

University Academic Curriculum Vitae

Personal information	<p>Name GERMAN ANDRES DUARTE PEÑARANDA Place and date of birth: Bucaramanga (Colombia) 14/October/1983 Nationality: Colombia Address: Via Raimondi 18, 15122 Spinetta Marengo (Alessandria) Telephone numbers: • Mobile: +39 331 5623024 • Private: +39 0131 610756 E-Mail: GDuarte@unibz.it</p>
Education since leaving school	<ul style="list-style-type: none"> • 2013 Ph.D. Promotionsstudium in Medienwissenschaft; RUHR-Universität Bochum Dissertation: <i>Fractal Narrative. Fractalis Narratio Ordine Geometrico Demonstrata</i> Grade: magna cum laude • 2012 M.A.S. International Film Studies Spring School – Contemporary Audiovisual Geographies: Production, Reception, Training; University of Udine – University of Gorizia (Italy) • 2010 M.A.S. Film Restoration Summer School / FIAF School 2010, Bologna (Italy) Sponsored By Cineteca del Comune di Bologna, Fédération Internationale des Archives du Film, Association des Cinémathèques Européennes, L'immagine ritrovata and MEDIA PLUS Program of the European Union • 2007 MA in Multimedia Art, Cinema and Video; Academy of Art of Brera, Milan Graduation Thesis: <i>Censorship and Media Crisis The case of Peter Watkins</i> (In Italian) Grade: cum laude • 2005 Certificate of Cinematographic direction; Politecnico della Cultura, delle Arti, delle Lingue, Scuole Civiche, School of Cinema and Mew Media, Milano • 2005 BA in Cinema, Video and New Technologies; A.R.F.I.S. École de Cinéma et Nouvelles Technologies, Lyon
Present appointment	<ul style="list-style-type: none"> • Title of appointment: Ricercatore - RTD-A (S.S.D L-ART/06) • Start of appointment: 01/09/2018 • Employer: Free University of Bozen-Bolzano, Faculty of Design and Art • Brief description of responsibilities: Within the framework of my responsibilities, I focus on the theory and form of expression in design, art and visual studies. I participate to the development of artistic practices theories within the framework of the practice-based research projects Küwi and PPE. I am also responsible for the undergraduate course History and Criticism of Film and Audiovisual Media. The course belongs to the class 'caratterizzante' in the <i>curriculum in Design</i>. From the academic year 2017-2018. I am also responsible of two modules belonging to the class 'caratterizzante' in the <i>curriculum in Art</i>. The first module is on 'Media Theory', and it is part of the Studio B 'Image' - <i>Fake for Real: A project on image narratives and strategies of fake</i>. The second module is 'Media Culture', which is part of the Studio C 'Interact' – <i>Theory and Practice of the Performing Body</i>.

Professional experience	From / to	Job title	Name of academic Institution	Academic level	responsibilities	
	2018 (23 nov.)	Visiting professor	Naba Nuova academia di belle arti, Milan	Visiting professor	Teaching	
	2016-2018	Professore a contratto	Free University of Bozen-Bolzano	Professore a contratto	Teaching	
	2017 (One Month)	Visiting Researcher	University of Silesia in Katowice - Instytut Kulture i Literatur	Researcher	Research and Teaching	
	2016-2017	Postdoctoral Fellow	T-Node – Planetary Collegium of the Plymouth University	Researcher	Research Program in Media Arts and Technology	
	2014/2016	Full Professor	Universidad de Bogotá Jorge Tadeo Lozano	Full Professor	Teaching, Administrative duties and research	
	2015 (Two Months)	Visiting Researcher	University of Verona – Laboratorio Dipartimentale del lessico di Linguistica	Researcher	Research	
	2013/2014	Lecturer	RUHR-Universität Bochum IMACS – International Master in Audiovisual and Cinema Studies	Lecturer	Teaching	
	2013 (Three Months)	Visiting Researcher	University of Sunderland – Centre for Research in Media and Cultural Studies	Researcher	Research and Teaching	
	Non-Academic Professional Experience					
	2014/2015	Film Editor	Film Editor for the Feature Film “La ciénaga. Entre el mar y la tierra” (Between Sea and Land) awarded with two prizes at the Sundance Film Festival 2016 – World Cinema Dramatic Special Jury Award for Acting and World Cinema Audience Award: Dramatic.			
	2012-2014	Language Teacher	Spanish Teacher (Level A1 – B2) at Mi Escuela Berlin, Berlin Germany.			
	2008-2014	Translator and text editor	Translator and Text Editor from Spanish to English, French, Italian and vice versa at the Spanish Company Maramara Taldea, San Sebastián (Spain)			
	2006/2009	Photographer	Photographer and Journalist for the Political magazine <i>Diario</i> , Milan. Documentaries realized: <i>Hutong</i> (China 2006) and <i>Vetas</i> (Colombia 2009) among others.			
	2005/2007	Language Teacher	Spanish Teacher (Level A1-B2) at Centro Assistenza Studenti – Università di Pavia (Italy)			
2004/2005	Post-Production and Video editing	Video Post-production and montage at the agency Flashmotus WEB, Napoli (Italy).				
Experience in academic teaching	Academic Year	University	Subject	Hours per Semester		
	2013-2014 (1° semester)	Ruhr-Universität Bochum / International Master in audiovisual and Cinema Studies IMACS	Narration of Society in Contemporary Latin American Cinema (Postgraduate)	30		

