

Pablo DeSoto CURRICULUM VITAE / 2021



Gijón, 20-May-1977
Emilio Tuya 64 - 8 A, Gijón
+34662231737

Web: <http://pablodesoto.org>

Visiting Professor Postgraduate Dept. Architecture, Federal University of Paraíba

Overview

1. EDUCATION

- **Interdisciplinary education:** PhD in Communication and Culture (UFRJ), Master's in Architecture (KTH Stockholm), Diploma of Architect (University of Seville)

2. ARTISTIC PRACTICE, PROFESSIONAL AND EXTERNAL STANDING

- * Co-founder of hackitectura.net (2002-2011) a team of artists, architects, computer specialists, and activists.
- * Included in "Younger than Jesus. Artistic directory" (2013), an illustrated guide to 500 rising international artists published by Phaidon in conjunction with the NYC New Museum.
- * Works cited in El Pais, El Mundo, Liberation, Radio Primavera Sound, We-make-money-not-art.
- * **International Exhibitions:** ZKM Nodes and Networks, LABoral LAB_Cyberspaces, BIACS YOUiverse curated by Peter Weibel.
- * **Art and Technology International Awards:** NTNU AiR, LAB_Cyberspaces, LABoral DKV.
- * **Artist in Residence:** Tokyo WonderSite (Hangar), Cairo Townhouse Gallery, NTNU ARTEC.
- * **Invited lectures:** Ars Electronica Post City Lab Seoul, Creative Time Summit Miami, Tate Modern, Royal Academy of Arts London, MACBA, CCCB, MediaLab Prado, Het Nieuwe Instituut Rotterdam, Westminster University, NTNU ARTEC Seminar.

3. RESEARCH AND PUBLICATIONS

- * **An interdisciplinary approach to art, technology and theory** with focus in radical cartography and public engagement.
- * **Publications:** Editor of 3 books, 5 referred articles and 15 book chapters.
- * Research projects: WikiPlaza (IUACC) and Meipi Asturias (Plan Avanza Ministry of Industry).
- * Public Art & Technology websites Mapping the Commons & Drone Hackademy.

4. TEACHING

- **Academic Positions:** Visiting Professor Federal University of Paraíba, Postgraduate Department of Architecture (since 2018). Visiting Lecturer Umea University, Campus of Arts (2017).
- **Teaching innovation:** Transversalia, Tate Modern Launch of Alternative Schools, Escuelita CA2M Madrid, EME3 Laboratories award.
- **External reviewer for MA courses:** AA, Central Sant Martins, Umea University, Istanbul Technical University.
- **Short term courses conducted in Universities and Art Centres:** London Chelsea Collage of Arts, Escola Massana Barcelona, Centre of Contemporary Culture Valencia, SESC São Paulo, National Museum of Contemporary Art Greece.
- Guest teaching in Master Courses: Elisava Barcelona.

1. EDUCATION

EDUCATION AFTER SCHOOL

2012-2016 **PhD in Communication & Culture**
Anthropocene, Capitalocene, Chthulucene, staying with the trouble in Fukushima
UFRJ Federal University of Rio de Janeiro. Supervisor: Prof. Ivana Bentes

Taking as a theoretical framework the interdisciplinary discussion of the Anthropocene, and critical formulations such as Moore's Capitalocene and Haraway's Chthulucene, this dissertation investigates how artists and citizen scientists responded to the nuclear disaster in Fukushima.

2005-2007 **Masters in Architecture**
Emergent Geolab
KTH Royal Institute of Technology of Stockholm. Supervisor: Prof. Ana Betancour

1995-2003 **Diploma of Architect**
University of Seville

QUALIFICATIONS

PhD (Federal University of Rio de Janeiro). MA (KTH). Dip.Arch. (Sevilla)

