

Presentation/Editorial

Cabello/Carceller

Sin Objeto. Art, Research, Politics is a new digital journal to be published annually. It is a response to the need for connecting current artistic production with the theoretical works which we believe should help to build a transdisciplinary thought, taking into consideration the contexts in which artistic manifestations are currently produced and received.

We are focusing on the need to restructure performance space, incorporating conceptual and socio-political dimensions, as well as transversal impermanence.

Sin Objeto aims to inspire a dialogue between academic researchers, researchers who are not necessarily tied to the university system, and active artists, for the consideration of the problems they have in common. In this sense, the journal has been conceived as a platform where differing positions can find common ground and attempt to link the reality of the Spanish university system with the practice of art, thus overcoming obsolete rifts and re-directing contrived differences between areas of knowledge that are still organized according to now-defunct 19th-century cognitive traditions.

As a journal, *Sin Objeto* has come into being at a time when the de-materialization of artistic practices is a fact accompanying other more visible projects, and even affecting many whose presentation would apparently deny it. Thus, the “objects” through which many projects are expressed can no longer be conceived of in a way that is isolated from the subjectivities by which they are created and the spaces these subjectivities share. This is therefore a place for dialogue, but –in the words of Laclau and Mouffe– in the agonistic sense; in other words, without steering clear of dissent.

The journal will be organized in various sections. Each issue will feature a thematic dossier in which a given question will be analyzed by a variety of theorists. The dossier may also include the translations of texts that have not been published in Spanish, the significance of which is considered relevant as it widens perspectives on a chosen subject. Starting with the second issue (#1), we will also

include original articles sent in by those responding to a public open call, whose pieces have been met with success by peer review. Articles that study the proposed theme will be published as part of the dossier, while those which take a wider focus will be placed in a research section, which will also contain unpublished theses and initial results from ongoing research. In addition to the dossier and research section, a conversation between an artist and a theorist will be published, and artists will be invited to carry out specific projects. The journal will also include a section with reviews of publications and/or criticism of exhibitions, participative projects, and more.

Sin Objeto is a journal published by the University of Castilla-La Mancha whose inaugural issue is part of the research project “Creation and Studies at the CAAC (Contemporary Art Collections and Archives) in Cuenca as a Methodological Model for Excellence in Fine Arts Research” (HAR2013-48604-C2-1-P).

Collecting the Immaterial

We unveil the journal *Sin Objeto* with *Collecting the Immaterial*, an issue which analyzes some of the problems currently encountered by museums and the art market. A paradox indeed, the idea of collecting that which is hardly even tangible (performances, propositions, projects created using impermanent materials, or which are considered site specific or destined to disappear, etc.), poses a real challenge for current museums, but also for the many agents involved in artistic production, presentation and/or conservation.

In this issue, the dossier features the collaboration of Glòria Picazo, who boasts a long career in the management and direction of museums and art collections. In her contribution, “New Challenges for Contemporary Art Collections,” she analyzes and considers possible alternatives in a situation where the ephemeral absolutely must find its place in public collections. The problems generated by art collection when it comes to the current wave of performance art are examined by Juan Albarrán, professor at the Autónoma University of Madrid, in his piece entitled “The Illogic of Sehgal. Performance, Experience and Immaterial Economy in Tino Sehgal’s work.” Sehgal, an artist who won the Golden Lion at the 55th Venice Biennale in 2013, focuses his artistic work on questioning how performance is collected, or perhaps it would be better to say how performance can be collectable, and also examining its relationship with artistic institutions. For his part, José Ramón Alcalá, professor at the University of Castilla-La Mancha, uses his article “Musealization of Contemporary Artistic Practices. Collections and Archives: New Strategies for their Management, Promotion and Dissemination” to reconsider the current museum model and the problems posed by Media Art, using

as a case study the university collections at the School of Fine Arts in Cuenca, the UCLM, and the CAAC (Contemporary Art Collections and Archives). In this issue, we have also selected the scientific contributions of Renée van de Vall, professor at the University of Maastricht, “Documenting Dilemmas. On the Relevance of Ethically Ambiguous Cases” and those of Robin K. Williams, University of Texas, “A Mode of Translation: Joan Jonas’s Performance Installations”. Professor van de Vall reviews the ethical need to conducting analysis on a case-to-case basis in order to responsibly take on the problems that come up when conserving works of art. As for Williams, she uses Joan Jonas, a pioneering performance artist, as a jumping off point for reflecting on the complications that spring up around projects which feed on multiple performative elements, and explores how the artist herself attempts to resolve them.

