

CURRICULUM VITAE (CVA)

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Part A. PERSONAL INFORMATION

CV date 25/01/2025

First name	JAIME		
Family name	VINDEL		
Gender (*)	MALE	Birth date (dd/mm/yyyy)	02/04/1981
ID number	47452674V		
e-mail	Jaime.vindel@cchs.csic.es	URL Web	
Open Researcher and Contributor ID (ORCID) (*)	0000-0003-2416-7860		

(*) Mandatory

A.1. Current position

Position	Tenured Scientist		
Initial date	23/12/2024		
Institution	SPANISH NATIONAL RESEARCH COUNCIL		
Department/Center	Art History	Institute of History (CCHS)	
Country	SPAIN	Teleph. number	633555972
Key words	art, activism, politics, ecology, aesthetics, energy humanities		

A.2. Previous positions (research activity interruptions, art. 13.2.b))

Period	Position/Institution/Country/Interruption cause
2020-2024	Investigador Ramón y Cajal/ CSIC
2018-2020	Profesor Ayudante Doctor / Universidad Complutense de Madrid
2017-2018	Investigador Juan de la Cierva - Incorporación 2015 / Universidad Complutense de Madrid
2014 - 2016	Investigador posdoctoral Juan de la Cierva - Formación 2013 / Universidad Complutense de Madrid
2013-2014	Asistente Técnico / Museo Nacional Centro de Arte Reina Sofía
2012-2013	Profesor Asociado / Universidad de León
2006-2010	Personal Docente Investigador Formación Profesorado Universitario (FPU) / Universidad de León

A.3. Education

PhD, Licensed, Graduate	University/Country	Year
European Phd	Universidad de León	2011
Licensed	Universidad de Salamanca	2004

Part B. CV SUMMARY (max. 5000 characters, including spaces)

My scientific research has focused on the intersections between art history, culture and ecology, with special emphasis on political and activist art history, Marxist cultural (and aesthetic) theory and contributions from the energy humanities. After enjoying a collaboration grant and graduating in Art History in 2004, I started my pre-doctoral research with a FPU grant. The research, focused on the relations between art, activism and politics in Argentinean conceptualism, acquired an international projection that led me to join the Red Conceptualismos del Sur, an independent platform of critical thought and cultural action composed of more than 50 researchers from Latin America, Europe and North America, and to participate in the project "Sweet sixties. Specters and Spirits of a Parallel Avant-

garde" project, a long-term trans-regional research project on the relations between art and politics in contexts such as Eastern Europe, Asia, Latin America and North Africa, which was funded by the European Commission in the framework of the "Culture Program 2007-2013 of the Education, Audiovisual and Culture Executive Agency". The doctoral thesis was awarded "Cum Laude" with a European Mention and the Extraordinary Doctorate Prize of the University of León. In the first post-doctoral stage (2 years) I joined the Gino Germani Research Institute of the University of Buenos Aires as a visiting researcher. In the post-doctoral period I have made the development of my research career (with contracts Juan de la Cierva Formación 2013, Juan de la Cierva Incorporación 2015 and Ramón y Cajal 2018) in universities and research institutes in Latin America and Europe compatible with the curatorship of exhibitions, bibliographic editing, the development of experimental study programmes, the management of projects in the national and international sphere and the organisation of R&D events. Throughout my career I have been a member of 15 R&D projects with an international composition. I have carried out a total of 13 research stays in centres of international prestige (Instituto de Altos Estudios Sociales of the Universidad Nacional de San Martín (Buenos Aires), Museum of Modern Art in New York, TRAIN of the University of Arts in London, Instituto de Investigaciones Gino Germani (Universidad de Buenos Aires), Instituto de Investigaciones Estéticas de la Universidad Nacional Autónoma de México, Fundación Antonio Núñez Jiménez de la Naturaleza y el Hombre (La Habana), International Institute of Social History in Amsterdam, Ibero Amerikanische Institut in Berlin, Centro de Arte y Entorno of the Universidad Politécnica de Valencia, Fundación Cereales Antonio y Cinia (León), Fondazione Archivio Audiovisivo del Movimento Operario e Democratico), I have presented 91 works at international scientific events (on several occasions as a guest or keynote), I have published 5 books as an individual author, 4 books as a co-author, editor or co-editor, 1 book-catalogue exhibition as a co-editor (in which I co-wrote 10 of the texts), numerous book chapters and scientific articles in national and international scientific journals and two monographic dossiers as a co-editor. During the academic year 2013/2014 I took charge of the Coordination of RedCSur as Technical Assistant of the Cultural Activities department of the MNCARS, obtaining funds to finance the projects underway through institutions such as the Foundation for Art Initiatives (FfAI). Since 2017, I have been part of the academic management of the Faculty of the Independent Studies Programme of the Museum of Contemporary Art of Barcelona, with international students. In February 2020 I joined the Institute of History of the CSIC, where I am the IP of the projects "Fossil Aesthetics: a political ecology of art history, visual culture and cultural imaginaries of modernity" (PIE, ref. 202010E005) and "Energy humanities. Energy and sociocultural imaginaries between the industrial revolutions and the ecosocial crisis" (PID2020-113272RA-I00). Finally, I am also currently a member of the Working Group "Traces & Climate Change" of the COST Action CA20134. "Traces as Research Agenda for Climate Change, Technology Studies, and Social Justice" (TRACTS).