2. ARTISTIC PRACTICE, PROFESSIONAL AND EXTERNAL STANDING

AWARDS

- 2019 **NTNU AiR Award, Norwegian University of Science and Technology.**
Competitive fellowship awarded annually to extraordinary practitioners working at the intersections of digital technology and creative arts. Over the last few years, the award focus has gravitated toward art experimentation at the forefront of broadly understood environmental art and humanities, with explicit commitment to digital public art and social justice. Awarded artists include Jodi, Alex Murray-Leslie and Nelly Ben Hayoun
- 2018 DKV LABoral Award, organized by LABoral Centro de Arte & DKV.
- 2013 Elinor Ostrom Award, by Program on Democracy, Society, New Economies, University of Buenos Aires.
- 2011 **Tokyo Wonder Site Artist in Residence, Hangar Barcelona grant.**
- 2009 EME3 Architecture Festival Barcelona Award, Laboratories Category Award.
Townhouse Gallery Cairo Artist in Residence, supported by Spanish Embassy in Egypt.
- 2007 LAB_Joven Experimenta Award, LABoral Art & Industrial Creation Centre.
LAB_Cyberspaces Award, LABoral Art & Industrial Creation Centre.
Open international call fostering reflections on the connection between art, technology and industry. Jury members included Gerfried Stocker and Christiane Paul.
- 2006 Plaza de las Libertades Sevilla International Architectural Competition Award.

EXHIBITIONS

- 2018 **La Zona, LABoral Centro de Arte y Creación Industrial.**
- 2016 **Terra Mediterranea: in action, HALLE 14 Zentrum für zeitgenössische Kunst, Leipzig.**
On Display: Immemory, Soft Cinema, Bilkent University, Ankara.
- 2015 *jpg imaxe ou natureza*, Zona C, Santiago de Compostela.
El Mediterráneo como frontera: realidad y representación, Centre for Arts, Seville.
- 2014 *Multitude*, SESC Pompeia, São Paulo.
- 2013 *Behind the atomic curtain*, Rocky Flats Cold War Museum, Denver.
- 2012 *Paratactical Commons*, Amber Festival, Istanbul.
- 2011 **Mapping the Commons of Athens, Museum of Contemporary Art Greece.**

- 2010 *The One and Multiple*, Artlewa art space, Cairo.
***L' un y el multiple*, Sala La Capella, Barcelona.**
Cartografías ciudadanas, Sala 1 Fundación de Cultura, Gijón.
Mapping the Contemporary, Bienal of Contemporary Art Bucharest.
- 2009 **Banquetes: Nodes and Networks, ZKM Karlsruhe.**
- 2008 **Bienal de Arte Contemporáneo de Sevilla, Centro Andaluz de Arte Contemporáneo.** Curated by Peter Weibel.
Banquetes: redes y nodos, LABoral Centro de Arte y Creación Industrial.
Aborda la emergente dinámica transdisciplinar de las prácticas artísticas que se realizan en España. A través de más de treinta proyectos de arte digital e interactivo, la exposición plantea un conjunto de reflexiones críticas y experiencias participativas para explorar la red como el patrón común que organiza la vida en todas sus escalas desde las bacterias hasta las redes de telecomunicación. Obras fotográficas, vídeos, instalaciones de realidad virtual, acciones robóticas de vida artificial o proyectos participativos de net.art ofrecen un amplio recorrido que nos lleva desde los micromundos neuronales hasta las dinámicas globales de conexión digital en las sociedades contemporáneas.
Situation Room, LABoral Centro de Arte y Creación Industrial de Gijón.
- 2007 *Mediterráneos*, Centro de Arte La Panera, Lleida.
- 2005 *Festival Zeppelin de Arte Sonoro*, CCCB, Centro de Cultura Contemporánea de Barcelona.
- 2004 *Aire Incondicional*, Zedhalle, Zurich.
- 2003 **Cruzados, CCCB Centro de Cultura Contemporánea de Barcelona.**

INVITED LECTURES OF STANDING AND KEYNOTES (SELECTION)

- 2021 **Lecture STREAMS, International Conference for the Environmental Humanities, Royal Institute of Technology, Stockholm.**
- 2020 Invited lecture Shuoja Shelter Festival-Laboratory *H_st_rical Narratives*, Helsinki.
Invited lecture *Critical Mapping in Municipalist Movements*, K LAB, Institute for Urban and Regional Planning, TU-Berlin.
Lecture *Confronting a Planet in a State of Emergency Symposium*, Royal Academy of Arts, London.

