

Ecosystemic Creativity

Creating as a Relational Practice

Capsule	Creating as a Situated and Relational Practice This capsule proposes understanding creativity as a situated process that emerges from the continuous relationship between people and the world of which they are a part. It offers conceptual, methodological, and practical tools for approaching research, creative practice, and design from a situated and relational perspective.
Academic Director	Pilar Cortada
Institutions	Eina Obra
Description	Traditionally, creativity has been understood as an individual capacity aimed at producing original ideas. However, advances in contemporary physics, ecological psychology, systems theory, new materialisms, and other strands of contemporary thought are profoundly transforming our understanding of how novelty emerges. Rather than viewing reality as a collection of independent entities, these perspectives understand it as a network of dynamic and interdependent relationships. Ecosystemic Creativity brings this paradigm shift into the field of creative practice. This module proposes understanding creativity as a situated and relational process that emerges from the continuous relationship between people and the world of which they are a part. Through conceptual, methodological, and practical tools, it provides participants with resources to apply this perspective to research, creative, and design processes.
Objective	To understand creativity as a relational practice and develop the conceptual and practical tools to perceive, explore, and respond to the action possibilities that emerge through interaction with the environment.
Faculty	Ignasi Aballí, visual artist associated with conceptual art practices. Paula Bruna, environmental scientist and artist. Ada Castells, writer and journalist. Claudia Claremí, visual artist and filmmaker. Pilar Cortada, researcher in creativity and Director of Eina Obra. Antía Iglesias, artist and researcher. Estampa, artists' collective of programmers, filmmakers, and researchers.

Angélique Lebert, researcher at the intersection of Experimental Cognitive Psychology and Neuroscience.

Laura Vilar, dancer, educator, choreographer, and researcher working across dance and movement in educational, artistic, and performative contexts.

Eulàlia Rovira, artist, educator, and researcher.

Key References	Gregory Bateson, Karen Barad, John Dewey, James J. Gibson, Félix Guattari, Donna Haraway, Graham Harman, Tim Ingold, Bruno Latour, Isabelle Stengers, Anna Lowenhaupt Tsing, Jakob von Uexküll, Alfred North Whitehead.
Areas of knowledge	The capsule introduces the main contemporary approaches to creativity from an ecosystemic perspective, drawing on ecological psychology, pragmatist philosophy, and relational thought. Through concepts such as ecological perception, action possibilities (affordances), aesthetic attention, distributed creativity, and the performativity of environments and matter, it provides a framework for understanding creative processes as situated, relational, and ecological.
Format	The capsule consists of nine three-hour sessions delivered over the capsule of three months. Each session combines theoretical reflection, the analysis of key references, and hands-on experimentation to explore, through experience, how attention, perception, and the relationship between people and their environment shape creative processes. Artistic practice functions as a laboratory for exploring new ways of attending to, perceiving, and responding to the environment. The capsule follows a modular and progressive structure, allowing participants to develop its contents gradually through a combination of conceptual frameworks, practical exercises, and collective discussion. Between sessions, participants undertake practices of observation, exploration, and experimentation designed to integrate the concepts explored into their own research, creative processes, and professional contexts.
Who is it for?	Designed for people working in research, creative practice, design, education, culture, science, or innovation who wish to expand their understanding of creativity from an ecosystemic perspective.
Value Proposition	This capsule offers a different way of understanding and practising creativity. Rather than viewing creativity as an individual capacity for generating ideas, it provides a conceptual and experiential framework for approaching it as a relational practice that emerges through the interaction between people, materials, and environments. By combining theory, artistic practice, and experimentation, the capsule equips participants with the tools to engage in research and creative processes that are more attentive, situated, and open to the possibilities that emerge through interaction with the environment.
Mode	On-site
On-site Schedule	Tuesdays, 6:00–9:00 pm From 27 October to 22 December. <i>The session scheduled for Tuesday, 8 December, will take place on Wednesday, 9 December.</i>
Languages	Catalan, Spanish, and English