2013-2014 (1 st semester)	Ruhr-Universität Bochum / International Master in audiovisual and Cinema Studies IMACS	Experimental Audiovisual Narratives (Postgraduate)	30
2014-2015 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	History and Theory of Film (Undergraduate)	74 (32 per semester)
2014-2015 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	History of Documentary Film (Undergraduate)	128 (64 per semester)
2014-2015 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	Experimental Narratives – Film, Video, Digital (Undergraduate)	74 (32 per semester)
2014-2015 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	Cyberculture (Postgraduate)	74 (32 per semester)
2014-2015 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	Montage and Video Post-Production (Undergraduate)	128 (64 per semester)
2015-2016 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	History of Documentary Film (Undergraduate)	128 (64 per semester)
2015-2016 (1 st semester)	Universidad de Bogotá Jorge Tadeo Lozano	Experimental Narratives – Film, Video, Digital (Undergraduate)	32
2015-2016 (1 st and 2 nd semester)	Universidad de Bogotá Jorge Tadeo Lozano	Cyberculture (Postgraduate)	74 (32 per semester)
2016-2017	Free University of Bozen- Bolzano	History and Criticism of Film and Audiovisual Media (Undergraduate)	30
2017-2018	Free University of Bozen- Bolzano	Media Theory (Undergraduate)	30
2017-2018	Free University of Bozen- Bolzano	Media Culture (Undergraduate)	30
2018-2019	Free University of Bozen- Bolzano	History and Criticism of Film and Audiovisual Media (Undergraduate)	30
2018-2019	Free University of Bozen- Bolzano	Media Culture (Undergraduate)	30

- Summary of significant personal achievements in teaching

Since 2013 I have been teaching university courses related to the field of media, communication and film studies. More in detail, I have been teaching:

- **Courses of Digital Media:** this course is based on the analysis of the influence of technology in the creation and organization of the social space. In this course, I deal with the influence exerted by media in our democratic life. The course is based on a constant debate with the students concerning the ways in which society can use digital technology to make citizens more participative in the field of information. The central question of every debate is how to define communication in our present technological context and the way in which it would be possible to create open informative spaces of participation, information and discussion.

- **Courses of Media Theory and Media-Social Movements:** the main subject of this course is the relationship between technology and society. I deal in particular with the way in which media technologies