- 2019 **Invited lecture Amor & Bios, MACBA, Museum of Contemporary Art Barcelona.**
- Invited lecture Third Forest Defenders International Conference, Pará, Brazil.
- Invited lecture Culture Night Kunsthall Trondheim.
- Invited lecture ARTEC Seminar Series: *Mobilized Humanities, Technology, & Art.***
NTNU & EGGG Design Trondheim.
- Lecture VI Simpósio Internacional LAVITS (Rede Latino-Americana de Estudos sobre Vigilância, Tecnologia e Sociedade), UFBA Salvador.
- 2018 **Invited lecture Creative Time Summit Miami, *On Archipelagoes and Other Imaginaries: Collective Strategies to Inhabit the World.***
- Lecture RIXC Art Science Festival *Global Control*, Riga.**
- Invited lecture Ars Electronica *Post City Lab* Seoul.**
- Lecture *Infrastructures for Troubled Times Symposium*, Centre of Research and Enterprise Excellence, University of Brighton.
- Keynote Art Meets Radical Openness *Unmapping Infrastructures*, Afo architekturforum oö, Linz.**
- Invited Lecture Edward Said Chair, Federal University of São Paulo.
- Invited Lecture Umeå University School of Architecture.
- Invited Lecture *Trans/Border*, NUCEM Marseille.
- Invited Lecture Bilboarte *2056 Arte, ciencia y sociedad ante los futuros climáticos*, Bilbao.
- 2017 Invited Lecture Transito Mx *"How to say we?"*, Mexico City.
- Invited Lecture Umeå University School of Architecture, *Radical Cartography*,
- Invited Lecture Escuelita CA2M Madrid *Speculative Infrastructures*.
- Invited lecture Civic University The Launch of Alternative Schools, Tate Modern London.**
- 2016 **Lecture International Symposium Mutant Ecologies in Contemporary Art, MACBA Barcelona.**
- Invited Lecture Umeå School of Architecture. *Defending the urban commons in Brazil*,
- 2015 Invited Lecture University of Sao Paulo. *Besides the Screen Métodos e Materiais da Curadoria*.
- Invited Lecture Federal University of Minas Gerais. *Cidade eletrônica*,
- Invited Lecture Federal University of Minas Gerais, Belo Horizonte, *Tecnopolíticas, democracia e urbanismo tático*.

- 2014 Invited lecture Centro de Arte Contemporáneo de Quito, Arte multitudinario y bien común.
Keynote *Seminário MultipliCidades*, Federal University of Minas Gerais.
- 2013 Invited lecture *Cinema Fantasma* CCCB Rio de Janeiro.
Invited lecture Medialab Prado Madrid, Mapeando el procomún urbano desde Tak-sim, Sintagma y Sol.
- 2012 **Invited lecture ReARTtheURBAN**, Theatre Gessnerallee Zurich.
- 2010 **Invited lecture National Museum of Contemporary Art Athens, Mapping the commons of Athens.**
- 2009 Invited lecture *I International Symposium Educação pelas Imagens e suas Geografias*, University Campinas
- 2008 **Invited lecture Inclusiva-net: Redes digitales y espacio físico, Medialab Prado Madrid.**
Invited lecture Simposio sobre Culturas Visuales, CASM Centro de Arte Santa Mónica, Barcelona.
- 2006 **Invited roundtable Politics of the networks and media-labs in Europe, Mal au Pixel, Paris.**
Invited lecture Museo Extremeño de Arte Contemporáneo e Iberoamericano, *Reconstrucciones digitales*,
- 2005 Invited lecture Piksel05, BEK, Bergen Centre for Electronic Arts.
- 2004 Invited lecture Trans Cultural Meeting, Rixc Art Centre, Riga.
Invited lecture Readme software art Camp, Aarhus University.
Invited lecture Neuro Networking Europe, Muffathalle, Munich.
- 2003 Open Radio, CCCB, Centro de Cultura Contemporánea de Barcelona.
Invited lecture Media Space Invaders, CCCB, Centro de Cultura Contemporánea de Barcelona.
Invited lecture *Rkarte nuevos lenguajes*, Palacio Euskalduna, Bilbao.

ORGANIZED CONFERENCES AND SYMPOSIUMS

- 2010 International Citizen Cartography Symposium , LABoral, Gijón.
- 2009 Una WikiPlaza, un jardín de microchips, Centro Andaluz de Arte Contemporáneo.

