tem sentido do Ocidente ao Oriente. Sobretudo, considerando que importantes descobertas da história da civilização também surgiram do Oriente. Nas artes e na literatura, a China contribuiu de forma muito significativa não só para o Ocidente, mas, também, para o patrimônio artístico da humanidade, principalmente durante o século XX, quando os ideais político-sociais eram representados pela arte moderna, encontrando referências estéticas e formais no Oriente. Por exemplo, o significado da obra de Brecht, diante de divisões político-ideológicas no século passado, no que concerne à arte e suas técnicas para representação. Porém, não como instrumento ideológico, mas pela sua estética, que, por diversos motivos e, também, único e universal, o fascínio do homem pelo novo. E, o mesmo fascínio para transformá-lo, parte dele ser ou ter, enquanto, por meio de sua arte, o representa. Enfim, realizações aproximam culturas ocidentais e orientais, ao mesmo tempo em que as distanciam ao se revelarem, uma na outra, características próprias para discerni-las.

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Nomination of the Examining Board for publication of her thesis in book form.
Université Paris 1 (Panthéon-Sorbonne), Arts Plastiques et Sciences de l'Art.



Abstract: Aesthetics, as an abstract phenomenon, always acts between form and perception. Its importance is noticeable yet subjectively in economic and political relations and social relationships by configuring images that establish proximities or even distances between human beings in different cultures. It idealizes the beauty of forms and aims at overcoming what is understood by imperfections. However, this aesthetics study focuses on different conceptions and new forms, aiming at understanding according to the creative context. Other aesthetic trends and notions are observed along with art history. In visual and applied arts, it is observed the example of how the perfect form is configured. New shapes and contents appear as transformation processes, implying order values and rules of each culture in building social imaginary. With the advent of class society, new standards and conceptions began to obey consumption stratification, conditioning technological evolution, and aesthetical principles established in the universe of communication and art, followed by a sense of innovation in configuring images that would define contemporary individual's statute. However, only by analyzing creativity in new forms, differentiating imagination and fantasy, would it be possible to reach an innovative realization? The image configuration guides itself based on practical reasons to meet social expectations. It is probably an illusion by social imaginary under new paradigms' recognition processes resulting in innovation. Finally, this work seeks to understand the contemporary image in its aesthetic aspects as a way of contextualizing the global and contemporary dynamics in search of a better understanding for the construction of the future, even in an imaginative way, but which exerts influence and can be realized, seeking innovation as a social solution through a collective and optimistic process.

Esthétique : l'image contemporain at l'analyse du concept de l'innovation

Résumé: L'esthétique, en tant que phénomène abstrait, agit toujours entre la forme et la perception. Son importance est perceptible, mais subjectivement, dans les relations économiques et politiques et dans la dynamique des relations sociales, en configurant des images qui établissent des proximités ou même des distances entre des êtres humains de cultures différentes. Elle idéalise la beauté des formes et vise à surmonter ce qui est compris par les imperfections. Cependant, cette étude en esthétique se concentre sur différentes conceptions et de nouvelles formes, afin de comprendre la fonction du contexte créatif. D'autres tendances et notions esthétiques sont examinées en même temps que l'histoire de l'art. Dans les arts visuels et appliqués, on observe l'exemple de la configuration de la forme parfaite. Les nouvelles formes et les nouveaux contenus apparaissent comme des processus de transformation, qui impliquent des valeurs et des règles d'ordre de chaque culture dans la construction de l'imaginaire social. Avec l'avènement de la société de classes, les nouvelles normes et conceptions ont commencé à obéir à la stratification de la consommation, conditionnant l'évolution technologique et les principes esthétiques établis dans l'univers de la communication et de l'art, suivis d'un sens de l'innovation dans la configuration des images, qui définiraient le statut de l'individu contemporain. Cependant, est-ce en analysant la créativité sous de nouvelles formes, en différenciant l'imagination et la fantaisie, qu'il serait possible d'atteindre une réalisation innovante ? La configuration des images s'oriente en fonction de raisons pratiques pour répondre aux attentes sociales. Il s'agit probablement d'une illusion de l'imaginaire social dans le cadre des processus de reconnaissance des nouveaux paradigmes qui aboutissent à l'innovation. Enfin, ce travail cherche à comprendre l'image contemporaine dans ses aspects esthétiques comme une façon de contextualiser la dynamique globale et contemporaine par rapport à la recherche d'une meilleure compréhension pour la construction du futur, même de façon imaginative, mais qui exerce une influence et peut être réalisée, en cherchant l'innovation comme solution sociale à travers un processus collectif et optimiste.

