



Code :

71372

Title :

The dress as text: meaning of fashion proposals of Colombian designers.

Abstract :

The content the story of fashion in Colombia is based on what is defined by European fashion; nowadays it is difficult to find theoretical clues that account for the evolution and narrative of Colombian fashion, therefore this research seeks to understand from the social, cultural, artistic and narrative aspects the development of fashion discourse in the country as much as the dress as text

Understanding that will be realized through the investigation into the fashion of the country from the beginning of the training in fashion design from the foundation of the Arturo Tejada Cano school; addressing images of Colombian designers` collections through graphic sources, journalistic documents, interviews with fashion designers and the community. This information contrasted with the theory will lead to defining some categories on the narrative of fashion in Colombia.

After understanding and defining these aspects, they will be expressed with the recreation of clothing proposals that obey the elements of the categories found, both to facilitate their communication and to achieve the approach to the materialization of the characteristics found, this also allows to promote dissemination of the findings through a museum exhibition that captures greater interest from a wider audience.

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Title :

Ayax, the man. Visibility of gender-based violence experienced by men.

Abstract :

The project aims to conduct the scenic production of Sofocles' "Ajax", together with the inter-disciplinary/artistic collective Andr6meda 3.0. The collective takes part of a Research group named Theater, Culture, and Society (registered at Colciencias under B Category). The final production, which connects new technologies of image and sound with the scenic arts, will be launched at the International Theater Festival of Manizales, as well as it will be performed in the frame of the International Image Festival of Manizales.

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Title :

We intertwine. Creation of electrotextile clothing for a telematic performance.

Abstract :

As a creation-research process, we propose to expand the notion of scenic costuming through the use of microcontrollers, soft circuits, wearable sensors and, actuators built into costumes, to send and receive haptic and proxemic information produced by distance located artists, creating a digitally interconnected performance.

This project embraces the embodied experience by sensing haptic and kinetic experience, transferring it to costumes as part of an interactive scenic product. Wearable technologies as sensitive artifacts will become the media in which separated contexts are intertwined, crossing physical, material and digital aspects of performance art in an interdisciplinary creation concerning bodies in the scene.

This research is led by a group of artists from Universidad El Bosque in Bogotá and Instituto Departamental de Bellas Artes in Cali, in alliance with Cooperartes in Bogotá. The project will be developed from a qualitative approach, through a creation-research methodology, correlating physical and virtual spaces that will allow the exchange of knowledge in interdisciplinary and collaborative creative environments, exploring three situations: Practical scenario, to investigate technical and material possibilities for the development of wearable costumes; Experimental scenario, to create a scenic product to be delivered to public; Cognitive-Affective scenario, to link collective and subjective experiences with the creative process.

Along with the results of this investigation, we expect to contribute to the actual discourses about new practices of interdisciplinary creation and to impact artistic and cultural industries by educating and approaching new spectators.

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Title :

The different joints in Colombia.

Abstract :

This research is dedicated to the repertoires of porros in Colombia through the analysis and creation of pieces that, with different formats and in different types of music, are labeled under the term "porros". From understanding the characteristics that define each type of porro and performing a transcription of some pieces, a creative work will be carried out consisting of three parts: the composition and recording of 10 porros according to the styles analyzed; the arrangement, assembly and recording of novel versions of 10 traditional porros in order to explore new possible aesthetic routes that these genres can take; and the arrangements and production of 8 traditional porros, incorporating a timbral exploration in which, from experimentation with samplers, synthesis and digital sound effects, a new form of porro production is proposed using different musical production tools. Finally, will be published a book with the scores of the works, the musical analysis, the proposed typology of porros, and the critical reflection of the creative process.

Higher Education Institution:

Antioquia University

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Title :

Public space, gender and dissidence: patching and weaving affections for inclusive cities.

Abstract :

For centuries, women have gathered to talk and share knowledge about textile practices. Today, even though conditions for some women have changed, these practices still occupy an important place in the lives of many of us. However, given its association with the “domestic”, the “needle” can be perceived as a symbol of oppression, disregarding the ways in which many of us have found in such practices a creative medium, a possibility of leisure and, above all, an excuse to meet with other women. This project aims to analyze the dynamics and emotional relations that are woven in these textile encounters in order to build methodological tools applicable to research-creation, that can encourage an open discussion about what it means to inhabit the city in a women's body. In other words, we want to generate spaces that facilitate the exchange of experiences lived by women in the public space and to create collective textile pieces with which to intervene the public space in the city of Cali as a way to generate consciousness on the gender violence that women suffer daily. Why threads, fabrics and wool? Because we want to work with the materials with which women have been associated for centuries. Because we know how textile practices have been belittled and we want to make visible the knowledge that is built through its practices.

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Title :

Strategy for the co-creation of inclusive visual / tactile pieces, for the appropriation of knowledge about Colombian fauna.

Abstract :

Just a couple of decades ago, the creation of visual content for people with visual impairments was mainly based on parameters that focused on the capability to recognize shapes and textures, therefore, that content played an informative role, of identifying and differentiating forms, leaving aside not only the visual and tactile richness that could be contained in a piece, but also, the value existing in the aesthetic experience that the user may have when having contact with it.