PUBLIC ART AND TECHNOLOGY PROJECTS

dronehackademy.org

DroneHackademy is a temporary hacktivist school, citizen science laboratory and critical theory platform for the use and discussion of unmanned aerial vehicles as a social technology.

mappingthecommons.net

Mapping the Commons is a project of exploration and representation of the urban commons. The research takes the main form of a temporary laboratory where activists, artists, social scientists and students from different disciplines join for more than a week. The project proposes a method where the urban commons are discussed, parameterized and represented in short videos.

3. RESEARCH AND PUBLICATIONS

3.1 RESEARCH INTEREST

My research focuses at the intersection of art, architecture and design to investigate the urgent political and environmental conditions of our time.

My past research focused on radical cartography and a Deleuzian-Guattarian approach to map-making as the identification of new components and the creation of new relationships. This interest took me to pursue a non-conventional path as a practitioner. From 2000 to 2011 I was a co-founder of *hackitectura.net*, a team of architects, computer specialists, artists and activists.

My present research focuses on what the emerging field of study of the Anthropocene might mean for ethics in art, design thinking and architecture.

3.2 PUBLICATIONS

I am editor of 3 books, 5 referred articles and 15 book chapters. I publish in English, Spanish and Portuguese.

3.2.1 BOOKS - IN PRINT

Lerone O., Hadzilemovic, A., DeSoto, P., Shereen L. (2016). *After.Video: Assemblages*. London: Open Humanities Press.

after.video realizes the world through moving images and reassembles theory after video. Extending the formats of 'theory', it reflects a new situation in which world and video have grown together. This is an edited collection of assembled and annotated video essays living in two instantiations: an online version – located on the web at <http://after.video/assemblages>, and an offline version – stored on a server inside a VHS (Video Home System) case. This is both a digital and analog object: manifested, in a scholarly gesture, as a 'video book'.

Reviews:

"After.Video is the perfect hybrid between digital publishing strategies and on-line video aesthetics. With the omnipresence of the moving image into all social media platform, the age of multi-media has finally arrived. Thanks to After.Video for pulling visual arts and academia into the 21 century!"

Geert Lovink, Institute of Network Cultures, Amsterdam.

"Video was invented to observe and record. It escaped into the streets in 1968. Everywhere in chains, everywhere running free. Cursed with ubiquity, blessed with ephemerality, analog video was the true precursor of contemporary culture, and still abides by the profound contradictions of indifferent surveillance and significations that make a difference. After.video works at the faultline to produce meaning again from the meaningless mass of compulsory image-making.

Sean Cubitt, Professor of Film and Television and co-Head of Department of Media and Communications, Goldsmiths, University of London

DeSoto, P. (2010). *Situation Room, designing a prototype of a citizen situation room*. Barcelona: Dpr- Barcelona, 111p

The term Situation Room is normally used to designate a secret place used in times of crisis to assess and monitor data for decision making purposes. Its origins can be traced back to World War II with the invention of computers, digitalization, and the collaboration of architects and the military. These rooms are equipped with monitors and data boards used to control everything from flows crossing the strait of Gibraltar to nuclear fission processes in Nuclear Power plants and the life support mechanisms on board the International Space Station.

DeSoto, P. and Monsell, P. (2006). *Fadaiat: Freedom of Movement, Freedom of knowledge*. Cedma-Málaga, p. 260.

The Straits of Gibraltar is a mirror-territory of the transformations taking place in the world today: globalisation, migrations, borders, citizenship, network-society, communication, technologies... the border is a crossed-place, an extensive territory of life and mobile confinements where multiple social practices put pressure on established limits. new spaces and relationships emerge from and through the border between southern Europe and northern Africa.

3.2.2 CHAPTERS - IN PRINT

DeSoto, P. (2020). Control social, territorio y tecnopolítica en el mundo poscovid. In: Rabasco, P. Ciudad y Resiliencia. Última llamada. AKAL ediciones.

Lerone O., Hadzilemovic, A., DeSoto, P. (2020). REFERENTIALITY: VIDEO BOOK CASE STUDY. In: Lovink, G. and Treske, A. Video Vortex Reader III: Inside the YouTube Decade. Amsterdam: Institute of Network Cultures.

DeSoto, P. (2019). Fukushima. Resistencias Multiespecies en la Zona. In: Ptqk, M., Especies del Chthuluceno. Panorama de prácticas para un planeta herido. Gabinete Sycorax.

