

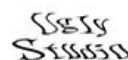
CARLA BOSERMAN
Beca en Investigación Artística 2016-2017
Fundación Banco Sabadell - Hangar

EXCELENTES BARBARAS



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EXCELENCIAS BÁRBARAS

Es una zona de co-
 Es una contradic-
 Se buscan formas
 en arte y diseño, más allá de la academia. Excelencias
 que son bárbaras, en su doble acepción. Bárbaras
 por foráneas, extrañas o toscas. Pero también por
 llamativas, magníficas y asombrosas.



Es una pregunta acerca de las formas de rigor en la in-
 vestigación creativa, que se mueve entre el ri-
 tual y la dis-
 experiencia, entre lo singular y lo es-
 tandarizado.



¹ La noción de "conocimiento inestable" es esbozada por la curadora Emily Pethick. Es un conocimiento que contiene diferentes puntos de vista y zonas de conflicto, en palabras de Pethick un conocimiento que "did not rest with a singular viewpoint, but contained many differing, and often conflictual, perspectives" (Pethick, 2009).

Pethick, E. (2009). Interview with Emily Pethick. On the institution as a site for artistic collaboration and production. In Ericson, M., Frostner, M., Keys, Z., Teleman, S.,Williamsson, J. (Eds.), The Reader: Iaspis forum on design and critical practice (295-313). Berlin: Sternberg Press.



BARBARIAN EXCELLENES

It is a sphere of unstable knowledge[1].
It is a contradiction fit to live in.
 Excellence
 sought be-
 These ex-
 cences are barbarian in a double mea-
 ning: foreign, strange or brutal, but also magnificent, astoni-
 shing and remarkable.
 This is a question about
 ve research; a question
 rigorous forms in creati-
 that shifts between the
 ritual and the discipline, between the experiment and
 the experience, between singular and standardized
 forms.



¹ The curator Emily Pethick outlines the notion of "unstable knowledge". It is a form of knowledge made of different points of view and conflict zones. In Pethick's words, it is a knowledge that "did not rest with a singular viewpoint, but contained many differing, and often conflictual, perspectives" (Pethick, 2009).

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