	<p>influence the mechanism of functioning of mass media. The principal theories I deal with are those of Marshal McLuhan and those of the Frankfurt School. Through these theories, I approach our mass media context having as focal point the notion of media-activism, its development since the Sixties (free radios and TeleStreets, among others), and its manifestation in the Net.</p> <ul style="list-style-type: none"> • Course of The Narration of Society in Contemporary Latin American Cinema: this course constitutes a survey on the creation, through media, of a shared identity in Latin America. During this course, I deal with the notions of memory, trauma, and identity in order to analyze the cultural expressions that accompanied the traumatic decade of the 90s. Particular attention is given to the representation of violence in Latin-American media, and in the literary production of some writers like Fernando Vallejo. • Courses of History and Theory of Film: in this course, I use as reference tools the volumes of G. Deleuze, <i>Cinéma.1, L'image-mouvement</i>, as well as <i>Cinéma 2. L'image-temps</i>. Following the general structure of these books, the course is divided into two main sections: the cinema before the World War II and the cinema after the World War II. I also adopt a thematic approach to film movements. Throughout the course, I seek to show to my students the important role played by the contemporary technological context in the building up of the narrative construction of the different oeuvres examined in class. • Courses of Experimental Audiovisual Narratives: the main objective of the course is to highlight that cinema is essentially an empirical art. Through the history of cinema, from <i>The birth of a nation</i> up to the most recent digital audiovisual experiences, the students are guided into a survey on the interaction between the viewer and the audiovisual media. • Courses of History and Theory of Documentary Film: the central question dealt with in this course is the notion of objectivity generated by the very nature of the photographic medium. The course is divided into two well-defined parts. The first one focuses on the development of the cinematographic medium and, at the beginning, I show to the students the strong component of reality that is present in the very first works of the Lumière brothers. Then, we analyze how the cinematographic technology became a weapon of social control at the service of the dictatorships in Europe during the first half of the 20th century. Here, particular interest is given to propaganda. In the second part, we deal with the development of the documentary genre after the World War II. We also analyze the way in which television influences the way of informing through the image. A large part of the course focuses on the Vietnam War and the role played by media during this warlike conflict.
<p>Other academic responsibilities</p>	<ul style="list-style-type: none"> • Internal appointments to faculty and university boards <ul style="list-style-type: none"> - 2017-2018 Free University Bozen-Bolzano Admission Commission - 2014-2016 Universidad de Bogotá Jorge Tadeo Lozano, Graduate Commission. • Responsibilities for organizing conferences/seminars/exhibitions (place, duration, institute) <p>2018: Organization, together with Evelyne Deprêtre of the international conference "Péritexte et Transmédialité". The conference will take place at the Têluq University Quebec, May 23 – 24, 2019.</p>

2016: Organization, together with Evelyne Deprêtre and Thomas Vercruyssen of the international conference “Transmédialité, Bande dessinée, Adaptation,” May, 11-13, 2016, (UQAM Montréal) within the framework of the 84th ACFAS Conference.

2016: Organization, together with Ana Castillo, Evi Karathanasopoulou, Justin Battin, of the panel “The Presence and Manifestation of Info-Capital in Everyday Life”, presented at SCMS Annual Conference, March 30 – April 3, Atlanta.

2016: Organization of the Workshop “La representación taurina en la historia del cine,” February 8-13, 2016, Universidad de Bogotá Jorge Tadeo Lozano. Keynote Speakers: Silvia Caramella (Sunderland University, UK) and Lázaro Echegaray (Unibersitate Eskola, Spain).

2013: Organization, together with Alessandra Luciano and Justin Battin of the panel “The More-Than-Representational of Being-In-The-World” presented at SCMS Annual Conference, March 6-10 Chicago.

Peer Reviewer

2018-present: Peer Reviewer for the academic journal Revista de comunicación, Universidad de Piura, Peru.

2016: Peer Reviewer for the School of Communication and Information Rutgers University, USA.

2015-present: Peer Reviewer for the academic journal ‘Communication+1’, USA.

2014-present: Peer Reviewer for the academic journal “Razón Crítica”, Colombia.

Supervisor Experience

- 2018 (Co-supervisor) Maria Dal Cando, “Lo sguardo sulla città, Freie Universität Bozen.

- 2018 (Co-supervisor) Anna Azzali “Do it for the Gif”, Freie Universität Bozen.

- 2017 Ricardo Andrés Valencia Robles “Representación espacial de cuestiones éticas en cuatro sagas de cine fantástico” (“Spatial Representations of Ethical Issues in Four Fantastic Film Sagas”), Universidad de los Andes, Bogotá (graduate thesis)

- 2016 Cristina Crane, “Paranoia en movimiento. La paranoia crítica de Salvador Dalí en el contexto digital” (“Paranoia in motion. The paranoiac-critical method of Salvador Dalí within the digital context”), Universidad Jorge Tadeo Lozano, Bogotá (undergraduate thesis)