DeSoto, P. (2019). Anthropocene, Capitalocene, Chthulucene, artistic responses to Fukushima. In Alonso, C., ed., Mutant Ecologies in Contemporary Art. Barcelona: University of Barcelona.

DeSoto, P. (2017). Indagaciones críticas al Antropoceno. Ecología Política Cuadernos de debate internacional, 53.

DeSoto, P. (2016). Antropoceno, Capitaloceno, Chthuluceno, vivendo com o problema em Fukushima. In: Borges, F., ed., TCNXMNSM. São Paulo: Invisíveis Produções, pp. 22-31.

DeSoto, P. (2016). Las imágenes de Fukushima: el mapa de lo invisible o una naturaleza de ontología pos-nuclear. In: Vites, D. and A. González, eds., Fukushima Ostranenie. Santa Cruz de Tenerife: La Piscina Editorial, pp. 68-87.

DeSoto, P. (2016) #Dronehackademy: Tecnopolítica aérea do comum vs. a violência da cidade neoliberal. In: Rena N., Rena A. and Bambozi L., eds., Tecnopolíticas do Comum: arte, urbanismo e democracia. Belo Horizonte: Fluxos, pp. 76-85.

DeSoto, P. (2015). Los mapas del #15M: El arte de la cartografía de la multitud conectada. In: Serrano, E., Calleja, A., Monterde A. and Toret. J. , eds, 15MP2P. Una mirada transdisciplinar del 15M, Barcelona: UOC, pp. 362-387.

DeSoto, P. (2014). De Istanbul a Rio de Janeiro, as lutas pelo comum nas cidades rebeldes. In: Cava, B. and Cocco, eds., Amanhã vai ser maior. São Paulo: Annablume, pp. 143-158.

Pérez de Lama, J., DeSoto, P; Moreno, S. WikiPlaza y Geografías Emergentes. (2009). In: Ohlenschläger, K. and Rico, L., Banquete redes y nodos. Madrid: Sociedad Estatal para la Acción Exterior, Turner, pp: 266-271.

De Manuel, E, Garrido, Y., De Soto, P (1999). Diagnostico de la enseñanza del dibujo en la escuela de arquitectura. Drawing In Architectural Training. Revista de Enseñanza Universitaria.

3.2.2 CHAPTERS - IN PRESS

Piva, A., Barbosa, C., DeSoto, P., Williams, R. (2021). Cartography of a Technopolitical Assassination (Volume 1). Matadero Estudios Críticos.

DeSoto, P. Piva, A. Rolim, (2021). Cartography of a Technopolitical Assassination Vertical Atlas (Volume 1). Vertical Atlas.

Paoli, E. DeSoto, P.. (2020). Haunted Landscapes of Extraction. Spiralling in the Planetary Mine, Matadero Estudios Críticos.

3.2.3 REFERRED ARTICLES - IN PRINT

DeSoto, P. (2020). Los proyectos de hackitectura.net para la frontera, la plaza y la sala de situación. Dearq, Other Computations, pp 88-101, issue 27.

DeSoto, P. (2017). Os mapas do 15M: A arte da cartografia da multidão conectada Liinc, 13(1).

DeSoto, P., Delinikolas, D., Dragona, D., Senel, A. and Pérez de Lama, J.P. (2015). Mapping the Urban Commons: a Parametrical and Audiovisual Method. V!RUS, 11.

DeSoto, P. (2015). #DroneHackademy: Contravisualidad aérea y ciencia ciudadana para el uso de UAVs como tecnología social, Teknocultura. 12(3), pp. 449-471.

3.2.4 REFERRED ARTICLES - IN PRESS

Musiol, H., DeSoto, P. (2021). Place by Co-design: Place by Co-Design: Industry, Colony, and Disobedient Storytelling, ASAP/Journal issue "Becoming Undisciplined".

ASAP/Journal is a peer-reviewed scholarly journal that explores new developments in post-1960s visual, media, literary, and performance arts. The scholarly publication of ASAP: The Association for the Study of the Arts of the Present, ASAP/Journal has been awarded prizes for Best New Journal (2017) and Best Design (2016) from the Council of Editors of Learned Journals, and is the 2019 PROSE Award recipient for Best New Journal in Humanities.

