

## RELEVANT PUBLICATIONS

**Forthcoming.** “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*. Conference Proceedings Series. The City University of New York (CUNY), New York City College of Technology (City Tech).

**Forthcoming.** “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.

**Forthcoming.** “L’idéal du beau au risque de l’art contemporain. L’expérience esthétique sous l’effet des médias” [The ideal of beauty at the risk of contemporary art. The aesthetic experience under the effect of the media, 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.

**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.

**Forthcoming.** “Art and Education in the Virtual Environment” [peer-reviewed article]. *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).

**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.

**2021.** “ONU, ordem global, e autonomia da arte: de Portinari a Rauschenberg” [UN, global order, and the autonomy of art: from Portinari to Rauschenberg, peer-reviewed article written in Portuguese]. *Journal of the University of São Paulo, Jornal da USP*. <https://jornal.usp.br/?p=454188>

**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. I present 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.

**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/>  
Doi: <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: Buechner-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 (Baudrillard 1981). 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, such as *Simulacres et simulation* (1981) and *Illusion, désillusion esthétiques* (1997). The contemporary image builds a simulacrum and represents the illusionary sense of social conduct.

**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. <http://doi.org/10.5281/zenodo.5364227>

**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.** “Metropolis: Visual Dynamic and Democratic Ideals,” edit. *Art Style, Art & Culture International Magazine*, v. 8, no. 8.1, parts 1 and 2 (September), 316 pages.

URL: <https://artstyle.international/issue-8/>

Part 1 DOI: <https://doi.org/10.5281/zenodo.5512176>

Part 2 DOI: <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. They make up two booklets in this issue!

**2021.** “Artes e democracia em questão” [Arts and Democracy at Stake, 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?

**2021.** “Novos tempos, artes e o fenômeno da moda” [New times, arts and the fashion phenomenon, essay written in Portuguese]. *Revista H&C* (May): 1-10.

<https://revistahec.com.br/novos-tempos-artes-e-o-fenomeno-da-moda/>

**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.

**2021.** “Visuelle Kommunikation und Medien. Transformationsprozesse des globalen metropolitanen Rhythmus” [Visual communication and media. transformation processes of the global metropolitan rhythm, 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. [https://www.izdigital.fau.de/workshop-new-tools-old-problems/?fbclid=IwAR1fGQZd56t-PBO\\_1vwSTG93CpplPhywjX97jl\\_fqTNFAmalFkmIJMNPnSY](https://www.izdigital.fau.de/workshop-new-tools-old-problems/?fbclid=IwAR1fGQZd56t-PBO_1vwSTG93CpplPhywjX97jl_fqTNFAmalFkmIJMNPnSY)

**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.  
DOI: <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.** “Cidade e desafios. Projeção e percepção do tempo-espaço e soluções digitais” [City and challenges: projection and perception of time-space and digital solutions, 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.

**2020.** “A arte do design: a busca pela bela e boa forma” [The art of design: seeking the beautiful and good form, essay written in Portuguese]. *Revista H&C* (October): 1-10.  
<https://bit.ly/35xf6VJ>

**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.

**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.  
DOI: <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. On the one hand, the creative practices considering the resources and socio-cultural stimuli from Johannes Gutenberg’s work with the printing press to the 20th century and the transition to the 21st century are observed. On the other hand, within this article, this publication practice is also related to the leading art magazines, and aesthetic and social reflections upon the cultural context in Europe and today’s globalized world.

**2020.** “La coupole : pour une structure esthétique et dominante de la société”  
[The cupola: for an aesthetic and dominant structure of the society, peer-reviewed article written in French]. *Grin* (January): 1-14. DOI: <https://doi.org/10.13140/RG.2.2.22137.49765>

**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.

**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.

**2020.** “Design: novas ideias, sustentabilidade e aspectos estético-sociais”

[Design: new ideas, sustainability, and aesthetic-social aspects, essay written in Portuguese]. *Revista H&C* (February): 1-10. <https://bit.ly/3mDb4BW>

**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. The consequences of this innovation’s dynamic and the market still have their basis in what the American socialist and economist Leo Huberman said in his work *Man’s Worldly Goods: The Story of the Wealth of Nations* (1936). He stated that all work must generate wealth for the state and society; otherwise, social problems and economic crises would result. 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. Therefore, it is essential to emphasize that designers are not the inventors of these technologies, but design creatively through them. Designers are the interpreters of technologies, perceiving social values (Bürdek 2019).