- 2016 Laura Fattori, “La creación de sentido en medios ergódicos” (“The creation of meaning in ergotic media”), Universidad Jorge Tadeo Lozano, Bogotá (undergraduate thesis)

- 2015 Eel Angúlo and Andrés Granadillo, “Una Mirada a la lengua Damana cómo Puente de comunicación entre la Nación Colombiana y la familia indígena Wiwa” (“A glance at the Damana language as communication bridge between the Colombian nation and the Wiwa native family”), Universidad Jorge Tadeo Lozano, Bogotá (graduate thesis)

<p>Memberships</p>	<ul style="list-style-type: none"> • 2014 Camilo Villoria, "The Sandbox", Universidad de los Andes, Bogotá (undergraduate thesis) • Membership of academic or professional bodies (including membership of Editorial Boards of scientific publications; membership of scientific committees for international conferences) <p style="margin-left: 40px;">From 2016 Fellow of the ACFAS, Association francophone pour le savoir</p> <p style="margin-left: 40px;">From 2012 Fellow of the American Society for Cinema and Media Studies (SCMS)</p>
<p>Research and scholarships</p>	<p>My main field of research is the study of the close-knit relationship between Film History, audiovisual narratives, technology, critical media and ways of production of value. I have been dealing with these subjects throughout my academic career always bearing in mind that cinematic and digital narratives generate complex social phenomena that embrace not only the way people perceive the space, but the way social space is organized, individual feelings are generated, and systems of creation of meaning and value are structured.</p> <p>The results of my extensive research have been published in some scientific journals, in collective volumes and in four authored books. Throughout these works, I focus on film history, on the impact that technologies have on cognitive processes and on the mechanisms of illusion produced by media. This has led me to develop the concept of media reification. That allowed me to analyze some contemporary socio-political phenomena. I theorized that new media completely changed, through a phenomenon of reification, the way of organizing the political system as well as the democratic life of every citizen. Amongst others, I dealt with the phenomenon of Media Activism in order to understand the role of information in our digital era. During my Ph.D., I extended this research to the mechanisms underlying cognition and computation. I especially focused on the individual's needs generated by digital media, on the mechanisms digital media employ to guide individual and collective thought, and on other social phenomena, such as the role played by new forms of computational narrative, the influence of fractal geometry on the construction of new narrative spaces of information, and how these new spaces are transforming social structures.</p> <p>In 2013, I took part in two international conferences, where I had the opportunity to present my research. At the SCMS Annual Conference in Chicago, starting from Parmenides' thought, I presented a paper on the different ways through which reality can be perceived using the two opposed concepts of <i>Logos</i> and <i>Doxa</i> and on how both non-Euclidean geometries and film narratives offer a kind of perception of reality that corresponds more to <i>Logos</i>. I developed this analysis through a parallel between Parmenides' understanding of <i>Logos</i> and <i>Doxa</i> and Bergson's theory of Time and Duration. At the Sunderland University, where I spent a period as visiting researcher, I developed a research on reification. I presented this research as keynote speaker at the conference <i>Leisure in Everyday Life</i>, focusing on the problem of leisure, consumption and production in the digital era. The understanding of leisure not only as a moment of consumption, but also as a moment of production of information led me to analyze how the present media and economical systems seem to reify information and how many clues suggest that this information constitutes the principal source of production of value. This research was mainly developed using the Frankfurt School's theories, especially Marcuse's One Dimensionality and the concept of Cultural Industry as criticized by Horkeheimer and Adorno. As Lecturer in Media Studies at the</p>

RUHR-Universität of Bochum, I applied the theories I developed during my Ph.D. to the Latin American context. The courses I taught within the frame of the Master's Program in Media Studies at the IFM (*Institut für Medienwissenschaft*) focused on the development of experimental narratives in the audiovisual field and the analysis of the Latin American identity through contemporary cultural expressions (television, literature, cinema). More specifically, I dealt with the ways through which new technologies are influencing not only the narrative structures, but also the production of value, and thus the society in general.

