

Cosmologies of the Sensible

A research space at the intersection of art, science and consciousness

Initiated by Daniela Zúñiga, in dialogue with artists, scientists and theorists

General presentation

Cosmologies du Sensible starts from a conviction that is as much epistemological as existential: we are not rational beings who feel, we are sensory beings who rationalize. It is from this position that the project questions how different knowledge systems produce a reading of the real, from which position they observe, and what transforms in the very act of observing.

The group brings together artists, theorists and scientists whose practices are traversed by the relationships between science, consciousness and sensory experience. Not to represent science through art, nor to illustrate one by the other, but to create a space where these regimes of truth meet without reducing one to the other. Two irreducible systems that, together, produce a more complete knowledge: this is the sense in which Bohr understood complementarity, and the sense in which CdS conceives the dialogue between art and science.

What interests us are the zones where scientific measurement reaches its own limits, where gesture, ritual and sensory experience operate as forms of embodied thought. These zones are not gaps in science: they are its sharp edges, the places where knowledge renews itself.

Conceptual axes

Science & Consciousness — As science progresses in its understanding of life and the cosmos, it renews our metaphysical questions rather than dissolving them. By exploring the self-referential languages of art, CdS seeks to question the very structure of knowledge systems and those who embody them. This is an epistemological inquiry: through complementarity, modes of observation and representation of the world where the observer naturally integrates into the phenomenon become, through their very practice, a questioning in themselves.

Cosmotechnics & Situated Epistemologies — Every cosmology is a technology: a device that organizes information, structures observation and produces a reading of the real. But there is no single technique, there are plural cosmotechnics, each culture developing its own devices for relating the human, the technical and the cosmos. CdS draws on this thinking, developed by philosopher Yuk Hui, to refuse the hierarchy between knowledge systems: astrophysics and ancestral knowledge do not oppose each other, they complement each other, two regimes of truth irreducible to one another, which together produce a more complete knowledge.

Perception & Experience — Sensory experience is the starting point of all observation, not as an absolute condition, but as the first reading system available. The body is the first space that is both cosmological and technological, where the search for organizing structures begins. CdS conceives its devices as open matrices where different reading regimes, scientific, sensory, symbolic, coexist without hierarchy.

Ecology & Locality — The project is grounded in a relational thinking that moves beyond the separations inherited from Western dualism: nature/culture, reason/intuition, human/machine. This ecological thinking is not understood merely as attention to the environment: it designates a way of being in the world where interdependence, locality and care are epistemological categories in their own right. Each territory carries a singular cosmology, embedded in its geography, its practices, its relationship to non-humans, and this is precisely what technological globalization tends to erase. CdS seeks to keep this space of locality open, without essentializing it.

An open research, articulated through artistic practices

Cosmologies du Sensible conceives itself as an evolving research platform, articulated through collective, transdisciplinary and situated dynamics. Artistic practices do not illustrate the research, they are its motor and starting point. It is the works, the gestures, the sensory intuitions that open the questions from which exchanges between disciplines can be articulated.

The platform unfolds through varied formats, residencies, process-exhibitions, conferences, publications, workshops, conceived as spaces of shared inquiry rather than unilateral diffusion. CdS wishes to experiment with the very forms of this diffusion: how to share a process still in motion? How to make restitution itself a space of thought? What circulates between these formats is a question that runs through the entire project: how do different knowledge systems transform the act of observing, and how does that act in turn transform the one who observes?

This research does not seek synthesis between art and science, it seeks to keep open the space between them, aware that it is precisely in this space that knowledge renews itself.

Forms of action

CdS's methodology favors working in context, residencies, fieldwork, encounters with territories and communities, as the condition of an ethical, embodied and relational research. Restitutions take multiple forms: exhibitions and installations, performances and situated actions, publications and archives, conferences and roundtables, workshops and mediations. Each format is conceived as a space of experimentation where concepts become sensory, and where the sensory becomes thought.

A dynamic horizon

The Atacama–ALMA 2026 Residency is the first concrete project of the platform, the one that enabled its birth and continues to nourish its reflection. In the Atacama desert, where millennia-old Andean cosmologies and the most advanced scientific infrastructures on the planet coexist in the same territory, CdS found its first situated case: a space where the question of what it means to observe the cosmos, from which device, from which position, with which memory, arises with particular acuity.

This first project inaugurates an open trajectory. CdS is not defined by this territory nor by this observatory, it traverses them as it will traverse other places, other disciplines, other encounters. What remains constant is the question: how do different knowledge systems complement each other without reducing one to the other, and what does this space of resonance produce for those who inhabit it?