3.2.6 REFERRED JOURNALS - IN PRINT - EDITORSHIP

DeSoto, P. (ed). Art and Activism in the Anthropocene, Capitalocene, Chthulucene. Arte y Políticas de Indentidad. Issue 20, 2019. ISSN electronic: 1989-8452 ISSN print: 1889-979X.

3.2.6 NON REFERRED ARTICLES AND OTHER PUBLICATIONS - IN PRINT

DeSoto, P. (2020). 'La Zona', instalación interactiva sobre el desastre nuclear de Fukushima». UOC Mosaic, September, no. 185. ISSN: 1696-3296.

DeSoto, P. (2019). Indagaciones críticas al Antropoceno: Diez Libros. Boletim da Sociedade Brasileira de Economía Ecológica, pp 21-25, issue 58.

DeSoto, P. (2018). La explotación que hay detrás de un cacharro inteligente. Num 192, Revista CTXT.

DeSoto, P. (2017). Indagaciones críticas al Antropoceno. Ecología Política, pp 113-116, issue 53. ISSN 1130-6378.

DeSoto, P. (2016). Las imágenes de Fukushima: el mapa de lo invisible o una naturaleza de ontología pos-nuclear. In: Vites, D. and A. González, eds., Fukushima Ostranenie. Santa Cruz de Terenife: La Piscina Editorial, pp. 68-87.

DeSoto, P. (2016) Planet Fukushima. In: Chardonnet E., Bureau d Etudes., eds., Laboratory Planet: Xenopolitics of the Anthropocene. PING (Nantes) & Jeu de Paume (París), pp. 17.

DeSoto, P. (2016) Planeta Fukushima. In: Chardonnet E., Bureau d Etudes., eds., Planeta Laboratorio: Xenopolítica del Antropoceno. PING (Nantes) y Jeu de Paume (París), pp. 23.

DeSoto, P., Gutierrez, B. (2015). De Tahrir a Gamonal: la calle global y el hacer la política. Eldiario-es.

Pérez de Lama, J., DeSoto, P., Debatty, R. Torres Nadal, J. M., Mesa, M.; Castro, J. C. and Mejías, F. (2009). Taller de Cartografía Gaza – Rafah. In: Pasajes de Arquitectura y Crítica, 105, Madrid: América Ibérica, pp. 37-39.

3.2 RESEARCH SUPERVISION

Supervision of Master Thesis at the Federal University of Paraíba

Eleonora Paoli (Br), *Haunted Landscapes of Extraction*

3.2 RESEARCH GRANTS AND CONTRACTS

2019	ARTEC NTNU AiR	20.000eu
2017	DTST (Digital Tools for Social Transformation) project , a collaboration between UMA (Umea School of Architecture) and RISE Interactive.	
2009-2011	Wikiplaza. Tecnologías de la información y la comunicación para construcción social del espacio público. Convocatoria de Ayudas de Investigación 2009 Centro de Estudios Andaluces. Junta de Andalucía, Consejería de Presidencia. En colaboración con el Instituto Universitario de Arquitectura y Ciencias de la Construcción (IUACC) Universidad de Sevilla y FIUS Fundación Investigación Universidad de Sevilla.	80.000eu

2008-2010 Meipi Asturias. LABoral Art and Industrial Creation Centre. Supported by the Plan Avanza – Spanish Ministry of Industry. 200.000eu

3.2.7 REVIEWS AND CITATIONS

Articles, books, websites and television programs reviewing or featuring Pablo DeSoto's work and / or hackitectura.net.

2020 J.M. Sánchez-Lahlué, Sobre los conflictos territoriales del siglo XXI. Entrevista a hackitectura.net. <https://revistas.ulima.edu.pe/index.php/Limaq/article/view/4819>

José María Sánchez-Laulhé. La memoria en las prácticas artísticas digitales: el caso de hackitectura. <https://culturayciudadania.culturaydeporte.gob.es/archivo-audiovisual/cultura-digital.html>

José Pérez de Lama, blog Arquitectura contable, Donna Haraway, Staying with the Trouble: análisis de la introducción <https://arquitecturacontable.wordpress.com/tag/chthuluceno/>

Sofía de Juan, Arte y Educación. Jornada de puertas abiertas: ocho recursos online de educación artística para la desescalada <https://eldiariodelaeducacion.com/arteyeducacion/2020/05/19/jornada-de-puertas-abiertas-8-recursos-online-de-educacion-artistica-para-la-desescalada/>

¿Son las formas, métodos y discursos del arte contemporáneo susceptibles de transformar críticamente los relatos de la educación? ¿Pueden las prácticas artísticas contemporáneas activarse pedagógicamente en el contexto educativo en relación a saberes múltiples y a las experiencias de vida de los estudiantes?