Schedule	Tuesdays, 5:30–8:30 pm <i>The session on Tuesday, 8 December, will be held on Wednesday, 9 December.</i>
Contact hours	27
Total Hours	45
Number of Participants	25 participants <i>The capsule will run with a minimum of 12 registrations.</i>
Bibliography	Barad, Karen. <i>Encontrarse con el universo a medio camino. La física cuántica y los enredamientos de materia y significado</i>. Cactus, 2026. Bateson, Gregory. <i>Pasos hacia una ecología de la mente</i>. Lohlé-Lumen, 1972. Dewey, John. <i>El arte como experiencia</i>. Paidós, 2008. Gibson, James J. <i>The Ecological Approach to Visual Perception</i>. Psychology Press, 1979. Haraway, Donna. <i>Seguir con el problema. Generar parentesco en el Chthuluceno</i>. Consonni, 2019. Ingold, Tim. <i>Being Alive: Essays on Movement, Knowledge and Description</i>. Routledge, 2011. Latour, Bruno. <i>Nunca fuimos modernos. Ensayo de antropología simétrica</i>. Siglo XXI Editores, 2007. Stengers, Isabelle. <i>The Invention of Modern Science</i>. University of Minnesota Press, 2007. Tsing, Anna Lowenhaupt. <i>La seta del fin del mundo. Sobre la posibilidad de vida en las ruinas capitalistas</i>. Capitán Swing, 2021. Von Uexküll, Jakob. <i>Andanzas por los mundos circundantes de los animales y los hombres</i>. Cactus, 2016. Whitehead, Alfred North. <i>Proceso y realidad</i>. Atalanta, 2022.
CV	Ignasi Aballí is a visual artist. His practice explores the limits of representation, perception, and attention through minimal interventions, the use of everyday materials, and processes of observation that challenge the way we look at the world. Interested in what often goes unnoticed, he investigates how absence, emptiness, time, and accumulation can become tools for generating new forms of perception and thought. His work has been exhibited at institutions including MACBA, the Museo Nacional Centro de Arte Reina Sofía, the Fundació Joan Miró, the Serralves Museum, ZKM Karlsruhe, and the Pinacoteca do Estado de São Paulo. In 2022, he represented Spain at the 59th Venice Biennale. Paula Bruna is an environmental scientist, artist, and researcher. Her practice explores the relationships between human societies and their ecological environments from more-than-human perspectives, combining science, speculative fiction, and artistic practice. She has developed projects such as <i>El Plantoceno</i>, <i>Ecofictions</i>, <i>Los otros residentes</i>, <i>La Forêt Noire</i>, and <i>Embolismo por soleá</i>, which have been presented at institutions including CCCB, Arts Santa Mònica, La Capella, Kunstraum Lakeside, and MEIAC. She was a postdoctoral researcher at the Botanical Institute of Barcelona (CSIC) and the Universitat Autònoma de Barcelona, and is currently a faculty member at BAU. Her work has received several research grants, including a Leonardo Grant from the BBVA Foundation. Ada Castells is a writer and journalist. She holds a degree in Communication Sciences from the Universitat Autònoma de Barcelona and is the author of several novels,

including *El dit de l'àngel*, *Mirada*, *Tota la vida*, *Pura Sang*—winner of the 2012 Sant Joan Unnim Prize for Catalan Literature—and *Mare*. She has contributed to media outlets including *La Vanguardia*, *Avui*, TV3, Catalunya Ràdio, Betevé, *National Geographic*, *Sàpiens*, and *Time Out*. She currently combines her writing with teaching, delivering courses in creative writing and journalism at the Ateneu Barcelonès and the Universitat Autònoma de Barcelona.