On the other hand, Colombia is one of the most biodiverse countries in the world, however, we know little about wildlife species that inhabit our territory. In Colombia, most of the visual material about wildlife used for educational, entertainment, decoration or design purposes, among others, is based on animals that are outside our territory, consequently, the experience with the image of endemic animals of Colombia is reduced. This project aims to address these problems by creating inclusive visual / tactile pieces about endemic animals of Colombia, to explore the possibility of generating a memorable experience in the audience with and without visual impairment that may allow them to interact in social appropriation spaces about inclusive art and our wildlife. The results of this research are co-creation workshops and inclusive artistic works that will be part of two inclusive exhibitions.

Higher Education Institution:

Universidad Autónoma de Bucaramanga

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Title :

Reverberar: Art and event

Abstract :

The Reverberate research-creation project: art and event, addresses through a device such as performance, an act of fabulation with the community that allows us to understand art as a social and political event, in which three fundamental aspects are deployed: ethics, aesthetics and productions of subjectivity, by raising a social cartography as an artistic-political strategy, which permeates the crossing of elements of heterogeneous order and allows us to analyze how the community intervenes in the role of intercessor of the process, to infer in a more experimental way the pedagogical, social, political, and creative dynamics of society and make life a work of art, in response to contemporary malaise.

The proposal that we make the social entities convened, is to meet as a community with the task of generating a series of processes, which allow us to build an ethic of self-care, the transformation of tensions, games, and social relationships, to create ways to reverberate as resistance against a power that wants to homogenize bodies and thoughts, and thus resignify the sense of the collective and thus understand the uniqueness and difference in the constructions of subjectivities that fold and unfold in a constant becoming. This leads us to understand the research-creation not as an object of classical research, but as a creative action where the concepts of body, re-presentation, fabulation, resistance linked to life and context are expanded.

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Title :

Genealogy of the three-part house and central hall. Origin in England (S. XIV-XIX), presence in Bogotá (1920-1945) and influence in the modern house (1920 - 1960).

Abstract :

The house of three parts and the central hall is a formal structure of universal character, developed in vernacular and cultured traditions, promoter of different processes of generation of the architectural form. This research studies its origin and development in England (14th and 19th centuries), its influence in Bogotá and, in houses representative of modern architecture in Europe and the United States (1920-1960).

In Bogotá, between 1920 and 1950, the conformation of extensive neighborhoods based on this formal structure (mainly from English models), generated a determining architectural culture in architects and modern architecture firms such as Fernando Martínez Sanabria and his houses on the eastern slope (1957-1963), Herrera and Nieto Cano; Obregón and Valenzuela; or Ricaurte, Carrizosa, and Prieto.

The set of this type of works in Bogota is the starting point to go to the English sources of this formal structure and follow its influence on some houses of the masters of modern architecture: Frank Lloyd Wright, Mies Van der Rohe, Adolf Loos, Marcel Breuer or Alvar Aalto, among others. In this way, it will be possible to identify and understand how certain forms of space organization emerge, persist, are transferred, transform and renew their value in time, being validated as part of a society's cultural heritage.

The main and strategic product of the research will be an international museum exhibition, through a three-dimensional, transdisciplinary and interactive staging of its conclusions, accompanied by an international symposium, with a call for papers related to the research problem described.

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Title :

Costumes, Heritage and Community. Inventory of traditional clothing products in Antioquia

Abstract :

The project seeks to recognize the traditional and traditional knowledge of the work of the communities of the department, referring exclusively to products that have to do with the body and dresses. The intention to develop an inventory of clothing items (garments or accessories within the mentioned territory), and establish what are the technical and creative processes of each of them, to indicate the material or intangible heritage that has been made or preserved is the proposal to solve. Within this project idea, which is done by 3 entities located in the city of Medellín (UPB, IUPB, CAP), it is intended to establish a methodological procedure that dynamizes the idea of object characterization in a first stage, relating the idea of production and elaboration of these clothes according to the territories, their communities and the patrimony of each one of them. A second stage establishes the collaborative and/or pedagogical works in which the communities have carried out the tradition of the products found and that are still preserved today. Finally, a dissemination mediated by digital technologies will be sought, in accordance with their capacity to conserve and give rise to what was learned or developed during the project; the flagship research products are a documentary video, a virtual museum of the inventory obtained.

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72096

Title :

Capture of the historical heritage for the construction of architectural landscapes.

Abstract :

This research aims to estimate the potential of devices such as analytical drawings, mockups, installations, artifacts and exhibitions to capture historical heritage and learn in a metaphorical sense the way in which architecture builds or detracts landscapes.

In the review of the historical heritage and its valuation, different disciplines are involved. However, there is a gap between the disciplines that interpret from a theoretical realm and the disciplines that project in attention to the historical heritage, because the mentioned devices are generally assumed as simple instruments of registration, without considering that they themselves can be studied as depositary documents of ideas and project processes suitable for being understood as works of artistic creation.

To achieve this objective, it is envisaged (a) to characterize the relationship between landscape, urban context and architectural oeuvre, in relevant cases of contemporary insertion in heritage contexts; (b) to design and construct devices such as: analytical drawings, mockups, installations and artifacts, presenting them in exhibitions aimed at learning how architecture builds landscape and (c) to develop and apply learning assessment tools for how architecture constructs landscape, in formal and non-formal education contexts.

Its impact is foreseen in two areas: the training of professionals in architectural design and the development of public awareness regarding the relationship between architectural heritage contexts and landscape.

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