In 2014, as professor at the Universidad de Bogotá Jorge Tadeo Lozano, I started a research project focused on a comprehensive study on the influence that Euclidean geometries exert on social organization through the development of a new narrative *ordino*. Starting with the identification of contemporary audiovisual narratives with fractal spaces providing open structures, I investigated the mechanism through which people can develop the fractal narrative *complexus*, how the fractal spaces can influence social hierarchy and contribute to the creation of a new social order through new spaces of information. This analysis was directed towards the construction of a theoretical model, which would then be applied to the study of media and society, in which technological, aesthetical and social contexts would be taken into consideration. The principal aim of this research was to find similarities and divergences between the development of some communicational experiences such as *Indymedia*, the file-sharing systems and the P2P economy. In other words, I analyzed the way in which the Media Activism born in Seattle in 1999 brought to the imaginary not only a new way of communicating (a new model in which everybody informs everybody surpassing the classical communicational model in which one informs everybody), but also a new economic model. I presented the first results of this research to the scientific community at the international conference *Extending Play* (2015) that took place at the Rutgers University, as well as at the international conference *Periodismo en Debate* (2015) that took place at the University San Francisco of Quito. The papers I presented to these conferences were especially focused on the phenomenon of media convergence and on the ways in which, in our digital media context, users started to take part in the creation of narrative structures. Through this analysis, I posited that the real nature of digital Media Activism could be revealed by a narratological analysis placed within the framework of non-Euclidean narratives with roots grounded in some cinematic experiences already described by Deleuze with the notion of Any-Space-Whatever, by Quart as Hyperlinking Cinema, by Cubitt as Neobaroque Film, and by Buckland as Puzzle Film. Even though they were the product of an analog technology, these narrative phenomena evoked the idea of navigable, almost ergodic, narrative spaces. The final results of this research were presented in Atlanta, in 2016, in a panel entitled "The Presence and Manifestation of Info-Capital in Everyday Life", which I co-organized within the frame of the SCMS Annual Conference.

In 2016, I led a project on the representation and elaboration of trauma memories in Colombian media. This project focused on the comprehension of the role played by national media in the building of shared visions and feelings about the civil war that the country had been suffering from roughly fifty years. The organization of a one-week workshop (February, 8-12, 2016) on the representation of bullfighting in cinema could be read as part of this investigation on how specific cultural features of a society can be represented and adapted to visual media. Another axis of this research consisted on the study of the representation of violence in national film productions and literary works with the aim to analyze adaptive mechanisms. The results of this research were presented during a seminar I gave in France in

2017 about the oeuvre of the Colombian writer and director Fernando Vallejo and in Katowice, Poland during a workshop focused on the question of Violentology. The topics of adaptation and transmedia storytelling already examined in this research brought me to organize a conference at the UQÀM University of Montréal from May 11th to May 13th 2016. The volume containing selected papers chosen for publication is now in press with the title “Transmédialité, bande dessinée, adaptation”.

My current research activity is focused on Heidegger’s philosophy and its importance as instrument of analysis to better comprehend social and technological phenomena generated within our current media context. My first approach to this research field was based on the hypothesis that Heideggerian *dasein* represents the culmination of the long development of Topology and non-Euclidean geometries, and consequently, this fundamental Heidegger’s concept represents an essential notion to understand subject’s condition in our digital media context. Following this first approach, it is to say, by analyzing Heidegger’s oeuvre as a fundamental work to understand the media condition, I co-edited the volume “We have to Talk About Heidegger: Essays Situating Martin Heidegger in Contemporary Media Studies”, published by Peter Lang in 2018. The same interest on Heidegger’s philosophy and its suitable central role in contemporary media and film studies brought me to work on a essay in which I focus on the Heideggerian concept of *Ekstase* as a tool for understating contemporary audiovisual narratives and film consumption. The essay will be published in a collective volume in Canada by the end of 2018.

• Research grants and contracts

Date granted	Award Holder(s)	Funding Body	Title	Amount received
September 2018	German A. Duarte Évelyne Deprêtre	CAFAD (Canadian Association of Fine Arts Deans) and Téluq University.	Péritexte et Transmédialité	5.000 \$
May 2017	German A. Duarte	University of Silesia in Katowice	Violence representation in Film (Visiting Research Scholarship)	1.000 €
January 2016	German A. Duarte	Universidad de Bogotá Jorge Tadeo Lozano	Mass Media Representation and Trauma Memories in Colombia (20 th -21 th century)	10.000 \$
June-July 2015	German A. Duarte	Universidad de Bogotá Jorge Tadeo Lozano	The Phenomenon of Media Reification (Visiting Researcher Verona University)	6.000\$
November 2014	German A. Duarte Diego Franco Juan Alberto Conde	Universidad de Bogotá Jorge Tadeo Lozano	Production of Value in the Info-Capital Era. Cultural Economy, Analysis and Production Strategies	30.000 \$
May August 2013	German A. Duarte	University of Sunderland	Leisure and Production in Digital Era (Visiting researcher)	1.000 €

