These days a debate is taking place that directly affects all the agents involved in art—artists, teachers, researchers and institutions. The Spanish Organic Law amending the Organic Law of Education (better known as LOMLOE) is putting on the table the regulation of Higher Artistic Education after thirty-two years without being updated. This law indicates how these artistic teachings should be, what is their equivalence with university studies, what relations should be established between higher artistic teachings and universities, what is the profile of the student body, what are the competences and skills to be achieved, what are the preparation and competence of the teaching staff, what should the centers be like in order to have everything necessary in their infrastructures, what professional dimension or what professional opportunities are necessary in the current job market, etc. All this is not new. For some time now, the so-called «arts campuses» have been appearing all over Spain, conceived as a space for the training of artists, the development of research and the programming of activities.

If we analyze their foundations, we find that this model responds to a transformation of the concept of «creation factory». This concept was born in the late 1990s to create a meeting place where different artists could discuss their work and feel accompanied in a shared space. Many factories and industrial warehouses became venues for urban artistic and cultural life, and revitalized neighborhoods and districts. As a result of this, and being aware that art, like any cultural practice, requires dialogue with the artists themselves, with academia and with the public, the arts campuses are conceived as spaces in which to carry out various synergies. In principle, these campuses are born with an open, interdisciplinary spirit in which many methods, objectives and discourses that bring together all the insti-
tutions involved in the arts are intertwined. The main guidelines of these projects have been, therefore, interdisciplinary research where different artistic languages are covered and the most appropriate prefixes (multi-, trans-, in-, etc.) are found; applied research is promoted; tools and solutions are developed for contemporary and dystopian reality through R&D projects; comprehensive and holistic teacher training is carried out; knowledge transfer activities are programmed for all audiences; internationalization and exchanges with other campuses are encouraged; postgraduate and doctoral programs are designed; there is an observatory of artistic education that knows the reality of the different arts such as music, dance, theater, design, etc., and where the cultural industries weave the web of cultural industries, and where cultural industries weave ties with the environment to make knowledge a constant source that responds to the needs of society at all times.

All this is in full boiling. It is necessary to consider new ways of understanding the generation of knowledge in art and also its transmission, not only in the theoretical and practical fields, but also in terms of its impact on society, as a symptom of the moment in which society is living and as a catalyzing and transforming instrument.

For centuries, but increasingly less so, one of the prejudices that have always surrounded art is the extent to which it can be considered a form of knowledge. The positivist methods of the scientific field, which have always sought elements that prove and demonstrate things and facts, have created a lot of turbulence when the humanities have descended from the Parnassus and wanted to elaborate an epistemological discourse. Neither quantitative nor qualitative data have been sufficient to support it. Many times they have fallen into the traps of a phenomenology, a hermeneutics or an ethnography that have fallen far short of the needs that artistic creation demanded and that have clouded aspects that were not, making artistic knowledge something subjective and private. Already Baumgarten convinced the enlightened society that there was an inferior knowledge (inferior gnoseology) that was worthy of being taken seriously because, about art, it was also possible to elaborate a discourse that not only expressed enjoyment or enjoyment, but also provided other aspects related to the artist, to the work and to everything that surrounded him. And this was strengthened with the Kantian critique of the aesthetic judgment or judgment of taste, when that judgment was defined as a synthetic, subjective, sentimental and a priori judgment. But that was not enough. We had to be aware that it was totally useful for aesthetics to mold clay and to know how to read a pentagram, that we had to get as close as possible to the artist in order to understand him with a different point of view which, as Edgar
Morin stated, resided in a complex society, with a complex thought and a complex artistic practice that had to be understood as a new way of exploring the world.

If we think in detail about the links between art and science, we see that they are not as far apart as it may seem. On the contrary: they are closer to each other than we think and, in any case, as Ernst Cassirer believed, they are part of different symbolic systems that coexist in the same world. They are ways of exploring the world, of experiencing it in different ways. They are, in short, complementary forms, most of the time, which are incessantly self-feeding.

Science has an aesthetic value and so does art. And if we don’t believe it, let’s go back to ancient Greece and we will realize it. And this aesthetic value not only responds to enjoyment, but to the contribution of a knowledge that makes us more aware of the world in which we live, as perceivers of it and also as creators of it. Adorno affirmed that art has autonomy and independence with respect to society but the right and the duty to criticize it in order to show the frictions, the cracks and the earthquakes that occur in it. And this is of vital importance.