Estas preguntas han sido el embrión de un ambicioso proyecto bajo el nombre de Transversalia que, de la mano del equipo de técnicos de educación del Consorci de Museus de la Comunitat Valenciana, indaga en las relaciones entre las prácticas artísticas y educativas a través de talleres, seminarios y recursos online. Estas experiencias operan como espacios propositivos desde los que podemos explorar una gran cantidad de documentación y diseñar experiencias, situaciones y materiales para activar en las aulas.

Los recursos disponibles parten de la transformación del formato expositivo en material de trabajo flexible a partir del cual —y de la mano de artistas, comisarios y educadores de gran bagaje (Pau Waelder, Andrea de Pascual, David Arlandis, Jordi Ferreiro, Pablo de Soto o el colectivo de mediación La Liminal)— se trazan aproximaciones pedagógicas vinculadas al currículo, a la vida en el aula y a los aprendizajes compartidos.

Apóstol, C. Thompsom, N. Making Another World Possible: 10 Creative Time Summits, 10 Global Issues.

Paloma García García CARTOGRAPHIES OF INVISIBILITY A reflection on the potential of maps and diagrams as socio political communication tools. <https://project.xpub.nl/cartographies-of-counter-speculation/pdf/garcia-paloma-cartographies-of-invisibility.pdf>

Ioanni Delsante & Serena Orlandi The European Journal of Creative Practices in Cities and Landscapes. Vol 2, no 2 (2019 Mapping Uses, People and Places: Towards a Counter-Cartography of Commoning Practices and Spaces for Commons. A Case Study in Pavia, Italy <https://cpcl.unibo.it/article/view/9768/10471>

#Dronehackademy en Podcast carne cruda Activismo y tecnopolítica: hackea el sistema https://www.eldiario.es/carnecruda/programas/activismo-tecnopolitica-hackea-sistema_132_6255165.html

- 2019 Ness Magazine, Radical maps: Cartography as a Tool of Action, <https://nessmagazine.com/radical-maps-pablo-desoto/>
- La Marea, La selección cultural de Pablo de Soto ... <https://www.lamarea.com/2019/08/14/la-seleccion-cultural-de-pablo-de-soto/>
- Pablo DeSoto Resist as Forest on Radio Primavera Sound, <https://www.primavera-sound.com/pt/radio/shows/girl-monster/girl-monster-resist-as-forest>
- RESIST AS FOREST by Pablo de Soto and KIT students <http://www.kit.ntnu.no/nb/content/resist-forest-pablo-de-soto-and-kit-students>
- 2018 Uncovering control, LA ZONA: los datos del desastre en Fukushima... <https://uncovering-ctrl.blogspot.com/2018/08/la-zona-o-como-visualizar-el-desastre.html>
- Centro Cultural Español en Miami, The Creative Time Summit Miami 2018... <http://ccemiami.org/evento/the-creative-time-summit-miami/>
- Ars Electronica Festival2018 book <https://www.scribd.com/document/475549033/Festival2018>
- 2017 In an open space – A day at Umeå School of Architecture... <https://www.umu.se/en/education/master/masters-programme-in-architecture-and-urban-design/a-day-at-umea-school-of-architecture/>
- 2016 Olhos no céu: as implicações éticas do uso de drones desafia legisladores em todo mundo http://cienciaecultura.bvs.br/scielo.php?script=sci_arttext&pid=S0009-67252016000200008
- 2014 Comunes Urbanos, FLACSO Radio, interview to Pablo de Soto... <https://www.flacso.edu.ec/flacso-radio/programas/archivo-de-programas/archivo-academicos/ciudades-rebeldes/168-comunes-urbanos-con-pablo-de-soto>
- 2009 *Liberation*, WikiPlaza: le libre est dans la place, Il faisait beau hier, alors on est allé faire un tour du côté de Bastille, où se tient la Wikiplaza proposé par le festival Futur en Seine. https://www.liberation.fr/ecrans/2009/06/03/wikipalaza-le-libre-est-dans-la-place_960070/
- 2008 *R. Bosco, El Pais*, Desde la sala de control. Entre el activismo y el arte, LABoral acoge en Gijón una instalación multimedia del creador Pablo de Soto. https://elpais.com/diario/2008/01/17/tendencias/1200524401_850215.html
- J.L. de Vicente, El Munodo, Pablo de Soto, en la sala de control. Hackitectura llega a LABoral con Situation Room S. <https://elcultural.com/Pablo-de-Soto-en-la-sala-de-control>
- WeMakeMoneyNotArt, Situation Room https://we-make-money-not-art.com/i_actually_discovered_your_wor/
- Helge Mooshammer and Peter Mörtenböck, 'Pablo de Soto [Interview]', in *Networked Cultures: Parallel Architectures and the Politics of Space* (Rotterdam: NAI Publishers, 2008), pp. 135-137. <http://www.networkedcultures.org/index.php?tdid=40>
- 2003 Straddle3 weblog context. hackitectura y otras arquitecturas de flujo de datos https://straddle3.net/context/03/es/2003_03_28.html