<p>Publications</p>	<ul style="list-style-type: none"> • Books – Authored • <i>Conversations with Peter Watkins / Conversaciones con Peter Watkins</i>, Bogotá 2016. ISBN:978-958-725-195-1 • <i>Fractal Narrative. About the Relationship Between Geometries and Technology and Its Impact on Narrative Spaces</i>, Bielefeld 2014. ISBN:9783837628296 • <i>La reificación mediática</i>, Bucaramanga 2011. ISBN: 978-958-708-548-8 • <i>La scomparsa dell'orologio universale. Peter Watkins e i massmedia audiovisivi</i>, Milano 2009. ISBN-10: 8857501221 - ISBN-13: 978-8857501222 • Books – Edited • <i>We Need to Talk about Heidegger: Essays Situating Heidegger in Contemporary Media Studies</i>, co-edited with Justin Battin, Bern 2018 (ISBN: 978-3-631-75067) • <i>Transmédialité, bande dessinée, adaptation</i>, co-edited with Evelyne Deprêtre And Thomas Vercruysse, (forthcoming – first semester 2018 – Publisher: Presses Universitaires Blaise Pascal - See document in enclosure) • La indeterminación de la imagen: El acto narrativo en la era digital (editor of the special issue of the academic journal Razón Crítica, Bogotá) , forthcoming. • Chapters in books • “Espacios narrativos no euclidianos en el campo audiovisual”, in: J.A. Conde (ed.), <i>Semióticas del cine y el audiovisual: nuevas tendencias</i>, Bogotá, forthcoming. • “From Pathos to Pathology. Peter Watkins and the Monoform In Contemporary Media”, in: K. Woods (ed.), <i>New Perspectives on Peter Watkins</i>, Berlin: Pogobooks Verlag, 2018 (ISBN: 978-3-942547-63-5). • “Transmedialité ou Fractalité? L’acte narratif dans le context numérique”, in: E. Deprêtre – G.A. Duarte – T. Vercruysse (ed.), <i>Transmedialité, bande dessinée, adaptation</i>, Clermont-Ferrand 2018, forthcoming. • E. Deprêtre and German A. Duarte, “Prolégomènes: Arpentage des champs transmediaux et adaptatifs”, in: E. Deprêtre – G.A. Duarte – T. Vercruysse (ed.), <i>Transmedialité, bande dessinée, adaptation</i>, Clermont-Ferrand 2018, forthcoming. • “Introducing The Fractal Character of <i>dasein</i> in the Digital Age”, in J. Battin – G.A. Duarte (ed.), <i>We Need to Talk About Martin: Essays Situating Heidegger in Contemporary Media Studies</i>, Bern 2018. • Justin M. Battin and German A. Duarte, “Martin Heidegger and Media Studies”, in J. Battin – G.A. Duarte (ed.), <i>We Need to Talk About Martin: Essays Situating Heidegger in Contemporary Media Studies</i>, Bern 2018.
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	<ul style="list-style-type: none"> • Journal Papers in refereed academic journals • "Analysis Situs. A Survey of Spaces in devenir", <i>Azimuth. Philosophical Coordinates in Modern and Contemporary Age</i>, vol. 10, Intersection: At the Technophysics of Space, Edited by G. Tsagdis and S. Lindeberg, pp. 77-90 (2017). ISBN: 9788893591102 • "El cuerpo del delito: de Tōkyō monogatari a Tokyo-Ga" <i>Revista de Comunicación</i>, vol. 16, n°2, pp. 178-194 (2017). DOI:10.26441/RC16.2-2017-A8 • "From Eco's Apertura to Fractal Narrative: Recursion as a Tool of Order" in <i>Contemporary Narratives, Human and Social Studies</i>, 6/1, pp. 13-33 (2017). DOI: 10.1515/hssr-2017-0002 • "Between <i>Logos</i> and <i>Doxa</i>: The Intelligence of a Machine", <i>Human and Social Studies</i>, 5/1, pp. 113-134 (2016). DOI: 10.1515/hssr -2016-0007 • "La chose maudite. The concept of reification in George Bataille's The Accursed Share", <i>Human and Social Studies</i> 4/1, pp. 91-110 (2015). DOI: 10.1515/hssr -2015-0006 • "Cartografía de espacios infinitos : de la representación a la presentación de la Natura", <i>Revista Filosofía UIS</i> vol. 12, pp. 15-34 (2013). ISSN: 1692-2484 (PRINT). ISSN: 2145-8529 (WEB) • "New-Materialism and Reification in the Infoproduction Era", <i>Communication +1</i> (2013). DOI:10.7275/R5F18WN7 • "Gilles Deleuze's Ideas on non-Euclidean narrative: a step towards fractal narrative", <i>Rhizoms</i> 23 (2012). ISSN: 1555-9998 • Other publications • <ul style="list-style-type: none"> From 2016 Collaboration with the Spanish news paper "Noticias de Gipuzkoa" From 2011 Collaboration with the Colombian newspaper "El Espectador" 2009 "The End Of Hutong" Photographic reportage about the urban transformation in Beijing's downtown. The Reportage was published in <i>Diario</i> (April 2009).
<p>Further data</p>	<p>Participation to International Peer-Reviewed Conferences</p> <ul style="list-style-type: none"> 2018 • "The Society of Monoform. Fractalizing One-Dimensional Narratives in the Audiovisual", presented at The Left Conference – Photography and Film Criticism 2018, Universidade de Lisboa, Lisboa, November 09-10. 2016 • "Transmedialité ou fractalité? Structures narratives dans l'ère numérique", presented at conference Transmedialité, bande dessinée, adaptation, Université UQAM, Montreal, May 9-13. • "Value Creation in the Info-Capital Era", presented at at the SCMS Annual Conference, Atlanta, March 30 – April 3, 2016.

