

Reshaping the aesthetics: exploring the political role of music

My research aims at explaining how, in shaping aesthetics, music performs a political role. On the one hand, music has contributed to visibilise certain actors and making their demands audible; on the other, music has acted as an expression of 'dissensus'. In doing this, music has been transforming aesthetics in the two senses attributed by Jacques Rancière. In its restricted sense, aesthetics is a regime for identifying and thinking about arts that impacts how we perceive and are affected by them. In its broad sense, aesthetic refers to the distribution of the sensible, in other words, to the invisible law that assigns roles and shares that determine the forms of partaking through the definition of what can (and cannot) be perceived or thought. This research illustrates these concepts by referring to the 2019 Chilean Protests.

Apart from being a social and political uprising, the 2019 protests were also an artistic outburst. In part because demonstrators resorted to art to mobilise themselves but also for the greater visibility acquired by artists and their performances. Therefore, by studying the interaction that artists and demonstrators had with music, this document aims to show the music's political potential in transforming the two senses of aesthetics. As a 'regime of thought', music has been visibilising certain actors and making their demands audible. Indeed, music made the protests' thinkable' as it has been, for 30 years, calling attention to aspects of reality now seen as problematic. As 'dissensus', music has been shaping the distribution of the sensible by inaugurating other forms of being in the world. Hence, by looking at music not as an object but as an interaction, it is possible to broaden the notion of politics beyond the public institutional sphere.

SHORT BIO

Daniela Fazio Vargas is a Sociology PhD Student at the University of Manchester. She also holds a bachelor's degree in Philosophy and a bachelor's degree in History from the Universidad de Los Andes (Bogotá, Colombia), where she did her Master's in Sociology. In her PhD research, she has been exploring the political significance of music in the context of the 2019 Chilean uprising. She is interested in analysing how music helps to integrate marginal groups, modifying the sensible distribution, but can also broaden the notion of politics beyond the institutional sphere. Indeed, part of her academic interest has sought to understand that political transformations occur in people's daily lives, in the form they position themselves, perceive and think about their reality. Her main areas of interest include the Sociology of Music, Social Theory, Philosophy of Arts and Aesthetics, Latin American Popular Music, and Cultural History.

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