4. TEACHING

4.1 CURRENT APPOINTMENT IN THE FEDERAL UNIVERSITY OF PARAÍBA

Visiting Professor Department of Architecture
Since October 2018

4.2 PREVIOUS APPOINTMENTS

Visiting Lecturer (2017)
Umeå University, Campus of Arts, School of Architecture.

Research Fellow
Medialab School of Communication. Federal University of Rio de Janeiro.

4.3 CURRENT UNDERGRADUATE AND POST GRADUATE TEACHING

POSTGRADUATE

2021	Multispecies City, 30h.
	Radical Cartography 30h
2020	Donna Haraway 15h
	Climate Futures 30h
	Environmental Architecture 30h
2019	Mapping the Urban Commons 45h
	Digital Interventions in Public Space. 30h
	Architecture in the Anthropocene 15h
	From the Sputnik to the Stack 15h

UNDERGRADUATE

2018-2019	Design Studio 3. 90h
	Special Projects 45h

4.1 PREVIOUS UNDERGRADUATE TEACHING

CAMPUS OF ARTS, SCHOOL OF ARCHITECTURE, UMEA UNIVERSITY

2017 Desing Studio 30h.
 Design **Studio** 30h.

SCHOOL OF COMMUNICATION, FEDERAL UNIVERSITY OF RIO DE JANEIRO

2013 Networks, Nodes, Maps. 45h

4.4 OTHER TEACHING ACTIVITIES

4.4.1 SHORT TERM COURSES CONDUCTED IN ART CENTRES AND UNIVERSITIES

2018 **Centre of Contemporary Culture Valencia, *Transversalia*.**

2017 Umeå University School of Architecture, *Urban Networks Vertical workshop.*

2015 **Federal University of Rio de Janeiro, School of Communication, *Drone Hackademy*.**

Federal University of Espiritu Santo, School of Architecture *Mapping the Commons Vitoria workshop.*

2014 SESC Pompeia, São Paulo, *Mapping the Commons of São Paulo workshop.*

FLACSO Arte Actual, *Mapping the Commons of Quito workshop.*

2013 Federal University Minas Gerais, School Architecture, *Mapping the Commons of Belo Horizonte.*

2012 Istanbul Technical University, *Mapping the commons of Istanbul workshop.*

2011 Museo de Arte Moderno de Medellín Metropolitan, *LabSurLab Videocartography Workshop.*

Chelsea Collage of Art & Design London, *Imagining Commoniversity workshop.*

2010 **National Museum of Contemporary Art Athens, *Mapping the commons of Athens.***

Gaza Cartography, Winter course, School of Architecture of Alicante.

ID Barrio La Marina. Idensitat, Barcelona.

Open Street Map for kids LABoral Art and Industrial Creation Center, Gijón.

2009 *Cairo Open Lab*. Cairo Contemporary Art Bienalle.

2005 *Devenir cıborg: Territorio, redes de informaci3n y comunicaci3n* summer course
Chamber of architects Cádiz.