At the beginning of the 21st century there was an effort in the Anglo-Saxon sphere to understand how art and science should find common paths and how artistic practice should enter the academic world and especially the world of research. Hence, terms such as arts-based research, arts-informed research and practice-based research began to emerge. Following the thread of this desire to integrate art into academia, it would be good to consider art-based research, research on art and research by and for art. The first would lead us to a pragmatic type of research on artistic possibilities and their consequences and repercussions. The second would have history, philosophy, anthropology, etc., as fundamental axes of reflection and understanding of art. And the third would place artistic praxis as a synchrotron or accelerator of the synergies that artistic processes imply in their daily creative life.

Regarding all this, one of the engines of research, academic journals—and I speak as the director of one of them—must become aware that they will have to adapt to the new times and consider as artistic research theses based on the works of art from the voice of the artists themselves and research focused on the same works of art, the result of the creation of an artist who himself analyzes and discovers them at a theoretical level, since, to achieve his results, he has had to adopt certain methods, experiment with certain materials, transform the artistic language, etc. We hope that, from Matèria. Revista Internacional d’Art, we know how to fit well these new challenges that we face.
After these reflections I will go into this miscellaneous issue that the reader has in his hands. First of all, there is a first article, with the vocation of in memoriam, but with the spirit of making known the research and artistic work of a specialist in performing arts such as Maria Josep Ragué-Àrias. The article, entitled «Maria Josep Ragué-Àrias, entre els personatges femenins de la tragèdia grega» («Maria Josep Ragué-Àrias among the female characters of Greek tragedy»), emphasizes the mastery of the university professor in contemporary Catalan and Spanish dramaturgy, especially in theater written by women, as a theater critic and author of dramatic works.

The second article, by Montserrat Jardí, entitled «La galeria de migdia i el brollador del claustre de la catedral de Barcelona: l’activitat del taller d’Antoni Claperós» («The noon gallery and the spring of the cloister of the cathedral of Barcelona: the activity of Antoni Claperós’ workshop»), focuses on the construction of the south wing and the spring of the cathedral of Barcelona, where the continuity of Pere Oller’s workshop is confirmed, although it was Antoni Claperós —along with his son and a group of collaborators—who was responsible for the completion of the cloister in 1449.

Next, «Actuacions renaixentistes i neogòtiques a la façana de l’església gòtica de Santa Maria de Vilafraanca del Penedès» («Renaissance and neo-Gothic works on the façade of the Gothic church of Santa Maria de Vilafraanca del Penedès»), by Esther Dorado Lareda, focuses on various interventions on the façade of the church of Santa Maria de Vilafraanca del Penedès, which began to be built at the end of the 13th century and was consecrated in 1484. In the 16th century, the façade was completed with a Renaissance gallery that raised important criticisms from all sectors of society.

The article by Juan Carlos Calvo Asensio and Marc Millan Rabasa, entitled «Domingo de Hondarra y su proyecto para el monasterio de Nuestra Señora del Olivo de Estercuel (Teruel): un complejo mercedario de carácter italiano en las profundidades de Aragón».

(«Domingo de Hondarra and his project for the monastery of Nuestra Señora del Olivo de Estercuel (Teruel): a Mercedarian complex of Italian character in the depths of Aragon»), analyzes the church and cloister of the monastery of Nuestra Señora del Olivar de Estercuel based on a document found in the Historical Archive of Notarial Protocols of Zaragoza, in which the architect Domingo de Hondarra is credited with starting the construction. The authors also delve into the Italian treatises of the 16th century through the study of the plasterwork of its vaults and investigate the involvement of Juan Cebrián, archbishop and viceroy of Aragon.
Next, Dionisio Espejo Paredes, in «De la vida escénica a la vida pública, una genealogía de la experiencia social en el siglo XVIII» («From stage life to public life, a genealogy of social experience in the 18th century»), shows how the enlightened culture develops new mechanisms of classification and hierarchy based on the baroque paradigm of the Theatrum Mundi, associated with the model of the public sphere. Private life, on the other hand, is situated in the margins that allow a bourgeois individuality with a new morality based on the maxim «I pretend, therefore I exist»—the real is the representation.

Ángela Pérez Castañera discusses the myth of Don Juan in «Don Juan y Don Giovanni. Literatura y música en la formación del mito» («Don Juan and Don Giovanni. Literature and music in the formation of the myth»), where the topic «letter-music» is raised from a literary point of view, in the change from words to musical sounds and their influences. The aim is to understand the importance of the opera Don Giovanni in the mythical becoming of Don Juan.

Finally, Victoria Mora de la Torre entitles her article «El ‘proyector Nic’: un juguete de animación que participó en la democratización del lenguaje cinematográfico» («The ‘Nic projector’: an animation toy that participated in the democratization of cinematographic language»). This research explores the socialization of the elements of audiovisual language in optical toys that favored creativity and constituted a tool of great national and international repercussion. The final objective is to highlight the link between toys and animated cinema.

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