	<p>2015</p> <ul style="list-style-type: none"> • "Media-Activismo: hacia un periodismo P2P", presented at the conference 'Periodismo en debate', Universidad de San Francisco de Quito, Ecuador, November 19-21, 2015. • "Recursion in Narrative Spaces: Fractal Forms in Digital Narratives", paper presented at the conference 'Extending Play: The Sequel', Rutgers University, New Jersey, April 17-18, 2015. <p>2013</p> <ul style="list-style-type: none"> • "Leisure, Consumption and Production: Diversion Strategies in the Era of Infoproduction", paper presented at the conference 'Leisure in Everyday Life', University of Sunderland, May 10, 2013 (as Keynote Speaker). • "Between Logos and Doxa: A Non-Representational Survey of Digital Narrative Spaces", paper presented at the SCMS Annual Conference, Chicago, March, 6-10, 2013. <p style="text-align: center;">Invited Seminars</p> <p>2018 (November 23)</p> <p>NABA – Nuova Accademia Di Belle Arti, Milano. Seminar Title: "Ethos, The representation of territorialization in film narratives" (November 23)</p> <p>2017 (June 6st)</p> <p>University of Silesia in Katowice Seminar title: "Violentology After War. From Representation to Presentation of Violence in Latin American Mass Media".</p> <p>2017 (March 31st)</p> <p>Conference Littérature au Centre – Littérature et Cinéma (March 27 – April 1), Clermont-Ferrand Seminar title: "Art et violence à la première personne. Le regard de Fernando Vallejo".</p> <p>2016 (April 21st)</p> <p>Universidad de los Andes, Bogotá Seminar title: "<i>Techne</i>, or, when art and technology meet again. The digital constructions of narrative spaces".</p>										
Language competence	<table border="0"> <tr> <td>Spanish</td> <td>Mother Tongue</td> </tr> <tr> <td>Italian</td> <td>C2</td> </tr> <tr> <td>French</td> <td>C2</td> </tr> <tr> <td>English</td> <td>C2</td> </tr> <tr> <td>German</td> <td>C1</td> </tr> </table>	Spanish	Mother Tongue	Italian	C2	French	C2	English	C2	German	C1
Spanish	Mother Tongue										
Italian	C2										
French	C2										
English	C2										
German	C1										