Part C. RELEVANT MERITS (sorted by typology)

C.1. Publications (last two years)

— **BC:** (2023), "Los intelectuales comunistas y la estética marxista: Adolfo Sánchez Vázquez y las redes transatlánticas de la Guerra fría". *Adolfo Sánchez Vázquez. Filosofía, estética y política para una lectura marxista de nuestro tiempo*, Valencia, Tirant lo Blanch, pp. 137 - 182.

— **BC:** (2023) "Entropía. La cara B de la modernidad industrial". *Revolver el tiempo. Conceptos críticos, mutaciones históricas y estéticas entre la Guerra fría y la contrarrevolución neoliberal*. Barcelona, Bellaterra, pp. 45 - 74.

— **BC:** (2023), "What is Art Able To? Notes on Politicized Art between Institutional Critique and Constituent Social Practices". *NO Rethoric(s). Versions and Subversions of Resistance in Contemporary Art*. Zurich, Diaphanes, pp. 47 - 74.

— **A:** (2023), "Anthropocene as Energy Imaginaries: Fossil Culture between Industrial Revolution and Ecological Crisis", *CPCL. European Journal of Creative Practices in Cities and Landscapes*. 5 - 2, pp. 66 - 83.

— **A:** (2023), "The Aesthetic Rift. An Eco-Marxist Critical Synthesis of the Relationship Between Artistic Spatiality and Capitalist Modernity" (with Alejandro Pedregal). *Third Text. Critical Perspectives on Contemporary Art and Culture*, nº 182, may 2023. Pp. 391-407.

— **A:** (2023) "Ecologismo y holismo. Implicaciones teóricas y prácticas de una ontología monista" (with César Rendueles and Emilio Santiago), *Pensamiento al margen*, nº18, pp. 93-111.

— **A:** (2023) "Against Climate Pessimism" (with César Rendueles and Emilio Santiago), *European Green Journal*, July 2023, <https://www.greeneuropeanjournal.eu/against-climate-pessimism/>

—B: (2023) *Cultura fósil. Arte, cultura y política entre la Revolución industrial y el calentamiento global*. Madrid, Akal.

—A: (2024) “Hacia una ecología política del arte conceptual: Tucumán Arde e Information, entre el azúcar y el petróleo” (con Pablo Martínez), *Arte, Individuo y Sociedad*, vol. 36, nº 2, 2024, pp. 445-455.

—A: (2024) “Narrativas materialistas de la historia del arte entre los estudios culturales y las humanidades energéticas”. *Anales de Historia del Arte*, vol. 34, 2024, pp. 249-265.

—CL: (2024) “De incordios y desacuerdos: a propósito de la memoria del ecologismo valenciano” (with Alberto Berzosa), en *Archivo ecologista. Memoria y cultura visual del ecologismo en Valencia desde los años 70*. Valencia: Universitat de València, pp. 17-59.

—BC: (2025 – forthcoming) “Energía y poder: imaginarios energéticos entre el New Deal y la emergencia climática”, en Colectivo BDO, *Una piedra cae en el aliviadero*. Pamplona: Huarte.

—B: (2025 – forthcoming) *Atlas cultural de la energía* (co-editor with Pablo Martínez and Emilio Santiago). Madrid, Libros de la Catarata.

C.2. Congress (summary since 2021)

—“Militant cinema as an energetic alternative: the case of Cooperativa de Cinema Alternatiu”, Conference “The Shifting Ecologies of Photochemical Film in the Digital Era”. University of Aberystwyth. 2021.