Dissertation published in book form

In Art — Invention and Artifice, Blücher, 2009.

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School of Communications and Arts, University of São Paulo.

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“Technology is a strong example of the invention. As a human creation, it is the invention itself, the result of imagination and thinking. As a creature, it becomes a challenge and demands, from this same human being, imagination and thinking about its influences in the social model and what influences it. Technological development can also be seen as a creator and re-creator of messages. Given that humanity reached development and the “wonders” of technology, the need for a new understanding of its ethical repercussions is stressed. Therefore, it is urgent to explain the imagination and think on the level of human creation, on the level of cultural concreteness, in the various dimensions in which they manifest themselves. Human knowledge about this is still very hazy and has many gaps. Its meticulous study, in any of its dimensions, is always relevant, desirable, and necessary. And what revalues the imagination revalues the subject. This book, authored by Christiane Wagner, fits in there. Focusing on the question of imagination, it innovates by following a model of analysis (perhaps the best expression is a model of understanding) that distances itself from the Cartesian tradition of thinking. It goes far in the search for explanations in which it shows a commitment to focus on the theme of invention and on artifice in the context of broad dimensions.” Paulo de Tarso Oliveira, in the preface to my book, was a member of the scientific advisory board for my dissertation at the University of São Paulo. My dissertation was nominated for publication in the form of a book by the examining committee.

Essays

2014. “Beauty and Aesthetic Sense” [A beleza e o senso estético], essay written in Portuguese. *Revista H&C* (May). https://www.academia.edu/28712159/Beauty_and_Aesthetic_Sense

Abstract: Many articles have been written about the complexity of the aesthetic phenomenon, associating it with what this term suggests of most attractive: the notion of beauty. Therefore, as a complement to beauty, also, the fashion context—aesthetics and style. However, it is essential to distinguish between these two terms — aesthetics and style — which in our days coexist in such a close relationship. In addition, at the same time, they enrich and confuse the meanings related to good taste, elegance, and to what may be considered beautiful, perfect, and adequate among so many effects that generate misunderstandings between the aesthetic and the conventionally social point of view. The term aesthetics concerning fashion style participates in the way men and women dress or make up themselves according to times and cultures. Even if clothing and make-up are conditioned to the models in vogue, individual adaptation is always possible. The aesthetic sense participates through the subjective choice of each person. In this sense, this essay discusses how the aesthetic sense participates strongly in everyday life.

2013. “The Fashion of Contemporary Aesthetics” [A moda da estética contemporânea], essay written in Portuguese. *Revista H&C* (September). https://www.academia.edu/28712325/The_Fashion_of_Contemporary_Aesthetics

Abstract: From the context favorable to creativity with the production and consumption of images, the cultural industry is analyzed in the logic of the capitalist market. The reference bases are fashion and lifestyle in hegemonic societies. In such a way, the individuals in their forms of relationship through the perception and interpretation of images, projecting an identity through its meaning, is discussed. The images transmit, for most people, a way of understanding the universe in which they live and serve as a behavior model in society, becoming a collective ideal, building the fashion of contemporary aesthetics. But what values are responsible for this construction?

Resumo: A partir do contexto favorável à criatividade com a produção e consumo de imagens, a indústria cultural é analisada na lógica do mercado capitalista. As bases de referência são a moda e o estilo de vida nas sociedades hegemônicas. Desta forma, os indivíduos em suas formas de relacionamento através da percepção e interpretação das imagens, projetando uma identidade através de seu significado, são discutidos. As imagens transmitem, para a maioria das pessoas, uma forma de entender o universo em que vivem e servem como modelo de comportamento na sociedade, tornando-se um ideal coletivo, construindo a moda da estética contemporânea. Mas que valores são responsáveis por esta construção?