Claudia Claremi is an artist and filmmaker whose spans video, analog film, installation, photography, and archival practices. Her practice explores memory and the body, delving into the relationships between the personal and the collective, and addressing themes such as diaspora, coloniality, and phytoculture, particularly the relationship between humans and plants. She holds a degree in Documentary Film from the Escuela Internacional de Cine de San Antonio de los Baños (Cuba) and a Fine Arts degree from the University of the Arts London (United Kingdom). Her projects have been showcased at institutions such as MAMM Medellín, MAC Puerto Rico, CVA Denver, HKW Berlin, DA2 Salamanca, Museo CA2M, Museo de América, Fondazione Sandretto Re Rebaudengo, La Casa Encendida, and the Museo Reina Sofía in Madrid, as well as in events such as La Gran Biental Tropical and PHotoEspaña. Her films have been screened at international festivals including Ann Arbor, Rotterdam, Raindance, Guadalajara, Oberhausen, and Ji.hlava. She has undertaken residencies at Beta Local and San Juan 721 (Puerto Rico), CRA Matadero (Madrid), Visual Studies Workshop (Rochester, NY), The Clemente (New York), and El Espacio 23 (Miami) as a CCI PAMM + WOPHA Fellow.

Pilar Cortada Boada is a researcher with a PhD in Philosophy. Her work lies at the intersection of art, design, philosophy, and ecology, focusing on ecosystemic creativity, ecological perception, aesthetic attention, and diffractive methodologies applied to creative practice and knowledge production. She is Director of Eina Obra and Co-founder and Co-director of the Eina Institute for Indisciplinary Studies, where she leads research, education, and experimental initiatives exploring new approaches to research, creation, and knowledge production. She has initiated projects such as Lab Collserola, Emerging Materialities, Ecosystemic Creativity, and DIFRACTA, and teaches postgraduate courses and seminars on ecosystemic creativity, artistic research, and experimental methodologies. Previously, she served as Executive Director of CIMAM (International Committee for Museums and Collections of Modern Art).

Antía Iglesias is an artist and researcher. Her practice lies at the intersection of art and science, exploring collaboration across disciplines as a way of generating new forms of knowledge and new ways of visualising interspecies dialogues. Her work begins with the careful observation of natural, material, and scientific phenomena, paying particular attention to those spaces where science has yet to provide answers and where art opens up new possibilities for exploration. In the beauty of a leaf's structure, a chemical reaction, light filtering through trees, or images revealed under the microscope, she finds the starting point for a practice of inquiry that understands thought as a form of attention to the world.

Estampa is a collective of programmers, filmmakers, and researchers working across audiovisual media and digital environments. Their practice is grounded in a critical and archaeological approach to audiovisual technologies, the research into the tools and ideologies of artificial intelligence, and the use of experimental animation as a research and creative medium.

Angélique Lebert is a postdoctoral researcher at the Universitat Autònoma de Barcelona and the Hospital del Mar Medical Research Institute (IMIM). Her research lies at the intersection of experimental cognitive psychology and neuroscience, exploring the relationships between perception, action, the body, and the environment.

Her work focuses on 4E cognition (embodied, embedded, extended, and enactive), simulation-based learning, and the role of socio-emotional cues in processes of perception and action. She holds a PhD in Cognitive Psychology from the University of Paris.

Laura Vilar is a dancer, choreographer, facilitator, and researcher. She holds a PhD from the Department of Philosophy at the Universitat Autònoma de Barcelona, where she developed an artistic research project. She co-directs nunArt, an artistic research centre in Barcelona. With extensive experience as a dancer and educator both nationally and internationally, she is currently a member of the Dance Pedagogy Department at the Institut del Teatre in Barcelona and is involved in projects with Im_Flieger, an independent space and experimental platform for dance, performance, and transmedia art in Vienna.

Eulàlia Rovira holds a degree in Fine Arts and a master's degree in Art in Context from the Universität der Künste in Berlin. She has recently exhibited at Twin Gallery (Madrid), Capella de Sant Roc (Valls), La Panera Art Center (Lleida), M|A|C (Mataró), Maristany Art Center (Sant Cugat), la Bianyal (Vall de Bianya), Injuve's Sala Amadís and Espacio Trapézio (Madrid). Since 2013, she has collaborated with the artist Adrian Schindler. Together they have exhibited at the Musée de Bibracte (Saint-Léger-sur-Beuvray, FR), Sala Muncunill (Terrassa), Homesession and Fireplace (Barcelona), and in group exhibitions or screenings such as Galerie Martin Janda (Vienna), àngelsbarcelona, EtHall (l'Hospitalet), Turf Projects (Croydon, UK), Montehermoso Cultural Center (Vitoria), ZKU - Center for Art and Urbanistics (Berlin) and La Escocesa (Barcelona).