—“Fossil Aesthetics: Eco-Marxism and Ecological Aesthetics in the Face of the Dispute of Modernity”. Conference “Aesthetics in the Age of Environmental Crises”. International Institute of Applied Aesthetics (IIAA) University of Helsinki. 2021.

—“Estética fósil y extractivismo colonial: trabajo, energía e imaginarios culturales durante la modernidad industrial”. Seminar “Ecologías de la imagen en movimiento”. Centro Cultural de España en México/ Universidad Autónoma Metropolitana, 2021. México D. F.

—“Towards an Infrastructural Critique of the Art System: Institutional critique, participatory art and ecosocial crisis”, International Workshop “Rethinking Participatory Critique” 29/09/2021, Research Project Participatory Critique as Transforming and Transversal With (2018–2021), Zurich University of the Arts, Zürich, Switzerland.

—“A orillas del río Passaic: un diálogo entrópico entre Robert Smithson y Nicholas Georgescu-Roegen”, Conferences on “La actualidad de Nicholas Georgescu-Roegen. La ley de la entropía y el proceso económico cincuenta años después”, Madrid, Círculo de Bellas Artes, 20/10/2021.

—“Comunidades pintorescas: capitalismo fósil, ética del consumo y cambio climático”, International Congress “Comunidades intencionales: utopías concretas en la historia”, Madrid, 25/10/2021 al 27/10/2021, organized by Grupo HISTOPIA y la Red Transatlántica de Estudio de las Utopías.

—“Capitalismo fósil: historias de una imagen”, International seminar “Mareas y catástrofes. Encuentro de ecologías críticas”, 16/11/2022, Museo Nacional Centro de Arte Reina Sofía.

—“La nación estética fósil: imaginarios industriales, colonialismo americano y modernidad española”, International Seminar “Histórias da ecologia/ Histories of Ecology seminar”, Sao Paulo, Brasil, del 09/11/2022 al 10/11/2022, Museu de arte de São Paulo Assis Chateaubriand (MASP).

—“Mareas y turbas como paisajes (abyectos) de lo social” (with Pablo Martínez), Congress “PAISAJES Natura Potentior Ars: arte, naturaleza y ciencias para una disciplina del siglo XXI”. XXIV CEHA Congress, Madrid, del 12/06/2023 al 17/06/2023, Universidad Complutense de Madrid.

—“The dam as cinematographic Atlante: hegemony, hydroelectricity and ecological sensitivity in the Italian film production of the economic miracle”, 11th Annual Conference Sustainable Futures: Ethics, Responsibility and Care in Film, Television, Screen Studies and Practices, Lincoln, Reino Unido, del 03/04/2023 al 05/04/2023, BAFTSS British Association of Film, Television and Screen Studies.

—“Entre la Gaia fósil y la utopía del parque: nuevas narrativas restauradoras para una historia de la modernidad energética (en España)”, Congreso Internacional “Modernidad, energía y poder. Una historia cultural eco-energética del Sur de Europa”, 16 y 17 de noviembre de 2023, Museo Reina Sofía/ CSIC/ UC3M.

—“Energía, memoria y antifascismo en los imaginarios hidroeléctricos de la posguerra italiana”, 4th International Conference of the *Journal of Italian Cinema & Media Studies*, 13 al 15 de junio de 2024, Universidad Americana de Roma.

—“Dialécticas del invernadero. Entre la producción artificial del clima y la emergencia climática”, Congreso “Ciudad y Naturaleza. Aproximaciones desde la Historia medioambiental”, San Lorenzo del Escorial, AhAU, 24 y 25 de octubre de 2024; publicada en libro homónimo (Madrid: Ediciones Asimétricas, 2024, pp. 42-55).

C.3. Research projects

1 Head Researcher of the “Consolidación investigadora” Proposal 2023 project “Post-fossil Culture: socio-cultural imaginaries, global warming and energy transition” (KULTUR(P)FOSSIL, CNS2023-143774). 01/04/2024-31/03/2026. Budget: 164.580 euros.

2. Head Researcher of the Ministry of Science and Innovation’s project “Energy humanities: energy and sociocultural imaginaries between the industrial revolution and the ecosocial crisis” ((PID2020-113272RA-I00, HUMENERGE). Call for Research Challenges, 2020, 01/09/2021-31/08/2024. Budget: 54.450 €.

2 Head Researcher of the CSIC’s Special Intramural Project “Estética fósil: una ecología política de la historia del arte, la cultura visual y los imaginarios culturales de la modernidad.”, 01/09/2020 31/08/2023. Budget: 150.000 €.