**2020.** “Arte, cultura e tecnologias de comunicação em face da crise mundial”

[Art, culture, and communication technologies in the face of global crisis, essay written in Portuguese]. *Revista H&C* (April): 1-10. <https://bit.ly/3mFTUDL>

**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.

**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.

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

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:** In this proposal the Bauhaus school’s style is seen as representative of architecture and design in the context of contemporary global society. Bauhaus has influenced generations of artists, architects, and designers – in Germany, the North and South Americas, and beyond, including, for instance, and with particular significance, the architecture and design of Brazil. The legendary Brazilian architect Oscar Niemeyer, who had German roots, designed for the Berlin Hansaviertel, and for the Brazilian capital, and other architectural projects. His architecture and design fulfilled the central demands of the Bauhaus school: that it should be functional and create a sense of community. Contemporary architecture and design in this style therefore offers new achievements and knowledge based on the current politics of sustainable development, and social and economic integration, alongside the essential Bauhaus heritage of function and community. This proposal covers the new possibilities of the Bauhaus worldview: the creation of new forms for depicting human ideals, through a focus on aesthetics and technology, combined with Niemeyer’s impact on architecture and design, still vibrant at the beginning of this century in Brazil. New styles and forms have arisen as offshoots from Bauhaus, which convey the values of each culture through the construction of a collective ‘picture’ world. The Bauhaus of today expresses the culture industry, dialectically considering innovation and applied art as a path from the modern design of the industrial revolution to ‘eco-design’. In this sense, Bauhaus is still significant in its role of linking together art, technology, and industry. Innovation as a dynamic determination of the moment, present in all epochs, is understood as a potent force for maintaining tradition. In addition to a chronological

record of the influence of Bauhaus, the significant projects of Niemeyer will be discussed. Finally, this proposal presents two perspectives on the ‘schism’ between architecture and technology. The first concerns the human ability to create models in architectural practice for adoption as a configuration of the space. The second concerns the evolution of technologies leading to the imagined becoming reality through time, as described by Hegel in his *Aesthetics* (see Hegel 1823). Thus, consideration will be given to concepts relating to technological developments, such as the myth of progress and the role of the human in facilitating better interaction between tradition and innovation, subject to the influence of continuous productivity in various sectors. New representations in the accepted Bauhaus style are integrated with social critiques of humanity’s resilience. These forms support an environment coexistent with technology, preserving tradition while searching for innovation and the determination of positive power, towards a new design and architectural conception.

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

**Introduction:** 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. DOI: <https://doi.org/10.5281/zenodo.5172067>

**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, DOI: <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. Therefore, as part of the cultural and social context, it is necessary to consider the specialization of fields of knowledge. It is thus shown that neither art nor design are merely disciplines or specializations in the field of humanities. However, above all, both are part of scientific progress and equally indispensable to the creative ability of the human mind.

**2019.** “To what extent is Bauhaus even possible nowadays?,” edit. *Art Style, Art & Culture International Magazine*, no. 2 (June 2019), 138 pages. <https://artstyle.international/issue-2/>

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*, nº 1, (March): 68-82. DOI: <https://doi.org/10.5281/zenodo.5168105>

**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.  
DOI: <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 (Weber, 1924). 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.** "Reflexões preliminares sobre arte e sociedade" [Preliminary reflections on art and society, peer-reviewed article written in Portuguese]. *Revista de Cultura e Extensão USP*, University of São Paulo, (May): 29-40.

DOI: <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.

**2018.** "Arte e Sociedade" [Art and society, editorial, peer-reviewed journal, written in Portuguese]. *Revista de Cultura e Extensão USP*, University of São Paulo (May):7-9.

DOI: <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. DOI: <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: entre la raison et la sensibilité. Les nouveaux médiums de l'art" [Poïésis: between reason and sensibility. The new mediums of 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>

**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.

**2017.** *Estética Urbana: aspectos filosóficos e sociais da beleza metropolitana e seu reverso* [Urban aesthetics: philosophical and social aspects of metropolitan beauty and its reverse, book written in Portuguese]. NEA. <https://isbsearch.org/isbn/9783330758186>

**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?

**2017.** “Sociedade e politização” [Society and politicization, editorial, peer-reviewed journal, written in Portuguese]. *Revista de Cultura e Extensão USP*, University of São Paulo (March):5-7. DOI: <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. Article’s permalink: <http://geb.uni-giessen.de/geb/volltexte/2016/12358/>

**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.** “Kunstwerke der Neuen Welt” [Artworks of the new world, 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.