Registration fee 702 €

Session	Faculty	Content
1 - 27/10 room tbc	Pilar Cortada Antía Iglesias	Ecological Creativity: Situated, Distributed, and Relational The first session establishes the conceptual framework of the capsule by introducing the main perspectives underpinning ecosystemic creativity. Rather than understanding creativity as an individual capacity located in the human mind and its cognitive processes, the session approaches it as an ecological, situated, and distributed process that emerges through the relationships between people, materials, and environments. Building on this conceptual shift, participants will explore how attention, perception, and action possibilities shape creative processes.
2 - 03/11 room tbc	Pilar Cortada Laura Vilar	Resonating The second session explores the role of sensory, affective, and intellectual attention in the emergence of creativity. It examines how the ways we attend to, perceive, and allow ourselves to be affected by the world shape our ability to recognise new action possibilities. Through exercises in observation, perception, and experimentation, participants will develop more open, sensitive, and receptive ways of relating to their environment.

3 - 10/11 room tbc	Pilar Cortada Paula Bruna	Coexisting To coexist means to exist alongside other people, living beings, materials, and environments, recognising that all existence unfolds in relation to what surrounds it. This session explores how creativity emerges through the dynamic relationship between people and their environment, paying particular attention to the active role of context and the action possibilities it affords. Through experimentation with different materials, situations, and contexts, participants will expand their ability to perceive, explore, and respond to the possibilities that emerge through interaction with their environment.
4 - 17/11 room tbc	Pilar Cortada Eulàlia Rovira	"Contaminating" and Being "Contaminated" Creative processes do not follow a linear progression but are continually transformed through the relationships, interferences, and encounters that unfold throughout their development. This session explores how every creative practice involves affecting and being affected by people, materials, technologies, and environments. Drawing on the work of Anna Tsing, it approaches "contamination" as a constitutive condition of creation, in which every encounter reshapes the way we perceive, think, and act, opening up new action possibilities.
5 - 24/11 room tbc	Pilar Cortada Angélique Lebert	Unlearning We perceive the world through categories, habits, and modes of attention that shape what we are able to recognise as meaningful. This session explores how these perceptual structures configure our <i>Umwelt</i> , or meaningful environment, and, with it, the action possibilities we are able to perceive. Through a series of exercises, participants will suspend habits, expectations, and preconceptions in order to make space for new ways of attending to, perceiving, and responding to their environment.
6 - 01/12 room tbc	Pilar Cortada Estampa	Problematizing Problematizing means questioning what we take for granted and transforming seemingly resolved situations into new questions. This session introduces different strategies for identifying assumptions, shifting interpretive frameworks, and opening up new action possibilities.
7 - 09/12 room TBC	Pilar Cortada Ignasi Aballí	Exploring Exploring involves actively directing attention towards the environment in order to discover relationships, patterns, and possibilities that have previously gone unnoticed. Rather than a means of achieving a predetermined goal, exploration is a practice of perceptual openness that expands our capacity to perceive, learn, and create.
8 - 15/12 room tbc	Pilar Cortada Claudia Claremí	Attending Aesthetically This session approaches aesthetic attention as a perceptual disposition that expands our capacity to attune to the environment and perceive new action possibilities.

Through practices of observation and experimentation, participants will develop more open, sensitive, and receptive modes of attention that foster a more attentive relationship with a more-than-human world.

9 - 22/12
room tbc

Pilar Cortada
Ada Castells

Articulating

This session begins from the idea that articulation is itself a creative act. By giving form to an idea through words, images, or gestures, we do more than communicate it—we transform it. Articulation thus serves a dual purpose: it enables exchange with others while also helping us clarify, refine, and expand our own thinking. Through experimentation with different modes of articulation—spoken, written, visual, and performative—the session explores how these modes not only communicate ideas but also generate new possibilities for understanding and creation.