In the *Research* section, Maite Aldaz uses the figure of well-known artist Daniel Buren to analyze the problems posed by site specific pieces when it comes to institutional art collection. In the section called *Conversations*, we are thrilled to have the participation of artist Eulalia Valldosera, and Amparo Lozano, an art curator and professor at the School of Fine Arts in Cuenca. Valldosera, who began her career in the early 1990s, has always been a performance-based immaterial artist whose work can nevertheless be found in galleries and collections both public and private.

Issue #0 of *Sin Objeto* is rounded out with specific projects created especially for the magazine by artists Elena Bajo (Reactivation of Memory: The Pleiades”) and Marco Godoy (“That Which is Hung Must Touch the Floor”), as well as a review by Andrés Foglia on Boris Groys’ book *Art in Flux, Essays on the Evanescence of the Present*.

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Biography

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Cabello/Carceller is an artists team composed of Helena Cabello y Ana Carceller. They have showed their work in multiple national and international exhibitions and museums among which 56th Venice Biennale, BB4 Bucharest Biennial, Brooklyn Museum New York, Casino Luxembourg or MNCARS Madrid. Their most recent solo shows have been presented in CA2M Madrid and MARCO Vigo, IVAM in Valencia, CCEMX Mexico City or Matadero Madrid.

Their latest publications include Draft for an Ongoing Plot, Lost in Transition _a performative poem, and Distrito Federal: La búsqueda del archivo. Ficción nº 9 (Mexico City: The Search for an Archive. Fiction no. 9).

Helena Cabello received her PhD in Fine Arts from the University of Vigo and is currently Associate Professor (accredited as Tenured Professor) in the Department of Art at Cuenca School of Fine Arts, University of Castilla-La Mancha. She has taught in Universidad Europea de Madrid, where she directed the Art Department, and Universidad Miguel Hernández in Elche. She has also collaborated in several postgraduate and master programs at different universities and research centres, among them the Master in Contemporary Art History and Visual Culture (MNCARS/ UCM/ UAM), UPV Master in Artistic Production, or Master in Art Education (University of Lisbon's Fine Arts School), and Master in Curatorial Studies (University of Lisbon/Fundação Calouste Gulbenkian). She has recently collaborated as Distinguished Professor at Haverford College, Philadelphia (USA), and has participated in several research projects related to contemporary art practices, feminisms and gender theories, working as Head Researcher in the research project *TestMadrid. Espacio experimental de intervención artística* (TestMadrid. Experimental Space for artistic intervention, UEM/Madrid Council).

Ana Carceller received her PhD in Fine Arts from the University of Vigo and is currently Associate Professor (accredited as Tenured Professor) in the Department of Art at Cuenca School of Fine Arts, University of Castilla-La Mancha. She has taught in Universidad Europea de Madrid, Universidad Miguel Hernández in Elche, and University of Vigo. She has also collaborated in several postgraduate and master programs at different universities and research centres, among them the Master in Contemporary Art History and Visual Culture (MNCARS/ UCM/ UAM), UPV Master in Artistic Production, or Master in Art Education (University

of Lisbon's Fine Arts School), and Master in Curatorial Studies (University of Lisbon/Fundação Calouste Gulbenkian). She has recently collaborated as Distinguished Professor at Haverford College, Philadelphia (USA), and has participated in several research projects related to contemporary art practices, feminisms and gender theories. She has also participated as researcher in the I+D Excellence project *Creación y Estudio de las CAAC de Cuenca como modelo metodológico para una investigación de Excelencia en Bellas Artes* (Creation and Study of CAAC in Cuenca as a methodological model for excellence in Fine Arts research).