**2016.** “Arte e realidade” [Art and reality, peer-reviewed article written in Portuguese], *Revista de Cultura e Extensão USP*, University of São Paulo, (March): 41-51. DOI: <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.

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

**2016.** “Kitsch, Reminiscências Estéticas e Jeff Koons” [Kitsch, Aesthetics Reminiscences and Jeff Koons, peer-reviewed article written in Portuguese]. *Revista Visuais*, Institute of Art, UNICAMP, (September): 64–80. DOI: <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.

**2015.** “Crítica da arte contemporânea: referências estéticas e linguagens da arte” [Contemporary art criticism: aesthetic references and art languages, peer-reviewed article written in Portuguese]. *Revista Interdisciplinar Internacional de Artes Visuais – Art & Sensorium*, [S.l.], v. 3, n. 1, p. 40-50, jun. 2016. DOI: <https://doi.org/10.5281/zenodo.5365003>  
<http://periodicos.unespar.edu.br/index.php/sensorium/article/view/941>

**Abstract:** This article presents the central aesthetic notions regarding the critical analysis of the traditional European cultures and, recently, 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. Thus, this emphasizes both theories of art and contemporary aesthetics to understand better the work of art aim nowadays with discernment on theoretical, prescriptive, or ideological thinking in visual arts.

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

**2014.** “Parâmetro default” [Default parameter]: Sustainability, Technological Legacies in Architecture, Urbanism and Design.” *NUTAU USP*, University of São Paulo.  
DOI: <https://doi.org/10.5281/zenodo.5365311>  
[http://www.usp.br/nutau/anais\\_nutau2014/trabalhos/wagner\\_christiane.pdf](http://www.usp.br/nutau/anais_nutau2014/trabalhos/wagner_christiane.pdf)

**Abstract:** This study presents the term default signification in a reflection about 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 the evolution of industrialization is the modernization of its equipment. 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 of significant current investment.

## Ph.D. Thesis Published

*Esthétique : l'image contemporaine et l'analyse du concept de l'innovation*  
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Blick 2013, reprint, Saarbrücken: Paf, 2014.  
Link: <https://bit.ly/3tXdbFx>

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.

**2014.** "A beleza e o senso estético" [Beauty and aesthetic sense, essay written in Portuguese]. *Revista H&C* (May). [https://www.academia.edu/28712159/Beauty\\_and\\_Aesthetic\\_Sense](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.** "Simulacro Made in China: relatos e origem da imagem em transformação" [Simulacra Made in China: reports and origin of the image in transformation, peer-reviewed article written in Portuguese]. *Revista de Cultura e Extensão USP*, University of São Paulo (May): 29-35. DOI: <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.

2013. "A moda da estética contemporânea" [The fashion of contemporary aesthetics, essay written in Portuguese]. *Revista H&C* (September).

[https://www.academia.edu/28712325/The\\_Fashion\\_of\\_Contemporary\\_Aesthetics](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?

2012. "Paris and São Paulo, vice versa ... In visual culture." *Leaf Magazine*.

[https://www.academia.edu/28712450/Paris\\_and\\_São\\_Paulo\\_vice-versa\\_In\\_visual\\_culture](https://www.academia.edu/28712450/Paris_and_São_Paulo_vice-versa_In_visual_culture)

2011. "Design Expectations in Paris." *Leaf Magazine*.

[https://www.academia.edu/28712509/Design\\_Expectations\\_in\\_Paris](https://www.academia.edu/28712509/Design_Expectations_in_Paris)

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

[https://www.academia.edu/28712341/Creativity\\_and\\_Design](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. They are the modes of representation of a culture, an imaginary infinitely rich in symbolic contents and values. It is, above all, a discussion on the social history of creativity, design, matter, and gesture, enabling the materialization of a culture that produces and consumes the image of design.

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[https://www.academia.edu/37181043/Logic\\_Technology\\_and\\_Creativity](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.

## Dissertation Published

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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.