Art Matters II

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Once again, we have the opportunity to present a series of articles that propose theoretical approaches that reconfigure or enhance the visibility of the links that exist between material elements and their symbolic representations, underlining the nexus and networks that make up our world and our social, technological and artistic practices. The broad range of approaches and topics that comprise this second volume of *Art Matters*[1] leads us to resume our criticism of the foundations of modern rationalism and its interference both in discourses and practices, through methodological reflections and object analysis.

We have the chance to delve into the genealogy of the theory of communication in relation to concepts of the interface in Jorge L. Marzo's article "La genealogía 'líquida' de la interfaz", in which he puts forward a criticism of the order of the current communicational economy, regarding own experiences that are embodied in art installations and which enable us to reflect on the protocols and methodological uses in neuroscience laboratories specializing in research into Alzheimer's disease and memory, in María M. Lopes's article entitled "Memory as Material – a visual arts research practice in neuroscientific laboratories". In Andrés Burbano's and Esteban García's study entitled "Breaking the Navajo Code with Bill Toledo", based on interviews with Bill Toledo, a native speaker of the language, there is an exploration of the connection between the emergence of information technology and the use of the Navajo code during the Second World War, thereby revealing the social and technological aspects of cryptography. Other texts such as "*Proxemia*: análisis sociotécnico de una obra de arte electrónico"

by Victoria Messi present an analytical review of power relations, the construction of agents and the distribution of agencies that are found in an exhibition space through works of robotic art. In this way, we are presented with a number of critical historiographies that interpret the artistic act as the result made up of a tangle of relations ranging from institutional management policies to the dynamics and agents involved in the artistic field. Following on from this, Joan Soler-Adillon's article "The intangible material of interactive art: agency, behaviour and emergence" analyses concepts such as the agency, behaviour and performative nature of artistic practices, revising basic concepts of interactive art and an entire lexicon associated with new theoretical contributions. Another work that opts for an entire body of new methodologies that bridge the gulf between sciences and humanities associated to materialism is Slavko Kacunko's "Big Bacteria for Micro-Humans", based on taxonomy of bacteria. Another approach to the materialist turnaround in contemporary art is "Lo cotidiano en las prácticas artísticas contemporáneas: hacia el régimen poético-especulativo El caso de Nicolás Lamas", by Federica Matelli, which presents an unprecedented history of the contributions of speculative materialism. With these seven texts, we close the second part of this single themed collection that focuses on exploring the relations between art and materiality, linked to the Art Matters congress, as mentioned at the start. We hope that the set of published texts enables a panoramic overview of the different approaches to the topic, a diverse range of perspectives that now make the question of materiality an extremely stimulating one.

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PhD in Art History from the University of Barcelona. She is currently a lecturer at the School of Arts and Humanities at the UOC, where she coordinates and teaches in the degree and master courses of Humanities, linked to the history of cinema, media and art history. Since 2008 she participates in several research groups and funded projects related to artistic practices, digital culture and cinema. Her latest research and publications focus on the concept of modernity, its links with the emergence of critical discourse from artistic practices or on the ability of political agency of certain groups linked to the audiovisual production.

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