2012. “Paris and São Paulo, vice versa ... In visual culture.” [essay written in Portuguese] *Leaf Magazine*. https://www.academia.edu/28712450/Paris_and_S%C3%A3o_Paulo_vice-versa_In_visual_culture

2011. “Design Expectations in Paris.” [essay written in Portuguese] *Leaf Magazine*. https://www.academia.edu/28712509/Design_Expectations_in_Paris

2011. “Creativity and design: image perspective” [Criatividade e design: perspectiva da imagem], essay written in Portuguese. *Revista H&C* (September).

https://www.academia.edu/28712341/Creativity_and_Design

Abstract: This article presents design as forms, functions, and meanings that are not exhausted and could not be independent according to the most diverse contexts. It would always be conditioned to the ongoing changes and perspectives of the object in the universe that surrounds it, as a general rule, an inevitably ephemeral proposition. Furthermore, it is difficult to know what would not be designed in the contemporary world with the hegemony of Anglicism, deliberately applying a word in a pompous way, benefiting from an illusory status, and committing misunderstandings by absorbing all that is employed D-E-S-I-G-N. Thus, design is analyzed as a method that commands the development of a project, the construction of a methodology, the calculation of experimental dimensions, manufacturing processes with a single objective: implementation. This study emphasized the environmental imperative, which could not lose the place to ideologies or aesthetic reasons, but functional and objective ones.

Resumo: Este artigo apresenta o design como formas, funções e significados que não estão esgotados e não poderiam ser independentes de acordo com os mais diversos contextos. Estaria sempre condicionado às mudanças em curso e perspectivas do objeto no universo que o cerca, como regra geral, uma proposta inevitavelmente efêmera. Além disso, é difícil saber o que não seria projetado no mundo contemporâneo com a hegemonia do anglicismo, aplicando deliberadamente uma palavra de forma pomposa, beneficiando-se de um status ilusório, e cometendo mal-entendidos ao absorver tudo o que é empregado D-E-S-I-G-N. Assim, o projeto é analisado como um método que comanda o desenvolvimento de um projeto, a construção de uma metodologia, o cálculo de dimensões experimentais, processos de fabricação com um único objetivo: a implementação. Este estudo enfatizou o imperativo ambiental, que não poderia perder o lugar para ideologias ou razões estéticas, mas sim funcionais e objetivas.

2011. “Logic, Technology and Creativity” [Lógica, tecnologia e criatividade], peer-reviewed article) v. 3. no. 5 (January): 1-20. *Revista Belas Artes*.

https://www.academia.edu/37181043/Logic_Technology_and_Creativity

Abstract: In this article, the designer’s presence and participation in society have their most clear dimension on the social, economic, cultural changes, and technological transformation that intervenes in a world-conception with own specific aspects and needs. This context sets the necessity of planning social politics and proposal. That is essential, on our days, as individual life stages and one of many processes that integrate the social reality. By this way, studying the creativity, on its process of realization through the adopted techniques, a logical to the contemporary reality of the society means of social sciences applied to the design studies could be understood. With the new technologies, the experience stimulates creative projects. With creativity, the design is essential by its production diversity, inside the universe of forms, and the realization of imaginary reproductions. Thus, both individual and with basis on the society, they are concretization that can be seen as an innovator or of actual results to new developments.

Resumo: Neste artigo, a presença e participação do designer na sociedade tem sua dimensão mais clara nas mudanças sociais, econômicas, culturais e de transformação tecnológica que intervêm em uma concepção mundial com aspectos e necessidades específicas próprias. Este contexto estabelece a necessidade de planejar políticas e propostas sociais. Isso é essencial, em nossos dias, como etapas individuais da vida e um dos muitos processos que integram a realidade social. Desta forma, o estudo da criatividade, em seu processo de realização mediante as técnicas adotadas, poderia ser entendida uma lógica à realidade contemporânea da sociedade meios de ciências sociais aplicados aos estudos de projeto. Com as novas tecnologias, a experiência estimula projetos criativos. Com a criatividade, o design é essencial por sua diversidade de produção, dentro do universo das formas, e a realização de reproduções imaginárias. Assim, tanto individualmente quanto com base na sociedade, são concretizações que podem ser vistas como uma inovação ou de resultados reais para novos desenvolvimentos.