4. Member of the project EULAC (Europe and Latin American) for Energy Transition: EULAC Research Infrastructures Cooperation for Energy Transition” (EULAC ENERGYTRAN). Partners: Organización de Estados Iberoamericanos; European Solar Research Infrastructure for Concentrated Solar (España); LifeWatch ERIC (España); Consejo Superior de investigaciones Científicas (España); Instituto Politécnico de Setubal (Portugal); INESC TEC - Instituto de Engenharia de Sistemas e Computadores (Portugal); Pontificia Universidad Católica de Chile (Chile); Tecnológico Nacional de México (México); Universidad Nacional General San Martín (Argentina) Fundación Centro de Alta Tecnología (Costa Rica) Universidad Nacional del Nordeste (Argentina). 01/01/2024-31/12/2025. Total Budget: 1.494.634 euros. CSIC Budget: 151.253 euros.

3 Member of the work team of the project “Humanidades ecológicas y transiciones ecosociales. Propuestas éticas, estética y pedagógicas ante el Antropoceno” (PID2019-107757RB-I00) (Universidad Politécnica de Valencia). 01/09/2020- 31/08/2023. Budget: 21.000 euros.

4 Member of the work team of the project “Racionalidad económica, ecología política y globalización: hacia una nueva racionalidad cosmopolita” (PID2019-109252RB-I00). (Universidad de Zaragoza). 01/09/2020- 31/08/2023. Budget: 18.000 euros.

5 Member of the research team of the project “Ré.Part. Résistance(s) Partisane(s): Culture visuelle, imaginaires collectifs et mémoire révolutionnaire.” IDEX/IRS 2019 Initiatives de Recherche Stratégique. (Université Grenoble Alpes). 01/01/2019-31/12/2020.

6 Member of the work team of the project “Modernidad(es) descentralizada(s): arte, política y contracultura en el eje transatlántico durante la Guerra fría II (HAR2017-82755-P) (Universitat de Barcelona). 2018-2020. Budget: 50.000 euros.

7 Member of the work team of the project “Visualidades críticas: ecologías culturales e investigaciones del común” (HAR2017-82698-P). (Universidad Complutense de Madrid). 2018-2020. Budget: 30.250.

8 Member of the work team of the project. “Modernidad(es) Descentralizada(s): arte, política y contracultura en el eje transatlántico durante la Guerra fría (HAR2014-53834-P). (Universitat de Barcelona). 2015-2018. Budget: 33.880 euros.

9 Member of the work team of the project “Visualidades críticas: reescritura de las narrativas a través de las imágenes” (HAR2013-43016-P). (Universidad Complutense de Madrid). 2014- 2017. 23900 eu.

10 Member of the research team of the project “Poner el cuerpo. Nuevas relaciones entre arte, cuerpo y política entre 1976 y 1990” (Convocatoria competitiva del Ministerio Nacional de Ciencia y Tecnología de la República Argentina; PICT-2012-2626). (Instituto de Investigación Gino Germani, Universidad de Buenos Aires). 2013-2017. Budget: 35000 euros.

C.4. Contracts, technological or transfer merits

1. Coordination of the Red Conceptualismos del Sur as Technical Assistant of the Department of Cultural Activities of the Museo Centro de Arte Reina Sofía during the 2013-2014 academic year. In this biannual period we obtained a fund of 50,000 dollars from the Foundation for Art Initiatives.

2. Academic direction as a member of the teaching staff, responsible for the contents of the thematic areas "Political Imagination", "Cultural Ecologies" and “Critical Ecologies” and organizer of public seminars of the Independent Studies Program of the Museum of Contemporary Art of Barcelona (MACBA) in its 2017/2018 and 2019/2020 editions and “Tejidos Conjuntivos” Program of Museo Nacional Reina Sofía in its 2024 edition.

3. Member of the Working Group "Traces and Climate Change" de la COST ACTION 20134 “Traces as Research Agenda for Climate Change, Technology Studies, and Social Justice” (from 28/10/2021).

4. Member of the Red de investigación en Humanidades Ecológicas (RED2022-134805-T, Redes de investigación Proposal 2022:). Partners: Universidad de Valencia, Universidad del País Vasco, CSIC, Universidad de Valladolid, Universidad de Granada, Universidad Carlos III, Universitat Pompeu Fabra, Universidad de Zaragoza, Universidad de Murcia, Red Española de Filosofía. (2023-2024). Budget: 14.250 euros.