

シュナイダー・W・ミヒヤエル Mag. Michael W. Schneider MFA PD
准教授 Associate Professor
美術学部絵画科版画 School of Fine Art/Painting/Printmaking
hanga.tokyo

www.michael-schneider.info
michael.schneider@fa.geidai.ac.jp



01.11.2021

Dissertation Review - Diego Gutierrez-Valladares

The dissertation titled: „MAKING MILPA: Towards Collaboration, Care & Porosity“, was submitted at the Eugeniusz Geppert Academy of Art and Design in Wroclaw in 2021 by Diego Gutierrez-Valladares, born December 5th in 1981, in the discipline fine arts and art conversation within the field of Arts.

Following the invitation to serve as external review of the above described dissertation, I allow myself to describe and evaluate the artistic and theoretical work as I received it through electronic transmission. I ask this to be taken into consideration because a first hand experience of the procedural nature of work that is based on an extended concept of art might allow for a more differentiated understanding.

Diego Gutierrez - Valladares has consequently developed his artistic practice from a print center one to a deeply communication based one. Following the notion that print as artistic medium is based on the desire to expand the possible audience through publication, the relation to a more or less defined public is essential. While after the technological threat to the print as commodity during the postwar period of technological advancement, the idea of limitation and originality dominated the discussion of print as medium of art, the digitalization and democratization of the technology on print in the late 20th century have shifted the paradigm.

Printmaking and Print-Media are now powerful elements of medial visualization of contemporary artistic concepts as they allow to create within a medium that is intended for publication instead of translating into media that is fit for publication.

The empowerment by the medium and the access to a public discourse is visible in the project *2PAM*.

As a step towards the formulation of MILPA and the theoretical body that constitutes the written part of the dissertation, this project explains the relation between individual expression, community building and joint interests, shared responsibility and authorship as well as joint utilization of means of production in an attempt to form an inclusive practice that created itself through a net of personal relations. These relations are not only expressed through the collaborative nature of the print process, the joint use of the workshop, presses and resources but also by the layers nature of the print where the final visual is the result of several layers of interaction and overlap.

While the world of print media in the arts is dominated by technique suitable for the individual artist, it is sourced from a pre-industrial practice that has paved the way to

シュナイダー・W・ミヒヤエル Mag. Michael W. Schneider MFA PD
准教授 Associate Professor
美術学部絵画科版画 School of Fine Art/Painting/Printmaking
hanga.tokyo

www.michael-schneider.info
michael.schneider@fa.geidai.ac.jp



01.11.2021

Dissertation Review - Diego Gutierrez-Valladares

mass production, mass communication and mass consumption. All of this deeply rooted in the universalist and materialist world view.

The artistic practice of Diego Gutierrez-Valladares is positioned, where the post colonial discourse is questioning the unchallenged position of an economic and social postulate based on this western hegemonic world view. Consequently he shifts focus from the produced object to the process itself and introduces a non western world view into the discourse.

Combining sources and examples from pre-columbian American societies, Asian traditions and even pre-modern European cultures, he is able to form a base for a sustainable artistic practice that attempts to bridge the gap between culture and nature and to allow to overcome the now centuries old alienation that started with the industrialization.

Acknowledgement for the need of changes to the fundamental strictures of our economic base, built on growth and profit is rising despite the lack of alternatives present in the public discourse. This discourse is increasingly dominated by commercial, political and social interests that support the status quo.

The artist as agitator has been present as a contemporary concept and has received support as well as justified critique. Even though Mr. Gutierrez-Valladares does define the role and self understanding of the artist with the proposed new global networked community, it is obvious that a non hierarchical network will limit the artist to a role of enabler or catalyst.

MILPA as concept is borrowed from an agricultural based society. This has created an analogy within the concept for advancement of the arts and the society as presented in the dissertation that lets the role of the artist appear as the one who directs the members of the community to jointly engage in culturing and care taking of plants and environment in order to enable the survival through a secured harvest.

In the documented artistic practice, the role of the artist as curator and facilitator does have similarities, but there are also significant differences. *MILPA* as an ongoing work in progress will have the opportunity to discuss this among other questions.

MILPA postulates the network as the fundamental idea for the understanding of our existence. This is in accordance with contemporary network research that explains our society, our economy, basically all systems not as objects that are connected to each other, but as a dynamic web of relations, interactions and interdependencies. These vectors that describe the network are of higher importance than the object that we

シュナイダー・W・ミヒヤエル Mag. Michael W. Schneider MFA PD
准教授 Associate Professor
美術学部絵画科版画 School of Fine Art/Painting/Printmaking
hanga.tokyo

www.michael-schneider.info
michael.schneider@fa.geidai.ac.jp



01.11.2021

Dissertation Review - Diego Gutierrez-Valladares

describe qualities to that are taken from the relation rather than the nature of the object itself.

The artistic concept of Seigo Gutierrez-Valladares does show a credible model for the development of a new practice that incorporates an expanded concept of art, relational aesthetics and relational creation, non hierarchical structures and the search for a collaborative creative process that creates value without imbalance.

The verbalized part of the dissertation does at times take on the form of a manifest. This is in accordance with the manifestation of the described alternatives through his practice. The work does intend to have a lasting impact on the public. The artist aims to present an alternative structure and mode of creation that through its existence gives evidence. I am reluctant to speak of realization of a utopian concept as it is based on a non western world view and therefore not the product of imagination.

The submitted text does struggle with the combination of a multitude of disciplines that are interconnected in the discussion of the artistic impetus. Especially the terminology is of concern, as the different fields have differentiated into a specific use of terms that blur when interchanged. Despite being aware that openness and inclusion are at the core of the proposed intersection between the artistic and socio-political discourse, it is precision in the verbalization that will foster its acceptance beyond the individual poetic-artistic experience that comes with participation.

Even though the submitted text and the presented artistic practice offers various entry points for further discussion (e.g. the imbalance regarding the global south), it may profit from forming a connection to a well established discourse that does acknowledge that criticism of capitalism, the development of sustainable models for a postindustrial society are the field of current confrontational developments in media, politics and society, field by growing social imbalance and concentration of capital and power.

The dissertation, communicating the artist's insights and research as well as the artistic achievements in visual and verbal form is in my opinion suitable to further the insight and research in the field of art and constitutes an innovative practice and concept for the development of the arts. Based on the study of the text and the documentation of the artistic practice I highly recommend that Diego Gutierrez-Valladares is conferred the doctoral degree in art in the discipline of fine arts and art conservation.

Sincerely,